Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

JANUARY 6, 1923

Motion Picture News

Reg. U. S. Patent Office

Can't Get Along Without It

George K. Zinsc, proprietor of the Harbor Theatre, Corpus Christi, Texas, expresses his views on Motion Picture News Booking Guide.

*He writes: **** "The Booking Guide was my bible for several weeks, and I honestly don't know what I would have done without it.**** I find now that we are open, that it is even more valuable. **** Thanks for the valuable hints, helps and suggestions I have derived from the Booking Guide."*

The News is Filed Throughout the Field

VOL. XXVII No. 1 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly $3.00 a year

Los Angeles Chicago

For Independent Producers

"THE service couldn't have been better had we owned the plant," says Rollin Sturgeon, director of "What Is Your Daughter Doing?" The picture is an independent production made by Sturgeon and Lucien Hubbard. Both men know the film business. Sturgeon as a director and Hubbard as an author are among the best known of their respective professions. They realized at the start the laboratory's importance in making their picture an artistic and commercial success. So they came to THE STANDARD FILM LABORATORIES.

"STANDARD Service is the best I've ever known," says Dallas Fitzgerald, who directed "Her Price" for Belasco Productions. Fitzgerald has made many good pictures for some of the industry's biggest producers. He knows the film business, too. So he also came to THE STANDARD FILM LABORATORIES. Other independent producers are profiting by our service from camera to screen. They know the organization making one picture at a time gets the same high standard of work and the same friendly co-operation extended to the big studios with many units going constantly.

Standard Film Laboratories

John M. Nickolaus — *S. M. Tompkins*

"Our New Number"

Phone Hollywood 4366

Seward and Romaine Streets
Hollywood California

Standard Prints

One Problem that Needn't Worry You

NEWSPAPER advertising is one thing the exhibitor doesn't have to worry about.

The newspaper ads prepared by Paramount are used by the largest and the smallest theatres in the country, and they produce results.

They are prepared by a staff of experts, and are supplied in all suitable sizes, in mats or electros, at your exchange.

Below is the four column advertisement on " My American Wife."

GLORIA SWANSON *in*

A BREEZY American girl winning love and happiness amid hot Spanish passions and intrigue—that's Glorious Gloria in this silken romance. Never was the star so wonderfully gowned, so warmly alluring.

By Monte M. Katterjohn, based on the story by Hector Turnbull

A SAM WOOD Production

"My American Wife"

PRESENTED BY
JESSE L. LASKY

A Paramount Picture

Cast includes
ANTONIO MORENO
and WALTER LONG

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Newspaper Ads That

FOR the small theatre that can't afford an expensive advertising staff, and for the exhibitor who is too busy to take care of his own newspaper advertising—even if he has the necessary experience. Paramount supplies an advertising staff which works for the exhibitor. No exhibitor has to worry about his advertising. It's all done for him.

ADOLPH ZUKOR
PRESENTS
"DRUMS OF FATE"
WITH
Mary
Miles
Minter
A STORY of a woman's passions, a woman's sacrifice. Starting in a gilded society ballroom, sweeping with intense dramatic force into the jungles of Africa, to a breathless climax.
Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.
A Paramount Picture
Supported by
George Fawcett
Robert Cain
Bertram Grassby
Maurice Flynn

This is the fourth of the SUPER 39

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Get the People In!

PARAMOUNT press ads come in one, two, three and four column sizes, in cut or mat form. You can write your own copy, or use the copy that is supplied. You can use the ads as they come, or adapt them to local needs.

The Rivoli and Rialto, in New York, and hundreds of other big houses use them. They catch the eye and arouse interest. They get the people.

Order them from your exchange.

BEAUTIFUL Dorothy Dalton as a spoiled society darling, suddenly taught the meaning of life through suffering and love. With the gay palaces of the rich and glamorous Cairo as the settings. Robert Ellis and Jose Ruben in the cast.

From the story by Edmund Goulding. Directed by Victor Fleming.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

This is the second of the SUPER 39

As a Book It Sold In Millions—
As a Play It Drew More Millions—
As a Picture It Will Draw Most Millions

MARIE CORELLI'S

Greatest Romantic Love Story Made into a Box-Office Bonanza

THELMA

The *SERVICE* F. B. O. gives you with "THELMA" is merely a sample of the *SERVICE* you get with *every* F. B. O. release. The "THELMA" press sheet is cram-jam full of practical ideas for putting over a big picture in a big way—smashing newspaper ads, flaming heralds, sure-fire novelties, powerful posters, lobby displays, etc., guaranteed exploitation stunts—everything that a showman needs to pull the crowds and get the profits.

STARRING BEWITCHING

JANE

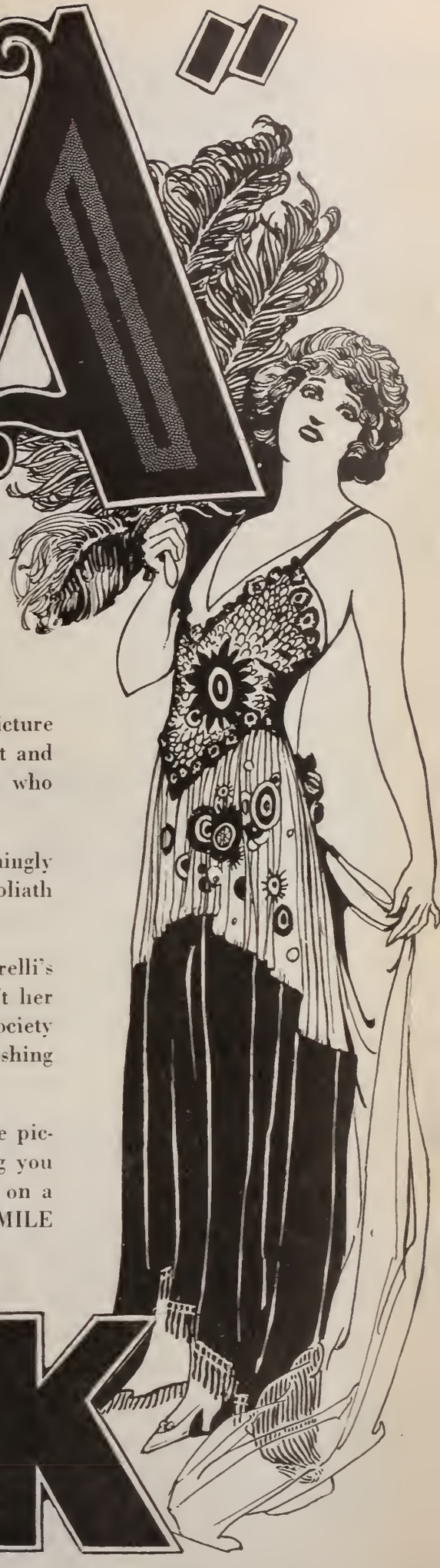
Keep Your Eye on

F.B.O.

Distributed by FILM BOOKING OFFICES of America, Inc., 723

"THELMA"

A
CHESTER BENNETT
Production



HERE'S the made-to-order crowd-getter of the season—the picture with the showman's smash advertising angle that will attract and satisfy an eagerly waiting audience of MILLIONS—the millions who read the book and the further millions who saw the play.

FOR, sensational as was "THELMA" as a book, overwhelmingly successful as it was as a stage play, as a motion picture it is a Goliath of entertainment that dwarfs even its own gigantic ancestors.

PRODUCED with lavish splendor and supreme artistry. Marie Corelli's immortal love story of the beautiful Norwegian girl who left her bleak, native hills to become the glorious idol of brilliant London society has been brought to life on the screen in a dazzling blaze of smashing drama, stirring spectacle and glittering color.

AND, just as nothing has been left undone in the making of the picture, nothing has been left undone by F. B. O. in furnishing you with a press sheet whose aids will help you sweep "THELMA" on a tidal wave of inundating profits. BOOK IT—PLUG IT!—AND SMILE AT THE RECEIVING TELLER.

NOVAK

Seventh Avenue, New York. BRANCHES EVERYWHERE

Booked by the Beautiful MISSION THEATRE, Los Angeles,
For an Indefinite Long Run

"MAN vs. BEAST"

Has Taken Critics and Public by
Storm in Many Representative
Theatres All Over the Country

ONE OF THREE GREAT NEW *Educational Pictures* SPECIALS

including

"THE ENCHANTED CITY"

By Warren A. Newcombe

"VIA RADIO"

Produced Under Supervision of
SCIENTIFIC AMERICAN

KINOGRAMS
Gives ALL the News
of ALL the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

Educational Pictures
Are Being Constantly
Advertised Nationally

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

Christie Comedies

Can Always Be
Counted on to Please the
WHOLE FAMILY
in
ANY THEATRE
ANYWHERE

"IN DUTCH"

and Other Recent CHRISTIE COMEDIES Have Won Unusual Praise From Newspapers Everywhere

JAMES W. DEAN,
writing for hundreds of newspapers through the Newspaper Enterprise Association Service, says:

"If ever a fellow were initiated into a high school or college frat, or if ever a girl wore a frat pin, they ought to see 'In Dutch'. This Christie Comedy is just about as ludicrous as any that has been made."

New York Morning Telegraph—"There are lots of funny things in the comedy ('Ocean Swells'). It is thoroughly enjoyable."

Cleveland Plain Dealer—("Let 'Er Run"). "Eighteen months ago a feature picture with a race such as this would have placarded the town."

Chicago Tribune—" 'Pardon My Glove' is a funny that made me laugh ... lots of action and funny subtitles."

Fort Worth Telegram—("That Son of a Sheik"). "It is a knockout."

Book
KINOGRAMS
ALL the News of
ALL the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

NATIONALLY
ADVERTISED
to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS, *President*

IMMEDIATE BOOKING

THE BIRTH OF A NATION

D.W.GRIFFITH'S

Great spectacle as shown on Broadway.
The same New York presentation that drew
150,000 people in two weeks.

Now booking in New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Massachusetts, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

High-class Romantic Melodrama

Is more popular to-day than ever—both on the screen and on the stage. And for all classes of the public in all sections of the country the big entertainment hits are melodramas.

Jack Pickford's "Garrison's Finish"

Is just as chock-full of thrillingly melodramatic scenes as any well-made picture can be. And there's also a corking love story, wonderful racing scenes, beautiful horses and still more beautiful women, spendid acting and perfect photography.

Everything For Every Audience

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson · Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

It's all here
Melodrama
Adventure
Romance
Mystery
Intrigue
Revenge

1923

A Happy New Year

From Goldwyn

"One Week of Love from an audience viewpoint, is made on platinum and set with pearls"....Film Daily, Nov. 12-'22.
SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Lewis J. Selznick presents
ELAINE HAMMERSTEIN
and CONWAY TEARLE
in
"ONE WEEK OF LOVE"
by Edward J. Montagne and Geo. Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

IT'S A FIGHTIN' PICTURE

—the Kind that Has Appealed to Motion Picture Audiences Everywhere Ever Since the Birth of the Photoplay

Remember the fight in "The Spoilers"?

SELECT (SP) PICTURES
LEWIS J. SELZNICK, President

J. PARKER READ, JR., Presents:

"PAWNED"

By FRANK L. PACKARD
Author of "The MIRACLE MAN"
Directed by Irvin V. Willat
with
TOM MOORE
and EDITH ROBERTS

From Every Critical Quarter Comes Praise of

THE SUPER-SEX

A Frank R. Adams Production from a Cosmopolitan Magazine Story

Presented by Pascal H. Burke — *A Novelty in Story Treatment*

Directed by Lambert Hillyer — *A Superb Cast Including ~ ~*

ROBERT GORDON — CHARLOTTE PIERCE — TULLY MARSHALL
LYDIA KNOTT — GERTRUDE CLAIRE — GEORGE BUNNY

THE SUPER SEX

Frank R. Adams production from the Cosmopolitan story of "Miles Brewster and the Super Sex," by Adams. Adapted and directed by Lambert Hillyer. Distributed by American Releasing. Shown at the Cameo, week Dec. 4, 1922.

Miles Brewster Higgins.....Robert Gordon
Irene Hayes.....Charlotte Pierce
Mr. Higgins.....Tully Marshall
Mrs. Higgins.....Lydia Knott
Grandma Brewster.....Gertrude Claire
Cousin Roy.....Albert MacQuarrie
J. Gordon Davis.....Louis Nalheaux
Mr. Hayes.....George Bunny
Mrs. Hayes.....Evelyn Burns

After viewing this picture one wonders how and why the young American Releasing Corp. secured it, when the older and perhaps bigger distributing organizations in the field are clamoring so loudly for good picture productions. This one is a good one, no matter from what angle you look at it. It is better than some of the early real good Charlie Ray pictures and a production of the same type. It is cast perfectly, it is directed finely, and it is a picture good and strong enough to play any one of the big pre-release houses and not only satisfy audiences but pull business, because it is a picture that will get word of mouth advertising.

In it Lambert Hillyer seemingly has done something for pictures which in its way is almost as great as the close-up. From this time on one can expect to get a follow up on his idea of splitting action with a spoken title by almost anyone of the directors, for it is a real advancement and the only one that has come along since the close-up. Talking pictures? No, not in the fullest sense of the word, but as near talk as one can get without the words actually beign uttered.

Hillyer takes his characters and starts them on a speech. In the centre of it he gives the spoken title, following it with the character concluding the speech. And you don't have to be a lip reader to get what is uttered even before the title is flashed, so well do the speeches fit into the action.

Incidentally in Robert Gordon, who plays Miles Brewster, Hillyer seems to have picked a boy destined to land as big as Ray did in the matter of personal popularity, providing he has in his next couple of pictures, direction as capable as that which he had the advantage of in this picture. The Irene Hayes contributed by Charlotte Pierce is likewise as clever a piece of work as that which Gordon does. How Booth Tarkington will love both of these two young people on the screen and figure how much he would have liked to have had them characterizing his youngsters of fiction.

As for the story it is one of those that they rave about but seldom get. Clean, wholesome with a delightful vein of comedy, a cleverly handled love story of youth, in a wonderful background of small town home atmosphere.

No matter where your theatre and less matter the kind of theatre it is, from the highest and smartest to the smallest and cheapest, you can't go wrong with this one, your audiences will love it. *Fred.*

VARIETY

New York Globe: "A faithful reproduction of things that happen in a family where there is an only son. A picture of this sort may not be art but it is a more worthy contribution to the cause of entertaining the public than a majority of pictures seen in the movie theatres."

New York American: "'The Super-Sex' is very interesting. Remarkably fine character work by Gertrude Claire as Grandma Brewster of the bitter tongue. Tully Marshall is in his element."

New York Sun: "Depicts in amusing fashion the hopes, fears, trials and tribulations of a boy of twenty whose self-consciousness of his age brings about his revolt against family and friends."

Journal: "The adventures of a youth who knows, or thinks he knows, all about women is bound to be of interest on the screen; appeals to both sexes equally."

New York Telegraph: "A nice picture that we predict will be well liked in most theatres where it is shown."

New York Telegram: "A picture full of delightful human qualities and excellent comedy."

Moving Picture World: "This story carries an appeal to those who appreciate fine attention to details; the characters ring true. The picture holds fine entertainment for discriminating patrons of motion picture theatres."

Exhibitors Trade Review: "A good picture of American home life told without any unnecessary embellishments. The story will appeal to people of all races and classes and should prove a good box-office attraction in any locality."

Moving Picture World: "Lambert Hillyer has been directing many, many years and he knows how to dress up a story to sustain the interest. You cannot call the 'Super-Sex' a knockout but it will serve its little hour and bring the breath of romance at the end of the day, which is certainly in its favor."

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice President*
TRADE MARK REG. U. S. PAT. OFFICE

"The Best Show on Broadway This Week", said the New York American. And there was "Star Competition"

The New York public and the newspaper critics are getting tired to death of flabby stories overloaded with big casts of players labelled "stars." Besides Mary Pickford and Harold Lloyd and two new American Releasing productions every other picture on Broadway in the so-called big first runs has been panned to a fare-you-well for the past month. One of the American Releasing productions liked and widely-praised is the

Halperin Production

The DANGER POINT

A Human Picture from a Human Story

By Victor Hugo Halperin

Directed by Lloyd Ingraham

with

CARMEL MYERS ~ JOSEPH J. DOWLING ~ W. P. CARLETON ~ VERNON STEEL

The story of what happened to a young wife whose husband found himself "too busy to love"

Here Is What the Critics Said:

New York American: Constantly vibrating activity, the sense of something always happening; a greatly improved Carmel Myers. A story that sweeps across the screen; the important scenes vivid in brevity without unloosing the grip of the main theme for a moment. A triangle story with a woman moving between two men as restless as a drop of quicksilver on an unsteady surface.

New York Telegraph: Joseph Dowling plays the role of a blind man with all the fine spirituality that characterized "The Miracle Man."

New York Sun: Here is a new phase of the marriage triangle.

Variety: It has dramatic suspense and develops convincingly to a forceful climax. It also has two capital screen punches—the burning of a big oil tank and a realistic train wreck.

Atlanta Film Review: An all-star cast; striking scenic effects; a great oil fire; the crashing of trains in a big wreck scene. A picture above the average attraction.

"There's a good human interest element in 'The Danger Point,'" says *Moving Picture World;* "Presented with a new angle introducing bits of drama in a gripping way and commendable directness," says *Motion Picture News;* "It registers at high water mark; a well-told love story," says *Exhibitors Trade Review;* "Offers unusual opportunities for exploitation; the cast in this is your best bet," says *Film Daily.*

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

As 1922 draws to a close, MOTION PICTURE NEWS takes this opportunity to thank all of those who have extended it their support during the year and to wish them for 1923 a truly

Happy New Year

FOR EXHIBITION JANUARY 1, 1923

6 NEW SPECIALS

— *Presented by* WILLIAM FOX —

Which insures to Exhibitors the beginning of

A HAPPY and PROSPEROUS NEW YEAR

Book Now *for* JANUARY *and* FEBRUARY

1-THE VILLAGE BLACKSMITH
FROM LONGFELLOW'S *FAMOUS POEM*

2- LUPINO LANE *in*
A FRIENDLY HUSBAND

3-THE CUSTARD CUP
WITH MARY CARR

4-THE FACE ON THE BARROOM FLOOR

5-THE NET

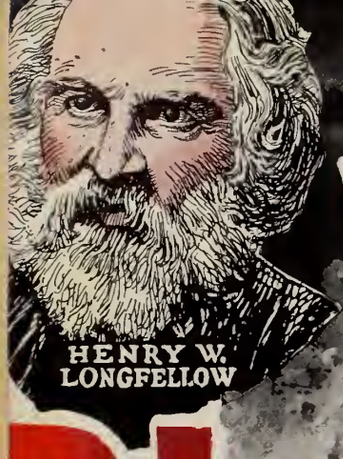
6-DOES IT PAY?

Ready for Review and Booking at all Fox Exchanges

FOR DETAILS SEE FOLLOWING PAGES

FOX FILM CORPORATION

INDEPENDENCE



WILLIAM FOX *presents*

The VILLAGE BLACKSMITH

FROM LONGFELLOW'S FAMOUS POEM

Read What The New York Newspapers Said

"Hits the mark for which it was meant as unerringly as though it were aimed by a rifle."—*The Herald.*

"This picture is one of the best of the season . . . . a brilliant cinema."—*The Journal.*

"An honest motion picture entertainment and we liked it."—*The Daily News.*

"It does for father what 'Over the Hill' did for mother. It is a wholesome and interesting story of family life."—*The Telegram.*

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES.

The Players

John Hammond . . . . . *William Walling*
The Village Blacksmith
Alice, His Daughter . . . . . *Virginia Valli*
Rosemary Martin . . . . . *Bessie Love*
Ezra Brigham, The Squire . . *Tully Marshall*
The Blacksmith's Wife
Virginia True Boardman
Gideon Crane, The School Teacher *Lon Poff*
Bill, The Son . . . . . *David Butler*
Brother Johnnie,
as Child . . . . *Pat Moore*

AND OTHERS

DIRECTED BY
JACK FORD

FOX FILM CORPORATION

$ LAUGH!

The Jolly Wife

WILLIAM FOX *presents*

ORTH ITS WEIGHT IN GOLD!

VE REELS OF FAST ND FURIOUS FUN!

HE TYPE OF EN- ERTAINMENT THE UBLIC IS DEMAND- NG THIS SEASON!

ACH FRAME FROM IAIN TITLE TO AIL-PIECE ONE CONTINUOUS ROAR!

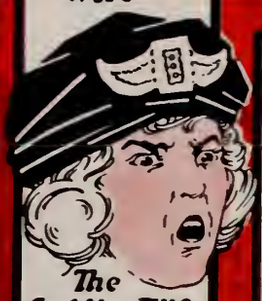
GOLD MINE TO THE LIVE WIRES WHO PLAY IT!

Real Showman's Accessories

ave the way to success r this super-comedy

- wenty-four sheet
- ix sheet
- wo three sheets
- hree one sheets
- Window cards
- Colored lobby display
- Circus heralds
- Folder heralds
- Two slides
- Press book extraordinary
- Special exploitation book
- Special newspaper cuts
- Novelty publicity cuts
- Mats available on all cuts
- Black and white stills

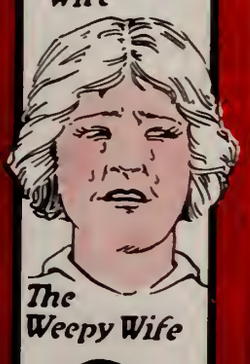
READY NOW FOR ANUARY AND FEB- RUARY PLAYDATES



The Scolding Wife

The Domestic Wife

The Flapper Wife



The Weepy Wife

The Strong Minded Wife

A Super Comedy in 5 Great Acts

LUPINO LANE *IN*

A FRIENDLY HUSBAND

Directed by JACK BLYSTONE

Lupino Lane — "It's a Bear."

FOX FILM CORPORATION

WILLIAM FOX
presents

The NET

A 1923 Melodrama of Thrills and Mystery

DIRECTED BY
J. GORDON EDWARDS

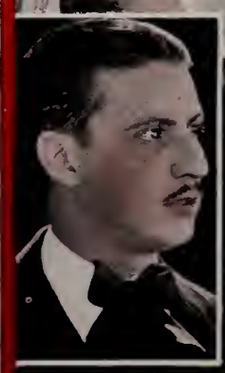
THE FRIEND

HE HUSBAND

THE WIFE

E UNKNOWN

THE MODEL


THE ARTIST

A Drama of Women's Conventions and Men's Intentions —A Daring Brilliant Romance of Bohemian Life in the Artists' Studios of the Latin Quarter.

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Story by
MARAVENE THOMPSON

FOX FILM CORPORATION

WILLIAM FOX *presents*

THE FACE ON THE BARROOM FLOOR

Directed by

JACK FORD

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

Sensations, thrills, prison escapes, startling storms at sea—A 1923 melodrama with a glorious, fighting romance. Every man, woman and child in your town knows this title.—Cash In.

THE PLAYERS

Robert Stevens.....*Henry B. Walthall*
Marion Von Vleck Trevor, *Ruth Clifford*
Dick Von Vleck.....*Walter Emerson*
Lottie .....*Alma Bennett*
Governor Rankin...*Novel McGreggor*

FOX FILM CORPORATION

William Fox
presents

MARY THURMAN

Does It Pay?

A DRAMA OF DOMESTIC
RELATIONS OF TODAY

Directed by

CHARLES HORAN

Screen Version by

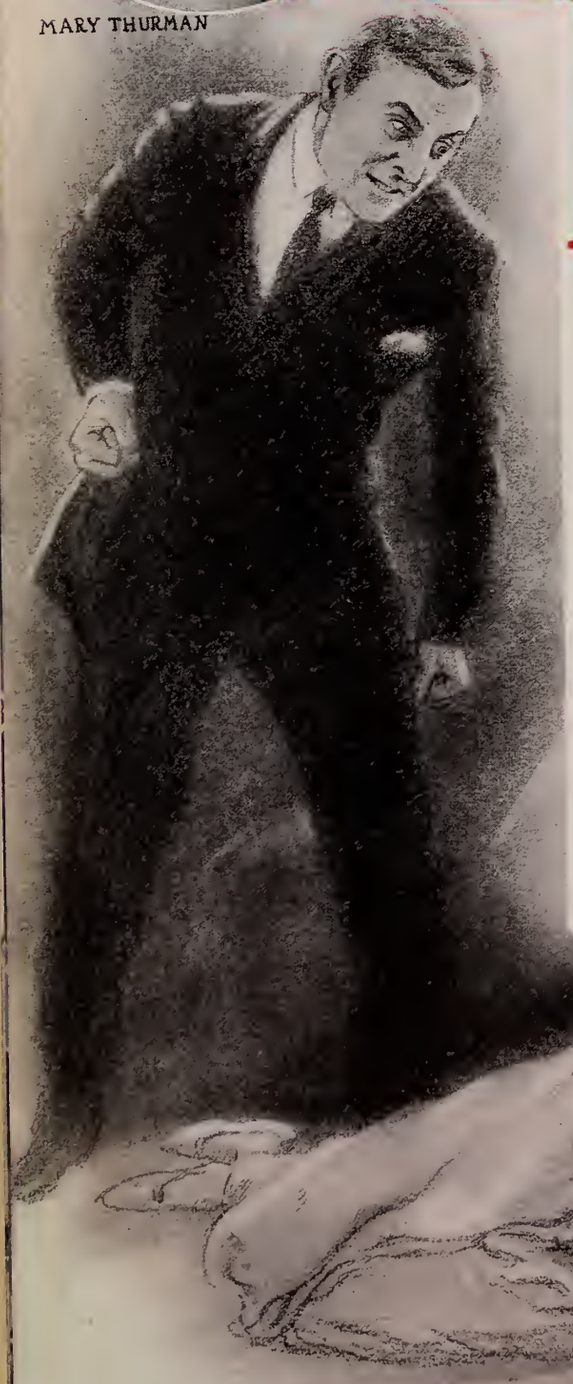
HOWARD IRVING YOUNG

WITH

HOPE HAMPTON

AND A NOTABLE CAST INCLUDING

FLORENCE SHORT
ROBERT T. HAINES
PEGGY SHAW
MARY THURMAN



FOX FILM CORPORATION

WILLIAM FOX PRESENTS

The CUSTARD CUP

WITH

MARY CARR

STORY BY
FLORENCE BINGHAM
LIVINGSTON

DIRECTED BY
HERBERT BRENON

READY NOW FOR JANUARY AND FEBRUARY PLAYDATES

A Sparkling, Scintillating Story, Bubbling with Sunshine and Optimism, with A Surprise Climax That Follows A Succession of Sensations and Thrills.

It's a New Type of Story for Mary Carr

FOX FILM CORPORATION

PRESS OF THOS. B. BROOKS, N. Y.

COMING SOON

IN ADDITION TO THE FOREGOING WILLIAM FOX ANNOUNCES TWO OTHER GREAT SUPER SPECIALS FOR EARLY RELEASE

WILLIAM FOX *presents*

THE TOWN THAT FORGOT GOD

"The biggest thrill seen on any stage at any time, in picture or out."—*The Journal.*

"The storm is a masterpiece of realism, so vivid one expects the theatre to be swept away in the path of the raging torrent."—*The Mail.*

"There was a marvelous storm, in 'One Exciting Night,' and again in 'The Sin Flood,' but these put together would just about equal the deluge in 'The Town That Forgot God.'"—*The Tribune.*

"The storm of storms . . we forgot such a thing as a motion picture camera ever existed."—*The World.*

BUNNY GRAUER
"Rarely has there flashed across the screen such a remarkable boy actor as this one."
—*The Mail*

DIRECTED BY
HARRY MILLARDE

FOX FILM CORPORATION

MARK SABRE

LORD TYBAR

HIGH JINKS AND LOW JINKS

INDEPENDENCE & STRENGTH

WILLIAM FOX *ANNOUNCES*

The motion picture presentation of

IF WINTER COMES

The picture all America is waiting for from A. S. M. HUTCHINSON'S *story*

THE AUTHOR

The most widely read book of recent years

Directed by
HARRY MILLARDE

NONA

LEFFIE

MABE

It will make a
wonderful picture

Carl Laemmle

A Tremendo
of remarkable
The F

BOOTH TARKINGTON'S MASTERPIECE

Remarkable!

Says Reeland Reviews

"IT is a picture that will be remembered for a long time. A remarkable motion picture. It is a pleasure to state that 'The Flirt' as a picture is quite as good as 'The Flirt' as a book—even a little better, perhaps."

First Rate!

Says N. Y. Globe

"A REMARKABLE piece of work in every respect. First rate entertainment. Hobart Henley has handled the Tarkington story with rare skill and intelligence. I hope Mr. Tarkington writes Hobart a letter and tells him so."

Powerful!

Says N. Y. Eve. Mail

"A POWERFUL, well acted picture."

One of the Best!

Says N. Y. Telegraph

"ACTED by a flawless cast, it is a picture with tremendous human interest. If it meets with the success it deserves it should be one of the best pictures of the year."

Good for Any House!

Says M. P. News

"ADAPTED to the screen, it (The Flirt) retains its values—its charm—its human appeal, and all its lifelike incident. Good for any house in any locality."

A Big Hit!

Says N. Y. Eve. Journal

"'THE FLIRT' at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."

UNIVERSAL

us Ovation
praise greets
LIRT

A HOBART HENLEY PRODUCTION

You'll Like It!

Says N. Y. Eve. World

"WE thoroughly enjoyed the whole show. It must be said for 'The Flirt' that it has everything in it a movie ought to have, and that's a strong statement coming in these days of thrills. We enjoyed 'The Flirt' and think most movie goers will agree with us. We think you'll like 'The Flirt'; we did!"

A Big Box Office Attraction!

Says M. P. World

"ONE of the most intensely human stories ever presented on the screen. Every one of the characters seem real living persons. Strikes home. Exceptionally well selected cast. Should appeal to every class of spectator. Should appeal to every type of audience, and prove a big box-office attraction."

Excellent!

Says N. Y. World

"ALL who like Tarkington's works may find this picture worth their while. Most of it is excellent."

For Every Family!

Says Photoplay

"LISTED as one of January's seven best pictures. Of a family, for a family. It might be the slogan of this picture. For every family, in fact!"

Wonderful Exploitation Possibilities!

Says Ex. Herald

"DELIGHTFUL entertainment. Worthy of extra effort on the part of every exhibitor who plays it and has wonderful exploitation possibilities. No doubt about its appeal in any theatre."

JEWEL

Presented by CARL LAEMMLE

"No Exhibitor should lose an opportunity to book them"
EUGENE ROTH California Theatre San Francisco.

"There never was a big picture made to compete with them"
RALPH WETTSTEIN
Ascher's Merrill, Milwaukee

"These New Leather Pushers are as fascinating as the first series. I for one rejoice that they are back."
ROB REEL
Chi. Eve. American

"The New Leather Pushers"

presented by CARL LAEMMLE

Starring

REGINALD DENNY

From the Collier's Weekly Stories by H.C. Witwer

Directed by Harry Pollard

UNIVERSAL JEWEL COLLIERS SERIES

BOOKED

by Metropolitan
LOEW CIRCUIT

See this Picture Yourself before you book it!

JOHANN BOJER'S
Internationaly famous novel

"The Power of a Lie"

DAVID TORRANCE

Directed by
GEO. ARCHAINBAUD

MABEL JULIENNE SCOTT

MAUDE GEORGE

EARL METCALF

JUNE ELVIDGE

Presented by CARL LAEMMLE
with an
Extraordinary Cast

Universal Pictures Corporation

Motion Picture News December 9, 1922.

"The Inner Man"

Syracuse Motion Picture Co.—Five Reels

(Reviewed by Glenn Watkins)

GOING into widely different fields for its second contribution to the industry, the Syracuse Motion Picture Company has made an entertaining production based on a stirring story laid in the Blue Ridge. Wyndham Standing and Dorothy Mackail again top the well balanced cast and both put over convincing interpretations. Miss Mackail proves she can act in this picture and is an attractive mountain maid. Mr. Standing is a sterling actor and can always be depended upon for something worth while. The stars are fortunate in having a fine supporting cast. (1) (2)

There is much action in the picture, especially when it gets under way in the mountain locale. The "bad men" of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun battles. (3)

There is an amusing scene introduced when the hero on his first night in the mountains, has a weird dream and we are shown glimpses of maidens dancing on the greensward and then follows our hero clad a la pajamas rollicking forth with the slow motion camera brought into play to bring out the laughs. (4)

The hero makes such a success of running things for father that the lad is made general manager of the mine and after Sally, the Blue Ridge belle is clad in one of milady's modern gowns, love springs forth and in the end all is happiness. During the action of the piece the audience is treated to some fine natural scenery. The photography is flawless. (5)

The Cast

Thurlow Michael Barclay.....Wyndham Standing
Thurlow Michael Barclay, Sr.....J. Barney Sherry
Old Man Wolf.....Louis Fierce
Bob.....Leslie Hunt
Sally.....Dorothy Mackail
Jud Benson.....Gustave Von Seyfertitz
Randall.....Arthur Dewey
Ned Sawyer.....Martin Kinney

Adapted from novel by Charles Mackay. Directed by Hamilton Smith. Phhotographed by Arthur A. Cadwell. A Playgoers' Picture

The Story—Thurlow Barclay is a young man more given to deep and scientific study and feminine sports than he is to business and his father is much put out because of this fact. He, however, succeeds in getting him to take a vacation and go to inspect Dad's mine, in the Blue Ridge. On his arrival there he meets up with real life, has a list of stirring adventures and is made into a real man, ending up by marrying a fair mountain maid.

Classification—A comedy-drama possessing several melodramatic moments and some stirring mountain gun battles.

Production Highlights—The attractive natural settings "in the Blue Ridge." Wyndham Standing's interpretation of the role of the man who is made over by contact with real life. The kidnapping of Sally by Jud and the ensuing gun play attending her rescue. The fight between Jud and Thurlow. Dorothy Mackail's convincing portrayal of the mountain maid.

Exploitation Angles—This one has a cast of well-known players. Use the names big in your ads. Might put a man on the street dressed in conspicuous golf suit, large horn rim glasses, college hat, etc., and appropriate sign on back of coat, about "the outer man has nothing to do with the 'Inner Man' at the Strand theatre all week."

Motion Picture News

Recommends to Exhibitors

Wyndham Standing in "The Inner Man"

on these five points of quality and box office appeal

(1)

"Entertaining production based on a stirring story."

(2)

"Convincing work by principles and a fine supporting cast."

(3)

"Much action. Stirring fistic and gun battles."

(4)

"Amusing comedy relief to bring out the laughs."

(5)

"Fine, natural scenery and flawless photography".

Playgoers Pictures

Foreign Representative
Sidney Garrett

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC

ASSOCIATED EXHIBITORS.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE, PRES.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Lavish praise from the Trade Press greets a wonderful picture

FLORENCE VIDOR

IN

CONQUERING THE WOMAN

FROM THE FASCINATING NOVEL BY HENRY C. ROWLAND

A KING VIDOR PRODUCTION

"The picture opens with views of life at a seaside resort near Paris and we see Miss Vidor aquaplaning, swimming and indulging in other red-blooded sports. The action shifts to America and then quickly to the South Seas. The fights which David Butler puts up during the 'shanghaiing' moments are real stuff. The island life is well pictured and there are a number of amusing situations here.

"The chase of two ships through the seas is a bit of excitement. Miss Vidor and Mr. Butler do most of the work in the picture and do it well. The supporting cast is adequate. The photography is clear and artistic, while the subtitles are snappy and excellently worded."

Motion Picture News

"Florence Vidor has always been one of this reviewer's screen favorites. She soothes the eye and satisfies the intelligence. Ear rings, negligees and exaggerated eyelids have not figured unduly in her success. And so it is easy to be entertained when Miss Vidor fills the camera eye. 'Conquering the Woman' is entertaining, sprightly and well cast."

The Morning Telegraph

"The picture is so good to look at and made up of such a variety of interesting scenes that will please, that the more or less stereotyped plot will not detract as much from the feature's entertainment value as it might under a less careful production. King Vidor has secured numerous pleasing locations that have been artistically photographed and the atmosphere throughout is one of pictorial appeal. Florence Vidor's ..... pleasing personality and ability to hold her audience regardless of what she has to do, is another redeeming feature for Henry C. Rowland's theme."

The Film Daily — The Recognized Authority

"Florence Vidor in 'Conquering the Woman' is a good, entertaining feature, built along a theme that is familiar, but which is, at the same time, thoroughly pleasing in its unfoldment and picturization. David Butler plays the hero role and is well cast. The picture was directed by King Vidor from a story by Henry C. Rowland. Six reels.

"This newest Florence Vidor feature should not fail to register pleasantly with any audience. There is a genuine, pleasing vein to the story which makes the picture satisfying entertainment of a light, easy-to-follow variety.

"Miss Vidor is appealing and winsome at all times and in selecting David Butler to play opposite her, in the role of the hero, Director Vidor made a particularly effective choice. In this story the two make a great combination."

EXHIBITORS HERALD

SELLING THE PICTURE

WARNER BROS.
Classics of the Screen

MR. EXHIBITOR!

THIS ADVERTISEMENT IS DEVOTED ESPECIALLY TO *YOU*

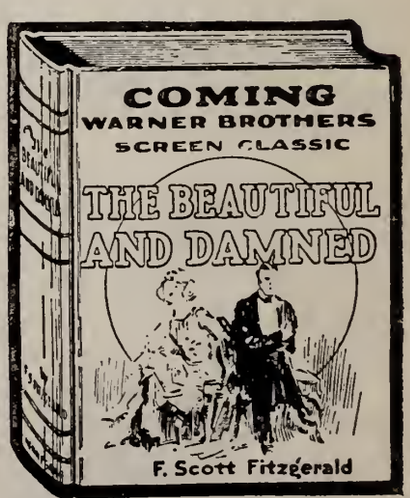
To my friend
Marie Prevost
NOW FEATURED IN
"THE BEAUTIFUL AND DAMNED
A WARNER BROS. CLASSIC OF THE SCREEN
We are patronized by the most beautiful women in town

3 Color Merchant Card

Lithographed window cards, six colors, regulation size.

On these two pages you will find illustrated a few of the many novelties designed to aid you in properly exploiting "THE BEAUTIFUL AND DAMNED."

You will find NO "SALES TALK," NO "BULL"—JUST FACTS.



Beautifully colored sticker, actual size.

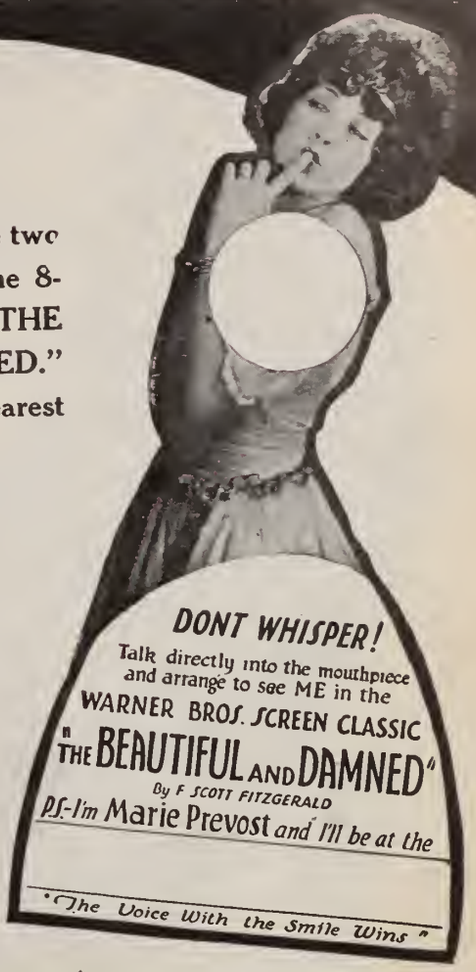
Every Way to Make Your

TO THE PUBLIC—

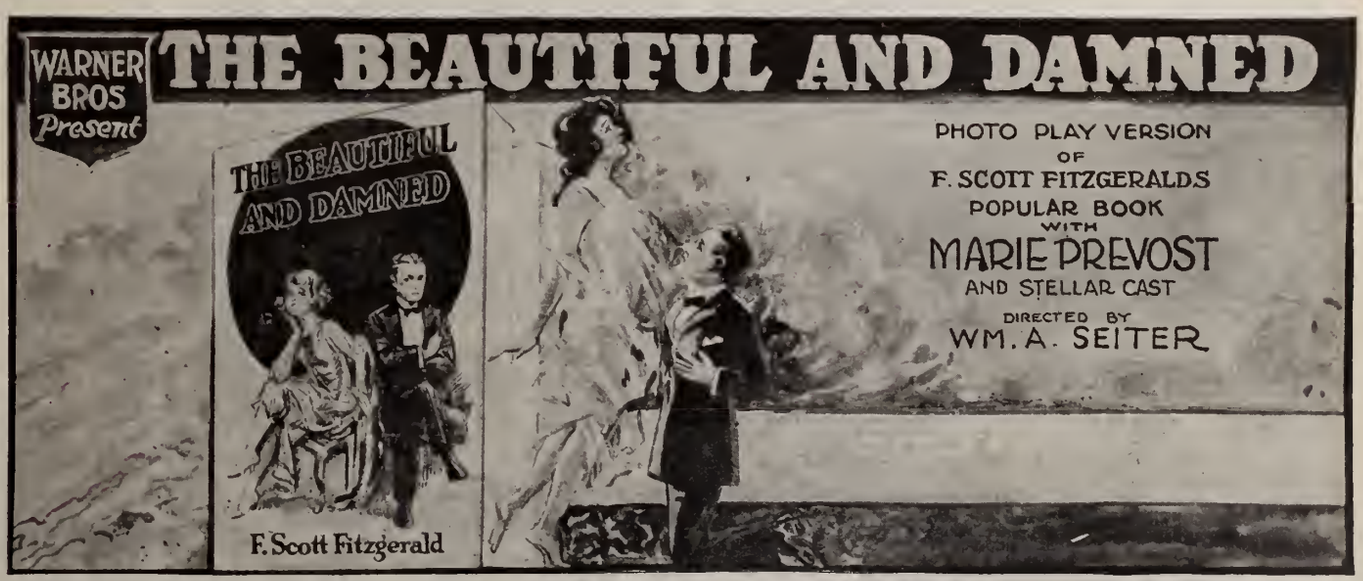
4 Page Rotogravure Supplement.

Every Novelty shown on these two pages is fully explained in the 8-page campaign broadside on "THE BEAUTIFUL AND DAMNED." All are available at your nearest exchange distributing

WARNER BROS.
Classics of the Screen


DONT WHISPER!
Talk directly into the mouthpiece and arrange to see ME in the
WARNER BROS. SCREEN CLASSIC
"THE BEAUTIFUL AND DAMNED"
By F. SCOTT FITZGERALD
P.S.-I'm Marie Prevost and I'll be at the
"The Voice With the Smile Wins"

Beautifully colored telephone doll, size 6 x 11, suitable for use on the mouthpieces of all telephones.



Lithographed blotter, four colors, size 4 x 8½.

Business Better and Better

CROWDS!
CROWDS!!
CROW
WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD.
CANADIAN DISTRIBUTORS
Benj·B·Hampton
·Productions·

CROWDS! CROWDS! CROWDS!

and BIG PROFITS FOR EXHIBITORS!

The demand for these thrilling, gripping westerns continues to be so great that we found it necessary to offer to exhibitors the

1923 EDITIONS OF

"The Westerners" - "The Sagebrusher"

ZANE GREY'S

"Riders of the Dawn" - "Desert Gold"

Re-edited, Re-titled—JUST LIKE NEW!

With good prints available on these four and the three recent ZANE GREY releases, "The U. P. Trail," "The Mysterious Rider" and "The Man of the Forest," exhibitors have a series of seven of the GREATEST MONEY-MAKERS BEING OFFERED TODAY.

HODKINSON
PICTURES

THE BOOKING GUIDE

Volume III—October Issue

Contains

All Pictures Released Between
March 1st and September 1st, 1922.
During that time there were issued:

285 Feature Subjects
220 Comedies (Short Length)
64 Dramas (Short Length)
117 Miscellaneous (Short Length)
16 Scenics (Series)
6 Serials
5 Series of News Reels

There are a lot of "good bets" in this list that you were forced to let go by because of no "open dates." Many of them are not being currently advertised. The GUIDE will recall them to memory and furnish exploitation aids and assistance. In many cases, it is the only place you can secure this information.

With your copy of the GUIDE and NEWS file you can capitalize on these "new-old" pictures.

Every theatre-subscriber gets a copy of the GUIDE with his NEWS subscription. It is a complete and comprehensive index to the regular editions of the NEWS and does away with lost motion in locating data on pictures and technical advice in the conduct of your theatre.

It is the reason why:

THE NEWS IS FILED THROUGHOUT THE FIELD

P.A. POWERS *presents*

HARRY CAREY

HERE he comes in a swirling cyclone of action a pulsating, staccato of dramatic punches produced from the

Big Sat. Eve. Post Story

by Richard Matthew Hallett. It's hand-made to attract and enthrall the millions who read the story as well as the millions of Carey followers and other fans.

One sequence alone is worth the price of admission to anyone—that crunching, pulse-stopping series of unforgettable scenes showing the bursting of the dam—the mad rush of an unleashed ocean of angry water swooping down into the basin battlefield where hundreds of horsemen are fighting with machine guns and rifles—the black, devouring stream carrying everything before it—

Man, Oh Man—THIS IS WHAT THEY WANT. GIVE IT TO 'EM—and give yourself a picture that spells MONEY. Book it—NOW!

CANYON OF THE FOOLS

Keep your Eye on **F.B.O.**

Distributed by F. B. O.

FILM BOOKING OFFICES

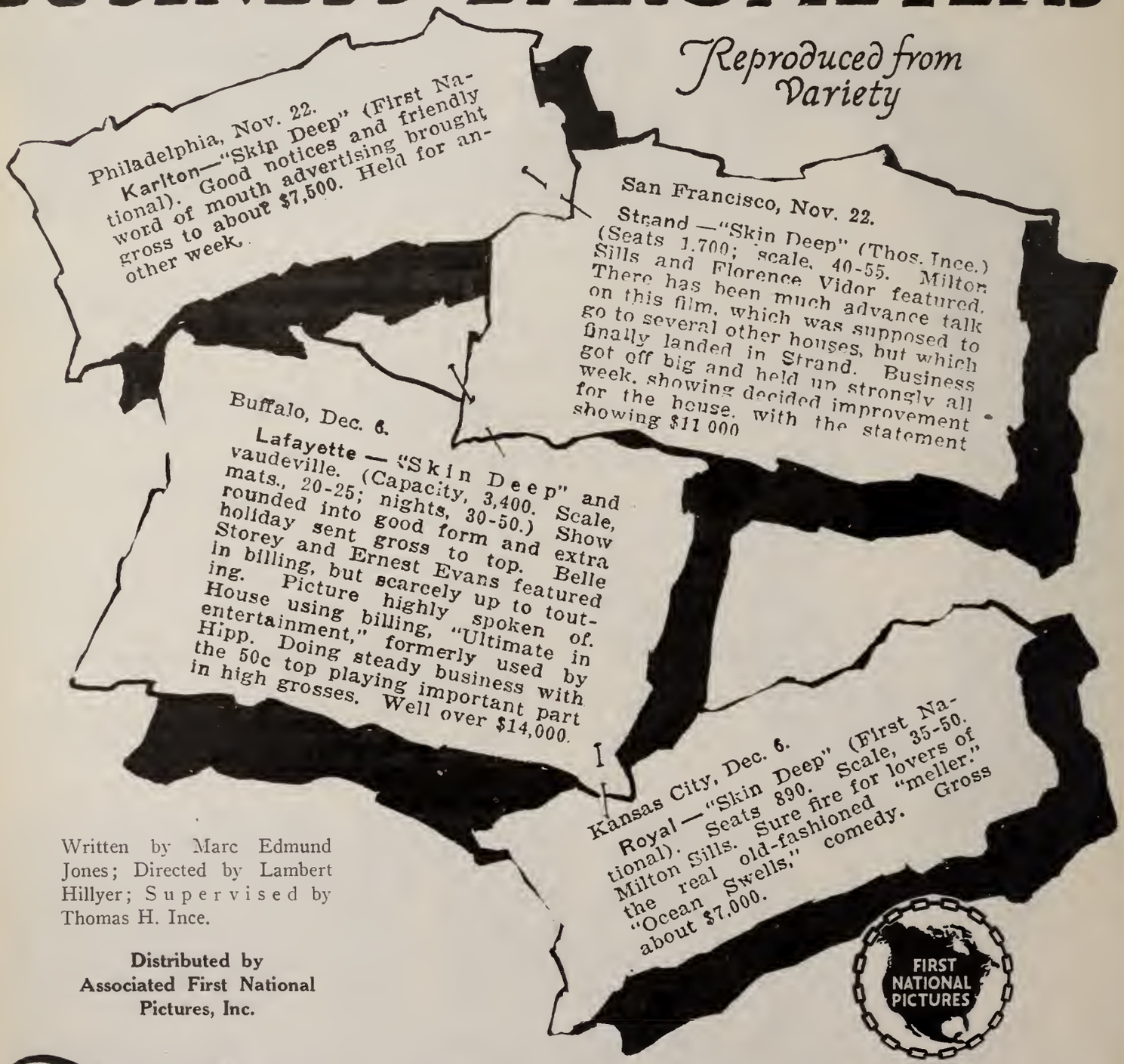
OF AMERICA, Inc.

Main Offices F. B. O. Building, 723 Seventh Avenue, N. Y. C.

EXCHANGES EVERYWHERE

FIRST NATIONAL
BUSINESS BAROMETERS

Reproduced from Variety


Philadelphia, Nov. 22.
Karlton—"Skin Deep" (First National). Good notices and friendly word of mouth advertising brought gross to about $7,500. Held for another week.
San Francisco, Nov. 22.
Strand—"Skin Deep" (Thos. Ince.) (Seats 1,700; scale, 40-55. Milton Sills and Florence Vidor featured. There has been much advance talk on this film, which was supposed to go to several other houses, but which finally landed in Strand. Business got off big and held up strongly all week, showing decided improvement for the house, with the statement showing $11 000
Buffalo, Dec. 6.
Lafayette — "Skin Deep" and vaudeville. (Capacity, 3,400. Scale, mats., 20-25; nights, 30-50.) Show rounded into good form and extra holiday sent gross to top. Belle Storey and Ernest Evans featured in billing, but scarcely up to touting. Picture highly spoken of. House using billing, "Ultimate in entertainment," formerly used by Hipp. Doing steady business with the 50c top playing important part in high grosses. Well over $14,000.
Kansas City, Dec. 6.
Royal—"Skin Deep" (First National). Seats 890. Scale, 35-50. Milton Sills. Sure fire for lovers of the real old-fashioned "meller." "Ocean Swells," comedy. Gross about $7,000.

Written by Marc Edmund Jones; Directed by Lambert Hillyer; Supervised by Thomas H. Ince.

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Thos H. Ince presents

"SKIN DEEP"

Big Booking Bulletin No. 1

When Balaban and Katz screened "The Hottentot" they set it immediately for Christmas week at their big Chicago Theatre and the following week day and date in their Tivoli and Riviera Theatres.

Thos. H. Ince
presents

"THE HOTTENTOT"

DOUGLAS MacLEAN and MADGE BELLAMY

in the comedy drama special, taken from Willie Collier's rollicking stage success.

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by

Associated First National Pictures, Inc.

Richard Walton Tully *presents*

GUY BATES POST

in "OMAR *the* TENTMAKER"

A Screen Version *of one of the greatest* STAGE CLASSICS

THE CAST

Guy Bates Post	Boris Karloff
Virginia Brown Faire	Maurice B. Flynn
Nigel de Bruliere	Edward M. Kimball
Noah Beery	Walter Long
Rose Dione	Evelyn Selbie
Patsy Ruth Miller	John Gribner
Douglas Gerrard	Gordon Mullen
Will Jim Hatton	George Rigas

Adapted by Richard Walton Tully from his stage success.

Art Director—Wilfred Buckland.

Photographer—Georges Benoit.

Directed by

JAMES YOUNG

CHARACTER OF STORY

A story blending the rare brilliance of the Orient with the shadings of real life. Pathos, romance and a thrilling theme that will grip any audience.

POINTS OF APPEAL

Author, star and supporting cast in a story more romantic and enthralling than the Arabian Nights. With some of the most remarkable photography ever seen.

A TASTE OF THE PLOT

Omar, most daring poet of ancient Persia, secretly wooed the beautiful, the forbidden Shireen, destined to be the bride of the Shah. Fleeing in the night, the Shah's slaves tear them apart. Follows thrill, romance and conflict before the lovers are reunited in a most spectacular and smashing climax.

"OMAR THE

FACTS ABOUT THE PICTURE

One of the most successful Oriental plays ever produced.

Road showed four years in city, town and hamlet.

A gorgeous spectacle and one of the most entrancing love stories ever filmed.

More thrilling and exciting than the Arabian Nights—more enthralling than Romeo and Juliet.

Scenes of rare beauty in Persian gardens, Oriental temples and palaces with the beauties of the Shah's harem.

Hundreds of horsemen and foot soldiers in fierce hand-to-hand battles.

Love, romance and thrills aplenty.

Three full page ads have been prepared for the Saturday Evening Post. They appear Dec. 9, Jan. 6 and Feb. 3.

Advertising in other national mediums reaching a total of more than 10,000,000 readers.

Think of it. More than 10,000,000 will see these ads. Your audiences are ready made.

Richard Walton Tully's master production.

Guy Bates Post's supreme triumph.

A First National Picture

FIRST NATIONAL PICTURES

OFFICIAL ANNOUNCEMENT TO FRANCHISE HOLDERS

OF ASSOCIATED FIRST NATIONAL PICTURES, INC.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system.

Though First National has never contended that the Franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theatres desire to be assured of protection for their film supply and placed in a position where they can maintain their independence as exhibitors. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor and Exhibitor, which leaves them all secure, both in their policies and investments.

Independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices.

It has been and still will be, our organization's constant effort to bring about more equitable methods of dealing between Producer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized continuity of effort for the object which means so much to us all.

I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors. Moreover, it is the desire of First National that those franchise holders who are released, if they have faithfully and fairly lived up to their franchise obligations in the past, should suffer no loss on account of the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time can do so by giving First National six months notice at any time. It makes no difference whether the notice is given before January 1, 1923, so long as six months notice is given to First National and provided that the termination cannot become effective prior to June 30, 1923.

Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise the consideration he paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of notice of cancellation.

First National will, of course, account to its producers for this service just as if it had received the rentals in cash.

In making this voluntary statement (which goes far beyond First National's legal obligations under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the manager of the exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 1st, 1923.

So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder when cancelling will have to forego all his rights in the voting trust certificates.

In making this announcement I wish to say that First National has no other motives than those herein expressly stated. I believe that the great majority of our franchise holders have sufficient confidence in the future of First National, and in the forward looking and perhaps somewhat bold effort First National has made in establishing franchise, to continue with us. I invite such franchise holders to remain members of the First National "franchise family." But those franchise holders who do not wish to continue will, I hope, appreciate the fairness of our voluntary suggestion and terminate their franchise with the same friendly feeling toward First National that First National has, and will have, toward them.

The motion picture industry requires, more than anything else, the spirit of goodwill and fair dealing between all engaged in it. It is in this spirit and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent exhibitors and independent producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders.

ASSOCIATED FIRST NATIONAL PICTURES, INC.

By Robert Lieber, President

FIRST NATIONAL PICTURES

6 West 48th St., New York City

December 28, 1922

Motion Picture News

What Do Pictures Lack?

IN our recent "Hall of Fame" contest we asked a number of prominent people outside of the industry to contribute selections of notables.

The replies were disquieting. Nearly all wrote back that they couldn't think of anybody.

In the oil, steel, automobile and other industries there are at least two or three names on everyone's tongue; probably no more. But it does seem strange that an industry, whose product is itself publicity—whose millions of feet of film put names and personalities daily in the public eye should have made no impression whatsoever upon the well-read, thinking man.

One of the best known editors in the United States wrote back:

"I don't go to one moving picture show a season. I have been to only one in 1922 and here it is nearly December. I have never seen Douglas Fairbanks' work nor Mary Pickford's nor the Gish girls' nor Bill Hart's."

At least he knows the names of a few film people. He must have read about them in newspapers.

But we can't help wondering what is the matter with the exhibitor in this editor's town that he can't get such a man into his theatre at least once a year.

And we can't help wondering in a general way why this great agent of publicity—the motion picture—doesn't publicize itself more forcefully, in itself and through the public prints.

* * *

Is picture entertainment the basic fault? Are pictures making only a superficial impression?

When the New York World says of the picture: "*the same old hokum, the same lumbering plots, the same dull made to order situations and flat sub-titles, the same atmosphere of second-hand and fifth rate which hung over the cinema in its infancy all cling to it in* 1922"—there is room for much argument and analysis. The statement is not intelligent, not true to the facts at hand. Nevertheless so scathing an indictment from what many regard as the soundest editorial page in this country is to be weighed—thoughtfully.

It is difficult to please the so-called intelligentia with any kind of entertainment. It is, in fact, a commercial impossibility.

But—why so bitter, contemptuous and downright an indictment as this? What basis has it?

The writer has studied the motion picture for ten years—very seriously and always with sympathy and optimism.

Yet he can truthfully state that while today pictures are decidedly better than ever before they are as a whole hitting far short of their true mark. That is his sincere opinion. And he is not optimistic.

That they are failing to get to the heart of the American public is not an opinion. It is a fact.

* * *

And, in the writer's opinion, the broad trouble is this: pictures, the mass of them, *are not telling the public anything,* certainly nothing new, stirring, awakening and certainly not with the *scope* and *vivid appeal* of which pictures alone are capable.

Save for the war period when pictures *did* rise to their opportunities, we have had no great pictures, great in concept, since "Intolerance."

Many screen personalities have been made; some great pantomimists have been created; good screen acting has been evolved here and there; daring expenditures have been made; great effects created; technical triumphs have been scored.

But—pictures are not telling the public anything. The themes of the best are the themes of the stage and the book and often little more than bald illustrations. Pictures are in a dramatic groove, and the public will look elsewhere for inspiration.

The world today is rocking with the great currents and cross-currents of a new era. From the great problem of Internationalism down to the new problems of each nation and thence to the new problems of every home there are truths to tell, situations to be dramatized, thought to be crystallized; *and it is the duty and the privilege of the motion picture to rise to these vast opportunities.*

To one who knows the commercial and economic insides of this industry these production paths are not so easily trod as the newspaper editorial may see them; but the New York World is largely right in saying:

"The trouble with the films is not so much lack of morals as lack of brains."

VOL. XXVII DECEMBER 6, 1923 NO. 1

PICTURES AND PEOPLE

WE give in this issue the verdict of the man in the street on the Arbuckle films. It is our idea of an editorial. We let the public write it because the public and the public alone will give the verdict. The rest of us, especially the self-appointed saviours of the public, will only rant. There is no law to put people into the theatre or to keep them out. Will they laugh at Arbuckle's comedies?—that's the practical question; should Arbuckle come back to the screen?—that's another question. But the first will settle the latter. We give these opinions of Mr. and Mrs. and Miss Average Citizen at length, because each one is pithy and enlightening, and the whole gives a feel of the public pulse which exhibitors want to have.

* * *

JOE PLUNKETT of the New York Mark-Strand is giving his patrons a great show this Christmas week. The genial Joe is too modest to tell the world that he is something of a showman, but if there is any exhibitor who knows more about providing screen entertainment we would like to be given his name. Week after week, the Mark-Strand has been hitting the high places with its program. The Fokine ballet, a fine orchestra, atmospheric prologues, and worth-while pictures are features which have brought appreciation from its patrons.

This week Joe Plunkett has outdone himself in furnishing his program de luxe. There is an imaginative prologue carrying on a true Christmas spirit followed by the gifted Harold Lloyd in his latest opus, "Dr. Jack." And to be in the audience and noticing the faces of the patrons wreathed in smiles, one cannot help but give Joe Plunkett credit for his showmanship in fashioning a program which appeals to everybody, young or old, poor or rich.

* * *

GEORGE FITZMAURICE is coming out on his own. The director will soon launch an independent company. Just recently he has completed "Bella Donna," starring Pola Negri, and will soon begin work upon his last production for the Paramount banner which will be an elaborate re-filming of "The Cheat," a picture once spoken of as the ideal photoplay. Pola Negri will appear in Fannie Ward's original role.

* * *

THE Rialto and Rivoli theatres in New York are housing attractions written by two talented Hoosiers, Booth Tarkington and George Ade. "The Flirt" is one of Tarkington's early stories—a life-like document of small-town life which has been faithfully adapted to the screen. Hobart Henley, the director, has retained all its humanness and appeal. The commonplace family that is exposed here will be recognized as genuine. George Nichols as the father gives one of the most inspired performances of the shadow stage. The character Hedrick, the irrepressible young brother, played with considerable spirit by Buddy Messenger, was our first introduction to Tarkington's study of pre-adolescence. His immortal Penrod was founded upon the boy, Hedrick.

George Ade wrote an original story for Tom Meighan in "Back Home and Broke." This is also an expression of small-town life, revealing a different slant than Tarkington's story. Here we have the youth who applies the acid test to his friends—to discover the genuine from the false. He strikes it rich, but returns home masquerading as broke, and has the satisfaction of showing up the pseudo friends in a manner which will be appreciated by every spectator. The villagers do not know the identity of the man who is doing so much for the town. He is to make his appearance with considerable pomp and ceremony. The entire population turns out at the station. It is a grand welcome home. The train arrives and from the rear platform of the special car appears the youth. You may well imagine the astonishment of the crowd when they see him. This finale is one of the most delightful scenes ever recorded by a camera. It is typically George Ade—conceived with all the subtle humor that has made the author of "Fables in Slang," famous. Tom Meighan's performance is admirable. He takes such advantage of every opportunity that the spectator lives the role.

We advise ever exhibitor not to overlook such sterling pictures as "The Flirt," and "Back Home and Broke." They represent screen story telling at its best.

* * *

AL CHRISTIE stepped off the boat from Honolulu the other day with his face wreathed in smiles and full of Christmas cheer principally because he brought back his company and a large assortment of moving pictures taken on the picturesque island, in plenty of time for all concerned to have Christmas dinners at home. The Christie comedy program for 1923 contains some departures from the usual procedure in that there will be still more of the scenic educational factors combined with merriment in the pictures made by Christie and his associates. The picture made in Honolulu, for example, is one of the new program, and the lengthy trip was undertaken for the comedy, "A Hula Honeymoon," for the purpose of bringing new backgrounds and unusual pictorial beauty into the comedy subjects which are being prepared for the coming year.

* * *

JOE PINCUS, well known in vaudeville and theatrical circles along Broadway for the last twenty-five years, and recently in charge of comedy scenarios at the Fox studios in Los Angeles, has returned to New York for a short business trip.

* * *

OUR old friend Canon Chase has bobbed up again. The New York Times in its By-Products column of a few Sundays ago has something to say concerning the Canon's newest band-wagon and says it in terms which cannot be misunderstood—not even by that dignitary.

We quote the Times article:

"Meanwhile, a more experienced reformer than Dr. Straton has swung aboard the Ku Klux band wagon. This is Canon William Sheafe Chase, veteran of a dozen holy wars and a publicist of great variety. His last appearance in print before this Klan excitement was as character witness for a gentleman who needed all the character witnessing he could get, and a good deal more. Now Canon Chase says he thinks well of the Klan because it is hated by bootleggers, gamblers, *producers of films* (the italics are ours), Sabbath breakers and corrupt politicians.

Maybe so. But Canon Chase had the soul of a Klansman long before he began to preach for the Klan. He is best known as the enemy of the moving picture business, and it seems open to doubt whether he hates the movies because they are made by Jews, or the Jews because they make the movies. At any rate, his "Catechism on Motion Pictures" says that "the few producers who control the motion pictures are all Hebrews. If they should petition Congress for an effective and just law regulating their business" (and Canon Chase has that law already written "it would be a conspicuous public-spirited act that might begin a movement which would minimize the anti-Jewish feeling which exists in the United States. If the Klan can use Canon Chase, Canon Chase also can use the Klan.

RODOLPH VALENTINO has been talking over the radio. And it wasn't a bedtime story. At the Grand Central Palace Exposition last Friday night the star of "Blood and Sand" in a speech concerning the trouble with the screen, said in part: "Seventy-five and more per cent of the pictures shown today are a brazen insult to the public's intelligence—that only a few of the leaders, such as Griffith, Fairbanks, Pickford, Chaplin and Barthelmess and a few other independent stars, directors and producers realize that motion pictures can be an art. Independent companies are loath to follow the factory cut-and-dried methods of motion picture artists who are a decided menace to motion pictures as an art as well as an industry."

* * *

WHEN D. W. GRIFFITH begins production upon "The White Rose," one of his discoveries, Mae Marsh, will be back in the fold. This will be great news to the followers of the star who helped make "The Birth of a Nation" such a memorable achievement.

* * *

FIRST NATIONAL, over President Robert Lieber's signature, has made an official announcement to its franchise holders to the effect that "independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices."

"I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors."

* * *

OFTENTIMES exhibitors hear that certain incidents shown in pictures are impossible of achievement—just hokum stuff. At a private showing of "Skin Deep" recently several prison officials attended. It was prison stuff and they were invited to give their opinions.. They saw Bud Doyle, a "frame-up" gunman, played by Milton Sills, make a dramatic escape from prison, scale penitentiary walls and board a moving train, from the top of which he seized a rope ladder attached to a confederate's airplane and got away.

The prison officials smiled, shook their heads and said: "Very thrilling, but quite impossible."

Yet fact outdid fiction when Clara Phillips, convicted of the hammer murder in Los Angeles, sawed through the bars of her cell, scaled the roof of the Los Angeles prison and is believed to have made her escape by airplane to Mexico

What about the convict who made a sensational getaway from Sing Sing the other day? He was in the "show" given by the prisoners. He donned feminine attire, mingled with the guests and walked out. This would indicate that "Skin Deep" wasn't so far wrong after all.

* * *

BILL HART has become an author. The he-man of the screen has written a book called "Injun and Whitey to the Rescue." It is said to be very entertaining and a big sale is expected. Martin Johnson is another who has blossomed forth with a book. He has written up his exploits in the South Seas and, according to the reviews, the book is destined to become a best-seller.

* * *

CHESTER BEECROFT is a busy man these days in a busy place, to wit, the International Studios, where production is humming and big pictures are promised. Going back over our files we find a lot about this production, publicity and all-around motion picture man, which placed end to end over a period of twelve years give him a who's who to be envied by almost any man.

Here is a list of achievements: pioneer lighting and ventilating devices in picture houses; the first board of censors called into being to offset the rumblings of state and municipal censorship; the first favorable copy on motion pictures in the public press; the first colored insert in the trade press and the first better ad copy in general; advertising manager of the General Film Company; and production and executive activities with Mutual, David Horsley, Chaplin, Famous Players, etc. A record to be proud of and in each job a determined and refreshing originality of thought and aim.

* * *

WALTER HIERS, Paramount's newest star, is going to double in brass. Simultaneous with his production activities, the rotund comedian will be the star of a real (not reel) wedding to take place in Syracuse, N. Y., the end of this month. It is then that he will lead Adah (Peaches) McWilliams to the altar, bringing her to New York for a honeymoon and then back to Los Angeles, where they will establish their love nest.

* * *

JACK ALICOATE of the Film Daily has collaborated with Buster Collier in dashing off a play called "Extra," which is now in rehearsal. Jack incidentally is to become a benedict in the near future. Congratulations.

* * *

AMONG the screen celebs who are in New York from locations to talk business with the big boys behind the glasstop desks, or to shop or to search for new film material are Bill Hart, who is looking for appropriate stories; Rex Ingram, Alice Terry, Montagu Love, Charles Gerrard, Harry Morey, Rubye de Remer, Alice Brady, Diana Allen, Ramon Navarro, Dick Barthelmess, Dorothy Gish, Juanita Hansen, Alfred Green and Herbert Brenon.

* * *

BILL FARNUM has taken up golf. Possessing a pair of powerful fists, he is able to swing a mean stroke with a two-ton pressure. The Fox star may be found most any afternoon when the megaphone is silent chasing the little white pills over the green of one of Hollywood's best courses.

* * *

THE many friends of Joseph W. Farnham in and out of the industry were shocked to learn of the death of his wife, Alma, on Tuesday of this week.

* * *

WE are all waiting anxiously in New York for Dr. Reisenfeld's program which will include the Einstein theory of relativity. According to all the publicity "dope," one does not have to be a student of geometry, calculus and higher mathematics to understand what the learned German doktor reveals in his justly famous theory.

Index to Departments

Editorial 45
Pictures and People 46-47
General News and Special Features.....48-60
Chicago and Mid-West 61
Comedies, Short-Subjects and Serials.....85-86
Construction and Equipment 95-107
Exhibitors' Service Bureau 67-73
Feature Release Chart 108-110
Pre-Release Reviews of Features 74-79
Production-Distribution Activities 87-93
Regional News from Correspondents.....80-84
Studio Notes and Player Brevities 94
What the Big Houses Say 62
With the First-Run Houses 63-66

Hays Action on Arbuckle Brings Criticism

Opinions Vary, with Majority in Favor of Keeping Permanent Ban on Comedian

FROM all parts of the United States comes comment on Will Hays' avowal to give "Fatty" Arbuckle a chance to "come back" because of the comedian's exemplary behavior of the past nine months or more. These comments vary from commending Hays for the Christian spirit he has shown in the matter to claiming that he overturned all the good he has done since his connection with the industry.

One almost unanimous opinion comes from the women of America. Organized bodies of women throughout the United States have condemned the comedian from appearing on the screen. Their action seems to be a more concerted one than that coming from other quarters. Church groups have also combined against Arbuckle.

Mayors of cities, in certain instances, have proclaimed against the showing of Arbuckle pictures, while in some cases city executives are inclined to leave the issue with the picture-going public as to whether or not they will patronize Arbuckle films as these films are released.

From Los Angeles, the home of pictures, comes a wire from the correspondent of Motion Picture News as follows:

"Hays' statement lifting his ban on Arbuckle has brought a storm of protest from newspapers, women's clubs, ministers and societies. The Motion Picture Directors' Association, which extended an honorary membership to Hays during his recent visit, adopted a resolution at a special meeting December 22 and sent the following wire to Hays:

"'Under no circumstances should any person or persons who by their actions have proven a menace to the well being of our industry be tolerated or excused. The aim of this association is to exert eevry influence to improve the moral, social and intellectual standing of persons connected with the producing business.'

"Mayor Cryer in a wire to Hays said Arbuckle films could not be shown in Los Angeles. Local women's club officers are extending the fight to every section of the nation. Ministers are belittling Hays as the hired man to do the bidding of producers who have money invested in Arbuckle films."

In reply to messages from the Westlake Presbyterian Church and ministers of Los Angeles urging him to reconsider the Arbuckle case, Will Hays dispatched the following answer:

"Just now I have your telegram and appreciate it. Everything which I said last Sunday night is reiterated and emphasized. At that time I declared and do now assert and have always and shall always insist, 'Any evil which is in motion pictures can be removed and all the good retained at the place where the pictures are made, at the time they are made, and by the men who make them, and no alibi is possible.' The purposes of our Association are 'Establishing and maintaining the highest possible artistic and moral standard of motion picture production and developing the educational as well as the entertainment value and the general usefulness of motion pictures.' About nine months ago I suggested to those who owned the Arbuckle pictures that they do not release them, but rather that they should give such consideration to the matter as the condition warranted. This they did, and it resulted both in the holding up of the pictures already made and the elimination of Arbuckle from work in his profession. I was sure then that the suggestion I made to them was right and that their action was right, and the only doubt otherwise at that time was whether or not we might be doing an injustice to the individual Arbuckle. I was sure, however, that we were not, but that the whole action was best for the whole situation and best for him. This has proven correct, and from all sources has come the word that his conduct in the last nine months has evidenced an honest and successful effort to do right. This fact was one of the elements, of course, in causing me to make the statement I did, of which I again ask your careful consideration.

"Every man in the right way and at the proper time is entitled to his chance to make good. It is apparent that Roscoe Arbuckle's conduct since his trouble merits that chance. So far as I am concerned there will be no suggestion now that he should not have his opportunity to go to work in his profession. In our effort to develop a complete co-operation and confidence within the industry I hope we can start the New Year with no yesterdays. Live and let live is not enough; we will try to live and help live.

"This is no reinstatement of Arbuckle nor any attempt to reinstate him. Neither you nor I can do that. This is simply a declaration that I shall not stand in the way of this man having his chance to go to work and make good if he can. I neither sponsor him nor stand in his way, but in a spirit of Christian charity and American fair play I propose that as far as I am concerned he shall have his chance, and I am sure that we are doing the right thing to accomplish the greatest good in the end if we practice what we preach, and, in all humility, strive to live and help live as well as live and let live. I offer no apology for the statement and neither do I presume to insist that my ideas should be accepted by others, but I am sure that in your consideration of the matter you will not be unmindful of the words of Him who first taught us to forgive. That there will be some misunderstanding of the motive of the statement until all of the problems are worked out, I have no doubt, but it is eternally right, and while I shall deeply regret any misunderstandings, yet from my knowledge of the whole situation I know it is right and I am content.

(Signed) "Will H. Hays."

The National Board of Review is among those taking the stand that the matter of Arbuckle pictures is one that is strictly up to the public, and his return to the films can be decided only by the public.

A statement from this board follows:

"The National Board is still of the opinion that Mr. Arbuckle having been tried by a jury of his peers and found innocent of the charge brought against him, justice demands he should be allowed to go before the bar of public opinion. The National Board is still of the firm conviction that it is for public opinion, and public opinion alone, to accept or refuse Mr. Arbuckle as a public entertainer."

The soundness of this attitude of the National Board is fully upheld by the conflicting opinion in regard to the matter of Mr. Arbuckle's return to the screen which is rushing in from all parts of the country. The general public's feelings, needs and wishes constitute the only criterion which can safely be considered as adequately expressing the situation."

"The National Board holds no brief for Mr. Arbuckle personally—the fact remains that his pictures have been consistently free from questionable matter. We are glad that the public, the club women of the country are so alive to their power to formulate and express a verdict, which when it is rendered will unquestionably reflect wholesome mindedness and the justice to which every one is entitled."

From St. Louis comes the following:

"The Committee of Fifty, an organization comprising reform associations of every denomination in St. Louis, has announced that it will again endeavor to put through reform bills defeated at the last session of the state legislature, including censorship of moving pictures. The new legislature convenes at Jefferson City in January.

"The St. Louis Church Federation, a Protestant organization, through its executive secretary, Rev. A. H. Armstrong, has sent appeals to similar bodies in the forty principal cities of the country asking that they unite in a drive against the Arbuckle films. Enclosed in the letters are copies of a telegram sent to Rev. Charles S. MacFarland of New York, general secretary of the Federal Council of Churches of Christ in America, protesting against the exhibition of Arbuckle films.

"Rev. Lansing F. Smith, chairman of the Committee of Fifty, said: 'We are absolutely opposed to the reappearance of the Arbuckle films. I approve of the first order of Hays, and I can not understand why the second order undoing everything of the first was issued.'"

Commenting on the Arbuckle reinstatement, Charles A. McMahon, director of the Motion Picture Bureau of the National Catholic Welfare Council, and a member of the Executive Committee on Public Relations organized by Mr. Hays to cooperate with the motion picture

Specialists Need Thorough Knowledge of Market

MANY theatre owners have seriously taken up the idea of catering to a particular group of their patrons who demand something of an educational nature along with their entertainment. It has been found that added prestige has been gained and a clientele of the "thinking" public built up. To conduct such a department a thorough knowledge of what the market offers is necessary. A greater power of selection is assured through a familiarity of releases.

Harriet Hawley Locher, Director, Public Service and Educational Department, Crandall Theatres, Washington, D. C., finds THE BOOKING GUIDE of value in her work. In a recent letter, Miss Locher writes: "It (THE BOOKING GUIDE) is going to be very useful in my department in getting a general idea on all releases and giving me a broader knowledge of the pictures to use in my work. I shall keep it on file in my office."

THE NEWS IS FILED THROUGHOUT THE FIELD

industry, gave out the following statement, in part:

"The announcement of Arbuckle's reinstatement by Mr. Hays comes as a decided shock to those who had been led to believe that there was no longer any room in the motion picture industry for persons of the Arbuckle type. I feel that Mr. Hays has misjudged the temper of the American people if he thinks they will agree with his action in the Arbuckle case. Mr. Hays and his employers are guilty not only of an error of judgment which is certain to arouse widespread condemnation, but are likewise guilty of failing to keep faith with the American people in making good on the incorporated aims and purposes of the National Association of Motion Picture Producers and Distributors—as frequently repeated by Mr. Hays—namely, 'to elevate the moral and artistic standards of the screen.'

"The Motion Picture Bureau of the National Catholic Welfare Council, while affiliated with the Committee on Public Relations formed some time ago to cooperate with the motion picture industry to elevate the standard of the screen, condemns this decision to reinstate Arbuckle and will call upon its affiliated organizations of Catholic men and women to work in their respective communities throughout the United States to prevent the showing of the Arbuckle films."

Mr. Hays has stated to members of the Public Relations Committee:

"My statement is not a reinstatement of Arbuckle. It is simply that I will not in this position which I occupy longer autocratically stand in the way of this man having a chance to go to work in some capacity in the motion picture industry and make good if he can. There are no plans whatever for the release of the films already made. Mr. Schenck, who will employ Mr. Arbuckle, is a member of our Association and in determining just what he will do with Mr. Arbuckle he will, of course, consult us. The whole matter will be carefully considered in all its phases by those who are interested in it."

District of Columbia Commissioner Oyster intends to await developments before taking any action on the Arbuckle reinstatement, pending a crystallization of public opinion. "On one hand, I have a great respect for Will Hays' judgment. On the other, I want to serve the people of the District, and I'm going to do my utmost to carry out their wishes."

One of the National Educational Association protests to Hays took the stand that the actor on the screen was an idolized teacher, and that the Arbuckle background was too notorious to permit his return. Miss MacGregor, of Minneapolis, now in Washington, said that she spoke for half a million teachers of 20,000,000 American school children, and although appreciative of film co-operation in producing child photoplays, they resented the tendency shown in the reinstatement of Arbuckle in view of his unsavory past.

Milwaukee exhibitors, members of the Wisconsin Exhibitors Association, in a meeting have taken action in the matter of the "pardon" of Arbuckle. Following the meeting, Walter J. Bauman, executive secretary, made the following statement in part: "Will Hays means nothing to us. He represents the producers and the distributors of films, but does not represent in any way the wishes or attitude of the exhibitor, the theatre owner who shows the film, and is therefore in direct contact with the public. We do not feel that he should arrogate to himself the power to speak for the entire industry, as is his custom."

Mayor Samuel Lewis Shank of Indianapolis through the newspapers has asked local exhibitors to refrain from showing Fatty Arbuckle pictures.

He said he had "something up his sleeve" to force exhibitors to comply with his wishes, if they would not heed the request.

Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, said:

"The association went on record some time ago as not favoring the showing of Arbuckle films in Indiana."

Although the Arbuckle films are not under police ban in Providence, R. I., there is some doubt as to whether his pictures will be shown. Sol Braunig, manager of the Modern theatre, booking agent for the Providence theatres which have the exclusive rights to Arbuckle films, declares if public sentiment is against the Arbuckle film it will not be displayed so long as he has anything to do with it.

Mrs. Robert E. Newton, president of the Providence Diocese, National Council of Catholic Women, admits she used to enjoy Arbuckle pictures, but adds "I do not think that Arbuckle is a proper person to go before the public now."

Mrs. Caesar Misch, president of the Rhode Island Federation of Women's Clubs, feels that Mr. Hays has made a mistake. "Curiosity will be stimulated, and curiosity regarding barred subjects is the besetting sin of youth."

Mrs. Charles J. Fletcher, in charge of the better film movement among women's clubs of the state, believes that the verdict rests with the public. "I do not believe in pushing a person down. If a man shows his willingness to do better after a misstep, he should be given a chance."

Arbuckle films are not to be shown in the theatres of Albany, Schenectady and Troy unless patrons make a direct demand for them. This is the statement made by George W. Roberts, of Albany, president of the Theatrical Managers Association of that city.

Harrisburg motion picture exhibitors say they will be governed by the action of the Eastern Pennsylvania, South Jersey and Delaware branches of the Motion Picture Theatre Owners of America, which met in Philadelphia and decided that no "Fatty" Arbuckle films will be shown until and unless there is a public demand for them.

Mayor Hoverter, of Harrisburg, when asked whether he would recommend a ban on Arbuckle films, said he was too busy with the coal shortage question to give any consideration to the subject of Arbuckle.

Mayor Marshall A. Chase, of Lebanon, Pa., has expressed opposition to the showing of Arbuckle films in that city. Lebanon motion picture exhibitors will soon meet to agree on a policy to govern them in their attitude toward Arbuckle.

The Virginia Board of Censors, whose broad-minded conception of censor duty has been very satisfactory to the industry, has announced through Chairman Evan R. Chesterman that when an application for the Arbuckle pictures is made, each picture will be considered on its merits. "Arbuckle," he said, "was cleared, therefore, there no longer is any bar to approval of his film comedies in Virginia."

Mrs. J. W. Frizzel, president of the District Federation of Women's Clubs in Washington, entirely disapproves of the reinstatement of Arbuckle. "Of course," she said, "the only Christian spirit is to give everyone a chance to reform and live a better life, but it is too soon after the Arbuckle affair to allow him to return to the motion pictures as a leading character. Clubwomen of this country will resent this and voice their protests in groups, and individually. I feel that it will not be possible to show these films in communities where there are mothers who have the welfare of their young sons and daughters at heart."

Mrs. Basil Manly, vice president of the District of Columbia League of Women Voters, said that the women of the country did not hesitate to express themselves at the time of the trial, when many resolutions were passed against his pictures being shown throughout the country. "After all," she said, "someone in this group of motion picture directors is going to have a hard job to face these women down. The women of the country hold the purse-strings and dole out the movie money to their families. Bringing Arbuckle back is an affront to the women who expressed themselves on the matter."

Mrs. Faber Stevenson, chairman of the motion picture committee of the District of Columbia Federation of Women's Clubs, said: "It is up to the American public. No man can say who may and who may not be in pictures for the public to see. It is all right for Arbuckle and those in charge to say that he is coming back, but it is up to the American public to see that he does not come back. He should, of course, have his chance if he is anxious to make good, but not as a star. Let him advance, step by step, to prove his merit."

There will be no showing of the "Fatty" Arbuckle films in Meriden, Conn., according to the statement of Mayor Henry T. King. In this ruling the mayor is upheld by the two women members of the Picture Censor Commission, while the two male members of the commission believe that the films in question should be allowed.

Commenting on the prospective return of Arbuckle to the screen, Mayor J. C. Dahlman of Omaha said that no official intervention would be imposed. He believes that the public should decide whether it wants the comedian back.

A. R. Pramer, president of the Motion Picture Theatre Owners Association of Nebraska and Iowa and a member of the board of directors of the National Association, addressing a meeting of women and ministers announced that exhibitors of his state organizations will not open their doors again to Arbuckle films.

F. J. McWilliams, president of the Wisconsin Theatre Owners Association, has declared positively that Arbuckle films will not be booked by members of the association.

"The Wisconsin Theatre Owners Association cannot afford to let an actor of Arbuckle's stamp step quietly back into his place in the public eye," said Mr. McWilliams. "It would mean that any other screen star mixed up with a disgusting scandal could hope for just as much leniency, and would therefore be establishing a bad precedent."

"We have been deceived by Will H. Hays. Hays promised the women gathered at the national convention of federated clubs in Chautauqua last summer that Arbuckle would not be permitted to reappear in films. He has reversed himself," said Mrs. Charles Siegesmond, chairman of moving picture committee of the Buffalo Federation of Women's Clubs.

"I was shocked when I learned that Arbuckle was to be permitted to return to the screen. I do not think that such a step would be wise. We want our children to see and to absorb only that which is best in pictures," said Mrs. E. J. Howe, president Buffalo Mothers' Club.

Mr., Mrs. and Miss Average-Citizen's Opinion

AS a result of the wave of public agitation and newspaper comment which followed on the heels of the announcement by Will Hays that Roscoe (Fatty) Arbuckle was free to return to the screen if he could, so far as he (Will Hays) was concerned, Motion Picture News last Saturday wired each of its correspondents throughout the country to go out and interview ten persons, chosen absolutely at random, getting an expression of their opinion as to Arbuckle's return.

The ten persons interviewed were to include five men and five women, and persons connected with the motion picture industry were to be barred. It was hoped in this way to get a representative consensus of public opinion that would be of great interest to those in the industry.

Returns in this "straw vote" have been received from fourteen cities to date, and are presented below in alphabetical order. In cases where less than ten opinions are presented under a city, the correspondent has sent in less than ten. In no case has the News exercised any censorship or selection, and each opinion is printed here just as it was recorded by the correspondent.

Albany, N. Y.

An elderly woman: I would not only refuse to see any film in which Arbuckle appears, but I would remain away from that theatre for all time. To my way he is little short of a murderer, and no good can come from showing any such personage on the screen.

A business man: I hardly think the screen has any place for such types as Arbuckle has shown himself to be. His life apparently was as low as his comedies, and I certainly would not spend so much as a cent to see any of his pictures.

A salesgirl: Give him a chance. He is the victim of circumstances. Simply because he erred once, it's no sign that he should be kept from his profession for all times.

A housewife: Don't talk of elevating the motion pictures when they would allow such men as Arbuckle to be flaunted before us. To my way of thinking, Arbuckle's pictures were always poor comedies, requiring neither cleverness nor brains and simply showing a mushy man who later on revealed to us just what he was. I never want to see Arbuckle again on the screen.

A middle-aged woman: To me Arbuckle is disgusting. He thought that money could do everything. Apparently it did save his neck, but I am never going to pay money to see a man whose life outside of the screen was such as was revealed by the newspapers. The sooner we get such characters off the screen the sooner we will get rid of censorship and its hampering influences on our best authors and directors.

A railroad man: Give him another chance. I think the newspapers only told one side of the case, and never Arbuckle's.

A business man: Let's have clean comedies by clean people.

Principal of school: Arbuckle should have more sense than try to force himself upon the public. Let him get some other work. Perhaps it will not pay him so well, but any pecuniary loss should be checked up by the man whose indiscretions brought it about.

Street car conductor: Why not leave it to the general public and let it decide by either attending or staying away from theatres showing Arbuckle pictures?

A stenographer: Arbuckle's films were not objectionable, but he should show better taste than try to come back to pictures.

Atlanta, Ga.

A young flapper (who says she occupies a clerical position in an uptown office): Arbuckle pictures decidedly should not be released, and that she for one, would not look at one he appeared in.

A mother: Of course, my opinion is founded only on the newspaper stories, but from these it is my belief that Arbuckle's character is of a very low level, and I do not believe that after the publicity which was given this case he should be allowed to return to a profession that has such a following of young girls and children, and personally my daughter can never go to see one of his pictures, and I myself shall not.

A young college student: Is more generous in passing judgment and thinks that his pictures should be released, basing his belief on a "square deal for every man."

A young newspaper man: Is still more generous and thinks that the pictures should be released. For, he says, it is only the publicity which has been attached to this case that has made it worse than others, which occur every day everywhere. Of course, those that don't want to see them don't have to. Arbuckle's pictures have always furnished clean, wholesome amusement, which is something that cannot be said of quite a few of our present day luminaries.

Baltimore, Md.

Housewife: I don't think Arbuckle should be allowed to return to the films. His very appearance is bound to have an unwholesome effect, even though the films themselves may be perfectly proper.

Stenographer: I shouldn't go out of my way to avoid an Arbuckle film, although I shouldn't go out of my way to see one. Really I can't see much difference one way or the other.

Stenographer: Personally I shouldn't care to see an Arbuckle film. I don't think people want him—they're through with him.

Housewife: Why shouldn't he come back if he can? I don't believe the man was responsible for that girl's death anyhow.

Student: Arbuckle comedies ought not to be taken away just because Arbuckle, the man, has been in trouble.

Lawyer: No man ought to be deprived by any arbitrary force from seeking to make a living. Personally I don't see that Arbuckle's private life should have anything to do with his public one. It is not allowed to in other cases of scandal.

Clerk: Let him come back—if he can. I don't believe he can. People'll be thinking of the Rappe case. His work won't get over.

Clerk: I wouldn't mind seeing him particularly, but I wouldn't care to have my wife go.

Clerk: Arbuckle has had a tough time. I'd be glad to see him on the screen again.

Real estate dealer: If everybody was like me, they'd be too much disgusted with Arbuckle to want to see him on the screen.

Bridgeport, Conn.

Police official: I have no objections. They are all funny pictures that Arbuckle appears in, and the public seems to like them. If the public wants them, it should have them. This great big public of ours should have something to say about the matter.

Corporation counsel: It seems to me that a man's personal character can be differentiated from his professional character, particularly so in Arbuckle's case, as his pictures are designed purely for amusement and not for educational purposes. If the people enjoy his pictures I don't see where they would do any harm. Mr. Hays has pardoned him; I believe the people should give him an opportunity to earn a living at his profession.

Buffalo, N. Y.

A minister: I have no hesitation in asserting that a man with the ability to entertain the public as Roscoe Arbuckle can, should be allowed to come back and give the people the benefit of his talent, providing that he keeps free from future moral entanglements.

A bond salesman: It's perfectly all right. There's no reason why he should not come back.

A manufacturer: Don't let him come back. I wouldn't let my children go to see him.

An oil man: I am decidedly opposed to Arbuckle's return to the screen. The re-establishment as a screen idol of this man after the sensational episode he was mixed up in would be a very bad thing for the young people who are inclined to worship screen stars to a certain degree.

A financier: There has been too much noise on the question. The films should have been shown and then let the public decide if they were to be continued.

A prominent clubwoman: I am surprised that Mr. Hays has returned Arbuckle to the screen. I am opposed to his appearance locally, and I am sure that our club will join with others to prevent his pictures being shown in this city.

Cincinnati, Ohio

A shoe worker: Not greatly interested either way; would not object to seeing Arbuckle's return.

Horseshoer: Opposed to his return; has followed case in the newspapers, and seemed to be influenced by views expressed by church.

Physician: Opposed to his return; "what we need is a few more such characters barred from the films," was his comment.

Expressman: "Fatty" was acquitted at his trial, and I believe he should be given another chance; then if he does not go straight he should be barred absolutely.

Lawyer: Insisted that there should be an absolute divorce between professional and private life. "There are plenty of men who have been more profligate than Arbuckle, but they have been able to 'get away with it,'" he said. "We don't refuse to read an author's books, because of a scandal in which he has been involved; why take a determined stand against the actor? If his pictures entertain me, I don't care what his private life or opinions may be. I go to the theatre to be entertained, and as long as a comedian's pictures entertain me I'm willing to pay money to see them. He, personally, may be behind the bars for all I care; it's his pictures I'm interested in, not him. It is unjust both to him and to the company handling his pictures to bar them from the screen."

on Arbuckle's Contemplated "Come-Back"

Stenographer: Liked his pictures, and would like to see more of them. Expressed the opinion that "the woman was as much to blame as the man."

Manicurist: Feels that he should be given another chance.

Student: Absolutely opposed to his return; feels that it would be particularly bad to show his pictures to children, on the ground that it would be countenancing immorality.

Housewife, also a clubwoman: Willing to give him another chance; feels that Hays was right in barring him at the beginning. "If Mr. Hays feels that Arbuckle should be given another chance, let it go at that. Mr. Hays probably knows more about Arbuckle than I do, and I'd be willing to let his judgment stand. Undoubtedly Arbuckle has learned a good lesson. He would hardly stray from the 'straight and narrow' again in the future."

Housewife: Opposed to his return, apparently on moral grounds. Did not give definite reasons when pressed; feels that "a man who has acted as he did" should be barred.

Cleveland, Ohio

A broker: That Arbuckle has a right to another chance and that it is up to the public now either to condemn him or to support him.

A prominent judge: Thinks that, from the standpoint of the motion picture business, it is highly undesirable for Arbuckle pictures to be exploited on the ground that the public will think it presumptuous for the producers to offer him as an entertainer. This judge feels that an audience will take it as a personal reflection on its own moral standards if it attends any Arbuckle films, and that whatever stigma may exist in the case of the Arbuckle pictures is apt to spread to other motion picture productions. From a personal standpoint he thinks the comedian should have a chance to come back, but that it would be a poor business move.

College students: Expressed the opinion that Arbuckle had paid enough, and that he should come back to the screen.

Local manufacturer: Says let him try it again. He was a good entertainer. If the public still enjoys his comedy, it is up to the public to decide.

A leading physician: Stated as his opinion Arbuckle should have another chance. But only if the newspapers will co-operate with the producer of his pictures and not keep on re-hashing the Arbuckle scandal every time a picture is released. Bringing up the scandal for public airing has a bad effect on the adolescent audience, and gives added stimulus to the morally weak.

A prominent woman in civic and club work: Says by all means give Arbuckle another chance. But give him a chance in some other industry, or in some other branch of the motion picture industry. He has proven himself unable to cope with the temptations which his profession offer. To reclaim him he should not be placed amid those same temptations. It would be an injustice to the man, because he has been shown to be unfit for that sort of life. On the same principle, I do not think that a banker who has gone wrong should return to the banking business. People go wrong because they are not equipped to meet the demands of their job. Arbuckle was unequal to the demands of his job as comedy king. It is an injustice to put him back in the same surroundings and expect him to come up to requirements.

A woman in public life: Fails to see how Arbuckle can ever seem funny again, but thinks he should have a try at it if he wants it.

Detroit, Mich.

Efficiency man, automobile factory: Certainly not; should never be shown. The wide publicity of a well-known picture star exerts a vast indirect influence, especially on the young, and their (the stars') lives should therefore be clean. Personally, never enjoyed Arbuckle's films, considered man's personality too gross and sophisticated to be really funny.

Foreman automobile factory: We've had plenty of Arbuckle and all that dirt. The pictures might be mirth-provoking on the surface, but the man back of them had better keep off the screen. Why try to kill the industry by forcing such people on the public? That would be what would happen.

Teacher of ballet: The man ought to be allowed to get an inconspicuous job where he can earn a living if he needs to. But to allow him to come back and re-occupy the position which he formerly held puts too cheap a price on morality, besides being a bad example to the youth of the country.

Indianapolis, Ind.

Receiving clerk in department store: I don't blame Arbuckle as much as I do the woman involved in the case. The Hollywood people are a pretty rough bunch, anyway. "Fatty" ought not be treated any worse than the others.

Elevator operator: Will Hays' action was a good thing. I think Lew Shank (mayor of Indianapolis, who said he would not permit showing of Arbuckle pictures) ought to stop rotten shows and let clean pictures like Arbuckle's alone.

President of an engineering company: I admire Will Hays, but I think he has made a mistake.

Laborer: Since Arbuckle has been out of the movies I think it would be a good thing to keep him off.

President of board of directors of a street railway system: The question involves more than the Arbuckle case. It is up to the public whether it discriminates against him. The public must become educated so that it will patronize the fine things and let the others go.

Girl stenographer: There is no reason for discarding his pictures when others who are just as bad are allowed to show their pictures.

Girl stenographer: Arbuckle is one who was unfortunate enough to be caught. Other people out there are just as bad as he is. There is no reason for killing him while the others live.

Housewife: Give Arbuckle a chance. I don't think he will ever be as popular as he was, though, because folks will be thinking about his history when he's being funny on the screen.

Department store clerk: I don't think he should be permitted to return to pictures.

Manicurist: He's a really funny comedian and we all like to laugh. If he makes a lot of us forget our troubles in the future maybe we can forget his.

St. Louis, Mo.

A machinist's helper: Personally, I will go to see "Fatty," but I think Hays pulled a "boner," as he has given the fanatics something more to rave about. I am afraid that it may hurt the movies. But it won't make any difference to me.

A girl stenographer: I don't see why Mr. Hays had to revive that matter. It was dropped some time ago. I thought Arbuckle was dead. I don't think Hays has guessed the sentiments of the theatregoers this time. There isn't any call for Arbuckle or his films.

From an attorney: Poor "Fatty" got caught. That's his hard luck. He isn't any different than thousands of others, Rev. Dr. Hall, for instance. Why don't the ministers clean their own house and let the movies alone for a while. I believe in giving "Fatty" another chance.

A housewife and mother: It is an insult to the womanhood of America to bring back Arbuckle. I thought that Hays was supposed to clean the movies. It doesn't look like it. I certainly won't let any of my children see the Arbuckle films or attend a theatre that shows them.

A chauffeur: We all believe that Roscoe has repented. It is Christmas time and we shouldn't forget that the first virtue of real Christians is charity. "Let he who is without sin cast the first stone." But, after all, it is not the artist but the art we go to see. If the public likes Arbuckle films they will patronize them regardless of what Arbuckle himself does.

Girl office clerk: Although a jury finally adjudged Arbuckle innocent the American people shall always hold him morally guilty. They don't want to see him again. Mr. Hays had better not fly in the face of public opinion.

A merchant: I like the Arbuckle films but haven't any use for the man. I believe that Hays did right. There is no use penalizing the industry because "Fatty" made a mistake. There is too much money tied up in Arbuckle films to destroy them.

A shop girl: "Fatty" from one of the best-liked men in the industry overnight became the most detested. And there hasn't been any change in the feeling of the women toward him. We don't want him or his films.

A building mechanic: Hays has done more to bring censorship of moving pictures in Missouri than any other man. Did you see how quickly the ministers seized this opportunity? Why didn't he stick by his first stand? Judge Landis hasn't receded in the case of the Black Sox, even if a jury did acquit them. The film industry needs a Ban Johnson and not a politician like Will Hays. The Arbuckle case proves conclusively that he is incompetent. A few more moves like it and we will have national censorshsip. Personally, I won't go to see the Arbuckle films.

A housewife: Why not give Arbuckle a chance to come back? None of us are without our faults. It is true that he was a party to a terrible scandal. If he slips again I say banish him for all time. But why not be charitable to the extent of giving him another chance? I say, yes.

Milwaukee, Wis.

Newspaperman: I will never go into a pic-

(*Continued on page* 53)

Stiffer Penalties For Violations

Pennsylvania Plan Would Increase Fines For Breaking Censorship Laws

NEWS of an official plan to stiffen the penalties for violations of the Pennsylvania Motion Picture Censorship law has just come to light through the publication in Harrisburg of the report of the Commission for the Reorganization of the State Government, which was appointed by Governor William C. Sproul.

This news is likely to stir Pennsylvania exhibitors and others interested in the industry to a realization that with the assembling of the new biennial session of the legislature on January 2 it is high time for the industry to take measures for organized efforts for self-protection against a probable repetition of the flood of hostile legislation such as has been proposed in all recent legislative sessions in the Keystone State.

This commission, which was created under authority of the 1921 legislature, has prepared recommendations affecting practically every department of the State Government. That part of the report concerning the censorship law is as follows:

"An amendment is submitted to the motion picture act of May 15, 1915, P. L. 534, to provide for additional penalties in cases of second and subsequent offenses. Under the present law the penalty for a first offense against the act is not less than $25 and not more than $50. The amendment proposes a fine for a second offense of not less than $50 and not more than $100, and for a third and subsequent offense of not less than $100 and not more than $200."

While the term of Governor Sproul, who appointed the commission, expires on January 16, or two weeks after the new session convenes, there is little doubt but that the report of the commission will receive serious consideration from the lawmakers, as it was the legislature of two years ago that gave the commission its being.

Gifford Pinchot, the governor-elect, who will succeed Governor Sproul, appointed an unofficial commission with much the same object in view during the recent gubernatorial campaign, but it is not yet known whether the Pinchot commission will recommend any changes in the law affecting the motion picture industry.

There have been reports of the intention of the Pennsylvania branches of the M. P. T. O. of A. to hold a convention early in the new year in Harrisburg to consider methods of fighting legislation hostile to the industry and to foster beneficial bills, but the date for the proposed gathering has not yet been announced. It is probable that a legislative committee of the organization will be appointed to keep a line on motion picture measures presented to the lawmakers.

Should Explain Re-Issue Titles, Is Claim

The Federal Trade Commission avers that the re-issue of old photoplays under new titles without properly informing the public is an unfair method of competition. In its complaint against the Signet Films, Inc., of New York City, the commission cites a specific instance where the respondent is alleged to have purchased a negative film of an old photoplay and thereafter distributed positive films of the same play with a title different from the original name of the picture.

The film in question, it is alleged, was distributed in such a way and accompanied by such advertising matter as to lead the exhibitors and the theatre-going public into the belief that the picture was a new one instead of an old picture with a new title.

The Signet company has thirty days in which to prepare its answer, after which the case will go to trial.

Commerce Dept. Report Shows 127 Producing Plants; Product Value $77,397,000

THE Department of Commerce announces that, according to reports made to the Bureau of the Census in connection with the census of manufactures relating to the year 1921, there were 127 establishments engaged primarily in the production of motion pictures during that year, with products valued at approximately $77,397,000. This does not include establishments which reported production valued at less than $5,000 each.

Of the 127 establishments 83 have been classified as producers of motion pictures, and 44 as producers of projection films (positive), the latter classification including the development of exposed films and other laboratory work. In the first-mentioned class, the majority were engaged exclusively in the production of the pictures, their laboratory work being done by independent companies or in the case of some of the larger concerns, in separate plants of their own.

The "cost of materials" reported by these establishments included amounts paid for the unexposed films; for building materials for the construction of scenery, etc.; for wardrobe, purchased or rented; expenses for locations, light and storm effects, titles and inserts, scenarios, stories, etc. A few establishments did both kinds of work, though the motion picture work was limited to short scenic subjects, educational, advertising, and business films. The other 44 establishments did laboratory work only, reporting as "materials" negative stocks, positive raw films, developing chemicals, dyes, artists' materials, miscellaneous supplies, containers, etc.

The establishments were located as follows: 68 in California; 20 in New York; 13 in New Jersey; 8 in Illinois; 5 in Pennsylvania; 3 each in Michigan and Minnesota; 2 in Ohio; and 1 each in Indiana, Iowa, Oregon, Rhode Island, and Washington. California, the leading state in the industry in 1921, reported 61.5 per cent of the total value of products for the year. The combined output of all establishments was approximately 65 per cent of the maximum capacity, based upon a demand requiring full running time.

Hays Envoy Has Mexico Embargo Lifted

BERNON T. WOODLE, who went to Mexico in September as a special representative of Will H. Hays to confer with Mexican Government officials in connection with the recent embargo there against the product of several American film companies, has returned to New York after a successful adjustment of the difficulty. The embargo was lifted on November 6th.

The action of Mr. Hays in issuing instructions to prevent the making of any more pictures offensive to Mexico was conveyed in person by Mr. Woodle to President Obregon. Several conferences followed with Secretary of Foreign Relations Pani, resulting in the signing of an agreement with the Mexican Government lifting the ban and stipulating that certain pictures previously released be reviewed.

Meeting Plans Against Film Theft

An important meeting for consideration of the film theft situation was held last week by representatives of the company members of the Motion Picture Producers and Distributors of America, Inc., at which action was taken to still further tighten the lines of protection against film thieves throughout the country.

A general film theft committee, composed of one representative from each participating company, was appointed and a plan agreed upon whereby the Burns Detective Agency will extend to all exchange centers the service that has operated so successfully in the New York territory. This means that in every city where film exchanges are located local Burns agencies will cooperate with exchange managers in the recovery of strayed or stolen prints and in the prosecution of persons accused of film theft.

Among other matters discussed were plans for improving the film delivery system and the adoption of some practical method of identifiying prints; also a proposal for junking film at one central point where all companies can cooperate in insuring the total destruction of prints that are no longer fit for exhibition.

New Corporations File With Albany

Corporations entering the motion picture business and filing papers in the secretary of state's office in Albany during the past week, show the following directors and capitalization:

Pelem Productions, Inc., $20,000, Abraham Greenberg, Brooklyn, Lionel Golub, J. J. Bulleid, New York City; Big Pictures, Inc., $150,000, Sylvia Stern, Benjamin Abraham, Isaac Schmal, New York City; The Blackmailers, Inc., $10,000, Joseph D. Eagan, Walter Vincent, Sidney Wilmer, New York City; The Animated Miniature Theatre Corporation, $300,000, Sylvia Schwartzman, Alibel Corey, David Schneer, New York City; M. & H. Corporation, $8,000, Alfred H. Messing, Alex Yokel, Louis M. Mansbach, New York City; Russo-American Cinema Exchange Corporation, $100,000, Jacob Neumark, Rhea Finn, Nathan Ginsberg, New York City; Leon Britton, Inc., $10,000, Sylvia Schwartzman, Alibel Corey, David Schneer, New York City; Strabell Hotel Corporation, $500, C. M. Bellak, William E. Webb, Harry Moran, New York City.

Opinions on Arbuckle Matter

(Continued from page 51)

ture house as long as Will Hays occupies his present position, that is how strong I feel in the matter. The public will not stand for it, as the movies are well rid of Arbuckle. Bringing him back without any reason after having repudiated Arbuckle makes it look very much as though Will Hays was inspired by commercial reasons only in this action.

Manufacturing jeweler: I don't think that it is right to allow Arbuckle pictures to again be shown. It is bad for the community to return him. I think that he should be permanently barred. I know that I would never hire a man no matter how clever a workman he was once I had been forced to discharge him through public scandal such as occurred in the Arbuckle case.

Public accountant: I don't favor his return. The people don't want it. It is doubtful if he should ever be allowed to come back. It will help pictures to keep him out. I know that I wouldn't allow my children to see him.

Bond salesman: Arbuckle wouldn't draw any business. We can't talk about elevating the films with such men as Arbuckle. Bringing him back would only re-open wide the old scandal which we are all trying to forget.

Druggist: I wouldn't want my children to see Arbuckle. I don't believe that he ought to come back, for the good of the movies. I also think that Will Hays has ended his usefulness as film dictator by "pardoning" Arbuckle.

Member of Municipal League and a mother: I don't want Arbuckle to come back. I think that it is awful for Hays to want to let him come back. He ceases to be funny when he has been connected with such scandal. He is not a man of high ideals and it is not just on account of the one offense for which he was tried. It is his whole career as revealed by the trial. Hays is just a jellyfish in the hands of the producers, and I will never allow my child to see an Arbuckle film.

Member of the woman's club: I don't think that it is a good thing to bring him back at this time. It is all together too soon.

Stenographer: I think that he should be given an opportunity, though I think that it would be a bad thing to do at this time.

President of chapter of War Mothers: I think that the return of Arbuckle to the screen is an outrage. It is not a matter of giving him another chance, or of convicting him for the crime for which he was charged. We want to clean up the movies and we can best do it by keeping out those who are not fitted to be national characters. It seems to me that the only ones that are demanding his return are the producers, with many of whom the public is becoming rather impatient.

Gold star mother: I do not think that it is just the proper thing to bring back Arbuckle films. I feel that he has been made to bear the brunt of all the misdoings in the picture world, but, nevertheless, he is now unsuited for the screen. I don't think that the effect of his pictures upon the public would be a good thing.

Minneapolis, Minn.

Merchant: Arbuckle should not be allowed to return to the films. Outside of the detrimental effect upon the youth of America of his appearance following the scandal which barred him it will be an encouragement to members of the movie profession to continue the practices which at least were partly checked by the barring of Arbuckle.

Clubwoman: I am strongly opposed to Arbuckle, and I hope the women's clubs over the country and American Federation of Women's Clubs take action. Will Hays promised co-operation with the clubs and we are disappointed.

Retired business man: Arbuckle is no worse and much better than some members of the movie colony. He did wrong but suffered from the notoriety more than others. If his repentance is sincere he should have his comeback chance. It is idle to say that he should come back in some other field. The screen is the only place where Arbuckle can come back.

Teacher: Personally, I believed Arbuckle should be kept out of the films, and I believe the majority of students are with me. I recall an incident in the North High School of Minneapolis when by some mysterious chance a picture of Arbuckle was run in during a picture entertainment. The high school students hissed him spontaneously and loudly. The seemingly unanimous opposition of the students was a revelation to me.

Mother: Please keep "Fatty" out. My boys made heroes of him, like they make of Charlie and Doug. They were told that "Fatty" did wrong and that he was in jail. What will they think now that Arbuckle is about to be whitewashed?

Laborer: If the crowd wants to go and see "Fatty," let them go. You don't have to go to a movie if you don't want to. I don't think much of "Fatty" and lots of the other picture folks.

Printer: No, positively no. Come back in his profession? He never had a profession. Any man who makes thousands of dollars and won't send enough to his stepmother to keep her out of need doesn't deserve any sympathy.

Housewife: I don't want my family to go and see "Fatty" if they ever show his pictures again.

Stenographer: Maybe he was misjudged.

Boy: Sure, I am going to see him. I like him.

Omaha, Neb.

Government employe: I would say that Arbuckle should be given a chance to determine whether he is able to come back. He is entitled to a chance.

Farm worker: Give him a chance. He is entitled to that much show.

Omaha coal dealer: Sure, give him a chance. He is not so bad as he has been painted. A lot of clubwomen are stirring up a fuss; they may be sincere in their agitation, but it is all in their mind. I don't believe Arbuckle is half as bad as they have said he is.

Four students in a group: One said they had discussed the subject between them and agreed that Arbuckle films should be permitted to return. One said: His personal record should not be considered. Another said: He was acquitted, wasn't he? The third: I would see his pictures whether the W. C. T. U. wanted them or did not want them. The fourth: His pictures were always clean.

Office man: I always liked his pictures. He may have made a mistake and so have many others. Give him a chance.

Dentist: How many of us have gone through life without making a mistake? Surely, I would say that Arbuckle should be given a chance.

Wife of city clerk: All I care to say is that he should be given a chance. I know how professional people are criticized when they make a little mistake.

Housewife: I am for the return of Arbuckle films and am for giving "Fatty" a chance to redeem himself.

Housewife: I don't think Arbuckle can come back because of the agitation of club women and others.

Stenographer: I never did care much for Arbuckle. I do not have much of an opinion as to whether he should return to the screen.

Stenographer: I am rather indifferent on the subject, but inclined to be against return of Arbuckle.

Two office women together: One said she would patronize Arbuckle films again and believed that the public should be allowed to determine whether Arbuckle was to return to favor. The other asserted that her sentiments were about the same. Both agreed that publicity given Arbuckle would not prejudice them if his films should be shown again.

Wife of coal dealer: Declared that she shared her husband's views that Arbuckle not so bad as charged and that he is entitled to a fighting chance to return to his place on the screen.

Washington, D. C.

Real estate man: It's all right with me. Arbuckle was lynched by the hysterical public, which always follows the loudest yellers. He had a dirty deal all the way through. At that, I have little sympathy for him. He deserved a jolt—but not a death sentence.

A college woman mother: It is disgusting. I was disgusted with Arbuckle; now I'm also disgusted with Will Hays. I concede that every sinner should have a chance, but not in a way that will advertise and glorify his sin. My view is that Hays has struck the movies a knockout blow. I will promote a silent boycott against any theatre that shows an Arbuckle picture here. Hays was to reform the movies; they seem to have deformed him.

Prominent Washington correspondent: Hays is right. Arbuckle should be restored. He is only one of a rotten crowd who happened by a tragic accident to be caught with the goods.

A business man: Hays' decision suits me. Arbuckle, innocent of the crime he was charged with, was pursued by the mob, eager for a sacrifice. Not that I hold any brief for "Fatty" or that I relish the thought of millions of people seeing his pictures again in view of the nastiness they will recall; but that I would give the devil himself a square deal. It was a brave thing for Hays to do, especially as I fear that in this mob-minded country it will be a sad day for the theatres when they begin showing Arbuckle pictures again.

Young matron: I am pleased. Arbuckle has been punished for his sins and acquitted of the judicial charge against him. He ought to have a chance to make good. The whole public, in a calm state of mind, can now judge for itself whether it cares to see pictures of a man with such an affair behind him.

A naval officer: Hays did right to restore Arbuckle. "Fatty" was only human, like the rest of us, was tempted and fell.

Solid merchant: The verdict of the court is good enough for me—and I guess that's the way Will Hays looks at it.

Young woman, civil service employe: Do I favor "Fatty's" reinstatement? Absolutely. The only trouble with "Fatty" is that he got in bad and was found out in connection with a death that was no fault of his. When they will throw out all the bad people that haven't been caught I will turn on "Fatty." In the meantime, I'm just waiting for a chance to see his next picture.

Young married woman: I'm for "Fatty." Give him a chance.

Would Stop Use of Inflammable Film

Industry Faces Added Expense of Twenty Millions Annually if Congress Passes Bill

A BILL designed to prohibit the importation and shipment of inflammable film in the United States has been introduced in Congress and is at present in the hands of the Committee on Interstate and Foreign Commerce, to which it has been referred. The tremendous importance to the industry of Congressional action on this measure becomes manifest when it is realized that its passage will impose on the industry the use of non-inflammable film exclusively and thus entail, according to expert opinion, an increased cost of approximately twenty million dollars a year. J. E. Brulatour, a prominent film distributor, issues a warning against the proposed legislation and calls for immediate, definite, and final action on the part of the industry with respect to combatting this measure.

The proposed enactment, known as Bill No. 13448, and introduced in the House of Representatives by Congressman Sanders of Indiana, would make it unlawful for any person "to deposit or cause to be deposited in the United States mails, for mailing or delivery, or to deposit or cause to be deposited with any express company or other common carrier, for carriage, or to send or carry from one State or Territory of the United States or the District of Columbia to any other State or Territory of the United States or the District of Columbia, or to bring or cause to be brought into the United States from any foreign country any inflammable films."

The law would become effective January 1st, 1925, under the terms of the measure, if adopted by Congress. The bill defines "inflammable films" as those made with nitrocellulose as the basic compound or manufactured from materials similar in content, character, and quality to nitrocellulose. It specifically excludes from the bill's jurisdiction such film as is given a protective coating or covering that renders the film flame-proof and protects it from decomposition, combustion, or deformation "upon the application of or when subjected to heat at or above a temperature of seventy-five degrees Fahrenheit."

Violation of any of the provisions of the proposed Act would be punishable, in the event of conviction, by a fine of not more than $1,000 or by imprisonment of not more than one year, or by both penalties.

Saenger Company Officers Are Indicted

OFFICERS of the Saenger Amusement Company have been indicted by the Orleans parish grand jury in New Orleans for alleged combination in restraint of trade and bail accepted in each instance of $500.

The indictments were made public by foreman Carroll B. Walmsley in a return to Judge Richard Dowling in the criminal district court. The following were named in the action: J. H. Saenger, president; E. V. Richards, secretary and general manager; L. M. Ash, treasurer; E. M. Clarke, representative; N. Sobel, president of the Sobel-Richards-Shear Enterprises; Manning Jacobs, manager and Mrs. A. G. Shear.

The bills charge that the persons named "did on December 20, 1922," the date of an investigation by the grand jury "combine and conspire with each other and unknown parties to monopolize certain parts of the trade and commerce of New Orleans, the motion picture business."

The complaint was filed with the grand jury by a number of independent theatre owners, several of whom appeared before the jury as witnesses.

Motion Picture Golfers Hold First Tourney

Over a course new to all but five of the players and soaking from about six days' continuous rain, which ceased but a few minutes before play was begun, about fifty motion picture amateur golfers Sunday, December 17, participated in the first western motion picture golf handicap arranged by Milton E. Hoffman, production manager of Metro Studio, and J. C. Jessen, representative of Motion Picture News. The fifteen top scores were as follows:

L. H. Buell	85—12—73
Charles Requa	86— 6—80
Stan Kavanaugh	86— 8—72
Neal Burns	87—10—77
Nat Deverich	88—12—76
C. H. Wellington	88—16—72
George Ovey	89—12—77
Harry P. Crist	90—14—76
Tom Kennedy	90—16—74
Milton E. Hoffman	91—18—73
Eddie Sutherland	91—16—75
Owen Moore	91— 8—83
Jack Nash	92—10—82
Brandon Hurst	92—12—80
Al Crowley	93—16—77

Following play over the eighteen-hole course, a meeting of the golfers was held and Motion Picture Golf Association organized, with Nat Deverich, president Fine Arts Studios, president; J. C. Jessen, secretary-treasurer, and Owen Moore, Neal Burns and Larry Semon other members of the Board of Directors. Following the permanent organization prizes were awarded. L. H. Buell, purchasing agent, Famous Players-Lasky Studio, received the permanent trophy, a handsome 20-inch silver cup given by Larry Semon. Charles Requa was second low gross and was awarded the cup given by Christie Comedy Company. C. H. Wellington, of Jess Robbins Productions, won low net and the cup given by E. W. Hammons, of Educational Pictures. The second low net was won by Milton E. Hoffman, who received the cup given by Abe Warner.

Tentative plans were made for a semi-annual tournament open for entry to all people engaged in the motion picture industry.

Robert McGrath Named Advertising Chief

Producers' Security Corporation announces the appointment of Robert McGrath as advertising manager and general purchasing agent. Mr. McGrath, following a successful career in commercial pursuits, entered the employ of the World Film Corporation six years ago. He brings to his new duties not only a complete acquaintance in the business and a knowledge of all the details necessary, but an activity of mind and body and an enthusiastic belief in the bnsiness itself that will splendidly reflect in his results.

Associated Exhibitors Declares Dividend

THE board of directors of Associated Exhibitors, Inc., at its December meeting, voted to declare a 2 per cent current dividend on the preferred stock for the last quarter of 1922, payable to stockholders of record as of December 22.

This is the fourth 2 per cent quarterly dividend declared this year. The directors voted also to declare a 2 per cent accrued and unpaid dividend on the preferred stock for the year 1921 to stockholders of record as of September 1, 1921. Both dividends are payable January 4, 1923.

Cleveland Will Continue Sunday Pictures

Motion picture theatres of Cleveland and its suburbs will continue to operate on Sunday unmolested—at least for a time. This is because Justice of the Peace R. R. Hawkins dismissed ten of the eleven cases of "blue law" violators, who were brought before him for a hearing last Monday afternoon. The cases were dismissed on the ground of insufficient evidence on the part of J. S. Locks, who has been agitating the Sunday Blue Law in the environs of Cleveland, and his attorney, N. D. Davis.

The case of the Lucier theatre, Lakewood, one of the chain of houses belonging to Scoville-Essick & Reif, was bound over to the Probate Court. Locks testified that he had personally attended a performance at the Lucier theatre on Sunday and witnessed a complete show.

Attorney Sam Horwitz, representing the Shaw-Hayden theatre, East Cleveland, got a statement from Locks that he had not personally been inside the Shaw-Hayden on the Sunday specified in the indictment, but that he had his information regarding the kind of entertainment offered from others who had attended the show. Justice of the Peace Hawkins refused to accept this second-hand information as of sufficient weight to carry and so dismissed the case. The cases of the other theatres involved, as well as those of the Cleveland Heights merchants who were also charged with blue law violations, were all dismissed on the ground of insufficient evidence.

Censorship Bill Framing in Nebraska

Exhibitors and distributors were given a thrill that comes about once every two years when announcement came from Lincoln, Nebraska, this week that Lieut. Gov. P. A. Barrows intends to bring before the legislature this winter a bill for the censorship of motion pictures in Nebraska.

Mr. Barrows stated that his proposed bill will contain a provision for a board of censors and that pictures depicting "moral turpitude," murder, robberies and a few other activities will be taboo. In view of the fact that Mr. Barrows goes out of office during the first week of January, speculation arises as to his interest or motive in promoting this measure.

Gov. S. R. McKelvie, who goes out with Mr. Barrows, vetoed a censorship bill two years ago, after a warm fight in both houses of the legislature. The incoming governor next month is Charles W. Bryan, brother of W. J. Bryan. Just what Governor-elect Bryan will do in the matter also offers material for speculation.

Lewis J. Selznick Resigns as Company Head

Hands Over Active Management of Selznick and Select Corporations to His Sons

LEWIS J. SELZNICK has turned over the active management of the Selznick Pictures Corporation and Select Pictures Corporation to his sons, Myron and David O. The transfer of authority was officially made last week at special meetings of the boards of directors of both the Selznick companies. At these meetings Myron Selznick was elected president and David O. Selznick vice president of the Selznick Pictures Corporation and the Select Pictures Corporation. Lewis J. Selznick will retain the office of chairman of the board of directors, giving the newly elected executives the benefit of his long experience, but acting purely in an advisory capacity. Myron Selznick while headquartered for some time in Los Angeles was summoned last week from the West Coast to attend the meetings.

The retiring president commented as follows on his withdrawal from active participation in the affairs of the Selznick enterprises and the inauguration of the new regime:

"Folks have known for a long time that the name of Selznick was in the picture business to stay. I'm merely carrying out a plan which I formed many years ago. I've been building my business for my sons—and I've been building my sons for the business. It has never been my intention to wait until I died to have the boys succeed to their inheritance of labor and responsibility. I've only been waiting for the day when I could feel that they could handle their bigger jobs satisfactorily. That day has come—and come so completely that I am absolutely confident that Myron and David will do as well, if not better, in the future with both the Selznick and Select companies than I have done in the past. There's been a rest coming to me for a long time—and I'm going to take it."

In addition to the election of Myron Selznick as president and David O. Selznick as vice president, last week's meetings of the boards of directors also resulted in the selection of two new officers for the Selznick companies. A. George Volck was elected vice president in charge of finance of both Selznick Pictures Corporation and Select Pictures Corporation and John S. Woody vice president in charge of sales of Select Pictures Corporation.

The following statement was issued this week from the Selznick home office in New York concerning the retirement of Lewis J. Selznick and the election of his sons and Messrs. Volck and Woody to the executive offices of the Selznick companies:

Lewis J. Selznick, who has retired as president of the Selznick & Select organizations

"A. George Volck entered the motion picture business some six months ago as assistant to Myron Selznick. Previous to that time he had been prominently identified with important financial and railroad interests. His success with the Selznick company has been quite remarkable, and his election is well deserved. He will be in charge of the finances of both companies.

"The election to the vice presidency of John S. Woody is one which will undoubtedly meet with high commendation throughout the trade. Mr. Woody is one of the best-liked personalities in the distribution end of the business. He has been popular with exhibitors since he first entered an exchange several years ago, and his rise has been watched by them with interest and approval. He became field sales manager of Select five years ago, resigning to become sales manager and then general manager of Realart Pictures Corporation. He returned to Select as general manager. As vice president, he will give up none of the personal contact that has been one of the most important factors in his success.

"The younger Selznicks have been trained for the posts which they are now called upon to fill for many years. Myron began his training in an exchange, being at first film cutter, film inspector, shipping clerk and salesman. He entered the home office in the purchasing department, finally becoming Select's purchasing agent. Switching to production, he was general manager of the Norma Talmadge productions while that celebrated star was making her Select successes. He later became production manager of the Olive Thomas unit, and finally production manager of Selznick Pictures Corporation. His most recent works have been 'Reported Missing,' the spectacular comedy melodrama; 'Love Is An Awful Thing' and 'One Week of Love,' co-starring Elaine Hammerstein and Conway Tearle. He is now engaged in making 'Rupert of Hentzau' and 'The Common Law,' both of which will, from all indications, be among the biggest productions in many years. The casts which Mr. Selznick has assembled are alone an indication of his enlarged production policies and plans. Mr. Selznick's production plans following the completion this month of both these spectacles will be so arranged that he may at once take personal charge of Select.

"David O. Selznick's picture experience has been similar to that of his brother, except that where Myron went into purchasing, David studied publicity and advertising. He was associated with the production department under his brother for some time, but a few months ago a second production unit was started under David. He is now engaged on 'The Easiest Way,' starring Theda Bara. About a year ago he was given charge of Selznick News and has been responsible for the many innovations and the rapid rise of that reel."

Myron Selznick

A. George Volck

J. S. Woody

David O. Selznick

Laemmle Lauds Hays Arbuckle Stand

Universal Chief Thinks Comedian Entitled to Same Chance Others Have Had

CARL LAEMMLE, president of Universal Pictures Corporation, this week issued a statement in regard to the Arbuckle situation. He takes the ground that Will H. Hays is perfectly right and prompted by the most sensible and sympathetic of reasons in giving Fatty Arbuckle the same chance that others have had.

This is his statement:

"It is inconceivable that in a land whose cardinal principles are fair play and liberty there should be so many who are ready to condemn Fatty Arbuckle and drive him forever from the only business he knows. A court has found him not guilty of the charge on which he was arrested. Why shouldn't that alone be enough to settle the whole case?

"I am in the moving picture business, it is true, but, nevertheless, I have nothing whatever to gain by having Arbuckle restored to full citizenship and all that such restoration implies. On the contrary, I even have something to lose because Arbuckle's pictures will compete with comedies produced by my own company. In spite of this, I think that barring him from his right to return to the screen is the unfairest of unfair play.

"Why discriminate against Arbuckle? The American public forgot and forgave the charges that once were made against one of the world's greatest singers. It forgot and forgave charges brought against one of America's foremost comedians. It forgot and forgave charges against one of the greatest of sport promoters. They were acquitted and the public accepted the acquittal at full face value and took the singer, the comedian and the promoter back to its heart. Why not give Arbuckle an equal chance. He has brought joy to millions. Give him a fair chance to do it again.

"In the eyes of the law he has done nothing wrong. He is as innocent as you or I, and as innocent as those who rush into print to damn him forever.

"Another thing, the public can rest assured that Will Hays knows exactly what he is doing when he lifts the ban that he himself placed upon Arbuckle. He does not act hastily. He does not break faith with the people. He is the soul of honor. His heart is charity itself. He represents the people just as carefully as he represents the moving picture industry and he is entitled to be heard respectfully, at least until he has done something to lose his right to public confidence.

"What are we coming to, that we should jump on every man that is down and say to him, 'You're down and you're out, and you shall never rise again?' Where is our charity? Where is our fair play? Where is our ordinary, every day, common decency?"

Hughes Adds to Large Cast For Picture

Rupert Hughes is going after the largest cast record. "Souls for Sale," his story of motion picture life, will have thirty-three principals, to say nothing of a "motion picture crew" of eleven beautiful girls.

The latest additions to this "Who's Who in Filmdom" are Sylvia "Mother" Ashton, William Orlamond, Snitz Edwards, William Haines, David Imboden, Aileen Pringle, Auld Thomas, Leo Willis, Yale Boss, Walter Perry, Sam Damen, R. H. Jackson, Jack Richardson, Rush Hughes, Fred Kelsey and L. J. L. O'Connor.

Cast Completed for Alice Brady's New Vehicle

Selection of the cast for Alice Brady's next Paramount picture, "The Snow Bride," a French-Canadian story by Sonva Levien and Julie Herne, has been completed. Those who will be with Miss Brady in this tale of love and intrigue are Maurice B. Flynn, Mario Majeroni, Nick Thompson, Jack Baston, Stephen Gratton and W. M. Cavanaugh. The company will leave soon for Montreal.

Scenes from the Universal attraction, "The Flaming Hour," starring Frank Mayo.

Scenes from "West is East," Hall Room Boys Comedy—C. B. C.

Warner Bros. Are Building Radio Station on Coast

A huge radio station is being built at the Warner Brothers' West Coast studios. The radio station will be established atop the new additions to the present studio at an approximate expenditure of $50,000.

In order to link up the entire country the Warner Brothers will erect two other stations. Balaban & Katz, of Chicago, will have one erected at their exchange, and the other will be installed on the roof of 1600 Broadway, New York, the Eastern offices of the organization.

The two-fold purpose of the idea is to broadcast general programs, live west coast news and advance information of the production schedule of eighteen pictures to be made by the Warners for next season. Prominent screen players will also speak from these stations.

Norman Kerry Signed by Universal Pictures

Norman Kerry has signed a five-year contract with Universal Pictures Corporation. Kerry will be featured in several productions, and it is then planned to present him in stellar roles. His work in the principal romantic role of "Merry-Go-Round," Universal's forthcoming special, is declared by Universal officials to be responsible for his engagement under the long-term contract. He is also slated for a principal role in Universal's prospective film version of "The Hunchback of Notre Dame."

"The Hostage" Is Title of Tom Mix's Next

"The Hostage" will be the title of the next Tom Mix vehicle, Fox Film Corporation announces this week.

It will be directed by Jack Ford, and Alma Bennett will play the feminine lead. In the cast will appear Virginia True Boardman, Edward Piel, Joe Girard, and Lon Poff.

Emory Johnson to Do Railroad Drama for F. B. O.

EMORY JOHNSON, producer of "The Third Alarm" and "In the Name of the Law," two specials released by the Film Booking Offices of America, has started work on "Westbound 99," which will be his third production for F. B. O. As in the case of his two previous successes the story was written by Mr. Johnson's mother, Emelie Johnson. Likewise "Westbound 99" will feature Ralph Lewis, star of the two preceding subjects.

"The Third Alarm" will open at the Astor theatre, New York, on January 8, for a month's run, prior to its first-run bookings.

In "Westbound 99" Mr. Ralph Lewis will don overalls and a black cap and become a locomotive engineer in what Mr. Johnson intends to make the biggest railroad drama ever filmed. Mr. Johnson will direct "Westbound 99" and his organization will be the same as in his past productions. In the cast will be seen Claire McDowell, Johnny Harron, Taylor Graves, Wedgewood Nowell, Red Kirby and Jane Morgan and Ella Hall as leading lady. Ross Fisher will be behind the camera and Charles M. Watt will assist Mr. Johnson in the direction.

"Thundering Dawn" New Title for Bavu

"Thundering Dawn" is to be the screen name of "Bavu" or "The Attic of Dr. Felix Bavu," the weird Russian play written and staged by Earl Carroll in New York last season, and which is being transformed into a photo-drama for Universal's Jewel release schedule. The picture is now well under way.

Universal will present it with an all-star cast. The featured role is taken by Wallace Beery. Stuart Paton is directing.

In addition to Beery, Forrest Stanley, Estelle Taylor, Joseph Swickard, Sylvia Breamer, Harry Carter, Nick de Ruiz, Jack Rollens, Nell Craig and Martha Mattox take principal parts.

Foster Moore Joins Staff of Al Lichtman

The latest addition to the rapidly expanding force of the Al Lichtman Corporation is Foster Moore, who has been affiliated with the Jans Film Service for the past four years as sales manager and director of publicity. His connection with Lichtman will be for the purpose of handling exploitation particularly in connection with first runs for Preferred Pictures throughout the country.

Moore was connected with various theatrical enterprises before his advent to the picture industry, acting for many years as press agent in a number of different undertakings, which equip him admirably for the post he will fill in the future.

Educational Exchanges Shifts Managers

M. N. Wolf, formerly connected with the Goldwyn Exchange in Los Angeles, has been appointed manager of the branch of Educational Film Exchanges, Inc., in that city. Jules Wolf, who was in charge of this exchange, has assumed direction of Educational's branch at Denver, handling the business in the Denver and Salt Lake City territories.

"Three Who Paid" is the title of the Fox production starring William Farnum, from which the above scenes are taken.

Producers Busy for First National

Ten Independent Companies at Work on East and West Coast on New Features

TEN independent producers are busy on the East and West coasts making pictures for First National release.

Frank Lloyd has started directing the Schenck production "Within the Law," with Norma Talmadge starring, and with Margaret Leahy in an important role. Miss Talmadge has ready for First National release the adaptation of the stage play, "The Voice from the Minaret." This picture was directed by Frank Lloyd.

John Stahl has returned to the coast and is casting for another Louis Mayer production. Stahl's new picture, "Money, Love and the Woman," is from an original story. The cast of this picture will be announced shortly.

Maurice Tourneur is filming Captain Marriott's "The Isle of Dead Ships," making his headquarters at the Levee United Studios.

Constance Talmadge is busy getting her gowns ready for the production that will follow "East Is West." The story has been written by John Emerson and Anita Loos. No title has been announced as yet by First National.

Katherine MacDonald is making "Refuge" under the direction of Victor Scherzinger for the B. B. Schulberg company.

Buster Keaton's "The Balloonatic" having been finished, cut and delivered to First National, the smileless comedian is at work on another fun maker, said to be a five-reeler.

Edwin Carewe, making Edwin Carewe productions, is off for the west to begin filming the great Belasco play, "The Girl of the Golden West." Carewe had the scenario all ready when he left New York.

Dick Barthelmess is in Cuba making "The Bright Shawl" under the direction of John S. Robertson.

The Thomas Ince studios are busy on several productions, among which are "Bell Boy 13," "What a Wife Learned" and "Man of Action."

Arthur Trimble and Jane Murfin are working on another for First National. At present it is called "The Sign."

Olga Printzlau Signed By Schulberg

B. P. Schulberg has announced the signing of Olga Printzlau, William de Mille's former scenarist, to prepare the script of "Mothers-in-Law," which Gasnier will direct when "Poor Men's Wives," the production upon which he is now engaged, is completed.

"Mother-in-Laws" is a screen original by Frank Dazey and Agnes Christine Johnston, who were likewise responsible for the stories of "Rich Men's Wives," Schulberg's first special production for release through the Al Lichtman Corporation, and "Poor Men's Wives," its companion piece, in which Barbara La Marr, David Butler, Zasu Pitts and Richard Tucker will appear.

"Poor Men's Wives" will be released in February while "Mothers-in-Law" will appear later on in the year.

Cast for "The Common Law" Completed

The complete cast for Selznick's picturization of Robert W. Chambers' "The Common Law" has been assembled at the company's West Coast studios, where the subject has just entered production.

Corinne Griffith, Conway Tearle and Elliott Dexter are to be co-starred in the production. Prominent in their support will be Hobart Bosworth, Bryant Washburn, Doris May, Miss Du Pont, Harry Myers, Phyllis Haver and Wally Van. George Archainbaud is directing.

"Prosperity Dinner" Facts Bared

Promoter Interviewed by Trade-Press Editors Issues a Detailed Statement

WITH a view to ascertaining all the facts connected with the "Welcome Prosperity Dinner," the editors of Motion Picture News, Moving Picture World, Exhibitor's Herald and Exhibitor's Trade Review interviewed David R. Hochreich, treasurer of the enterprise, this week and secured from him a full statement of particulars.

In submitting his statement, Mr. Hochreich admitted that on the stationery used for announcing the dinner the names of Adolph Zukor, Marcus Loew, P. A. Powers, Governor-elect Alfred E. Smith, David Belasco, William Randolph Hearst, D. W. Griffith and Senator-elect Royal S. Copeland had been used without the authority of the individual designated. He produced letters of acceptance from other prominent men listed on the committee. At the suggestion of the trade-paper editors, Mr. Hochreich then dictated the following statement:

"Please allow me to place on record the facts and conditions surrounding the 'Welcome Prosperity Dinner," which I originated and have sponsored.

"The dinner was my individual idea and I sought the support of the prominent business men within the picture industry and outside of the picture industry.

"I can see now that a grave mistake was made in giving premature publicity to the idea, especially insofar as the use of several names on the committees supposed to be in charge of the dinner. One of our early pieces of stationery through an error included several names which I had no authority to use and I wish now to tender an apology to those gentlemen and also to any others who may have been mislead by misuse of their names.

"It was perhaps unfortunate that the impression was allowed to be made that the dinner was chiefly sponsored by the motion picture industry.

"We are now going ahead with our plans for the dinner, which will be held at a later date and which will be more representative of other lines of business than the motion picture industry.

"Many leaders in other industries have warmly approved the idea of a dinner to boost prosperity because of the psychological effect and I feel that with the mistakes of the past rectified and the air cleared, that it will be possible to carry the affair through to a successful conclusion.

"The Prosperity League of America is now being incorporated and the dinner will be held under its auspices.

"In view of the above the dinner planned for January 11 at the Astor has been called off.

(Signed) "DAVID R. HOCHREICH.

"December 27, 1922."

P. B. McNaughton of Shea Amusement Co. Dies

P. B. McNaughton, president of the Shea Amusement Company, is dead. Mr. McNaughton died at Dr. John Kelly's hospital, Baltimore, following a long illness.

Mr. McNaughton was reputed to be one of the richest men in Buffalo. He owned much real estate in the city, including the big Denton, Cottier & Daniels building, adjacent to Shea's theatre. About ten years ago he sold his interest in a number of propositions to become associated with Michael Shea in the operation of the Shea Court Street theatre. Soon after Shea's Hippodrome was built and later Shea's North Park, and it had been the wish of Mr. McNaughton to erect soon another large house in Main street, north of Chippewa. Mr. McNaughton's home was at Big Three on the lake shore near Hamburg. M. Shea will continue to direct the activities of Shea's, Inc., the new name of the company which recently was reorganized, so that Mr. Shea would be in sole charge of the operating end of the business and Mr. McNaughton in charge of the financial end.

Rosengartner Is Goldwyn Met. Sales Chief

S. Eckman, Jr., Goldwyn district manager with supervision over the territory embraced in the New York, Albany and New Haven exchanges, has named David Rosengartner as metropolitan sales manager.

Mr. Rosengartner has a wide acquaintance with film men throughout the metropolitan territory, and his appointment has been hailed as a judicious one. For ten years Mr. Rosengartner was supervisor for the Brooklyn districts of the Fox Film Corporation. He was one of several possible candidates considered by Mr. Eckman and was his first choice.

Scenes from "Second Fiddle," with Glenn Hunter, a Film Guild release through Hodkinson.

"Dig Up," is the title of the Snub Pollard Comedy—Pathe, a January 7th Release, from Which the Above Scenes are Taken.

Annual Election Held by F.I.L.M. Club

At an enthusiastic meeting of the New York F. I. L. M. Club on Wednesday night, Dec. 13, the following officers were unanimously elected for 1923: President, Samuel Zieler, Commonwealth; vice president, William E. Raynor, Pathe; second vice president, Henry Siegel, Select; secretary, Jos. Ungar, Assn. First National; treasurer, Louis Rosenbluh, Fox; master of ceremonies, Harry Thomas, Arrow.

Tickets are already at a premium for the annual F. I. L. M. Club dinner and dance, which will be held on January 13 at the Majestic Hotel. The following are in charge of the arrangements: W. E. Raynor, Harry Thomas, Tom Murray, Samuel Zieler and J. Weinberg.

"The Power Of A Lie" Is Completed

"The Power of a Lie," Universal's picturization of Johann Bojer's prize winning novel, has been completed and has reached New York.

Universal screened it as an all-star picture, directed by George Archainbaud, a French director. In translating it to the screen he was aided by Charles Kenyon, noted American dramatist. Kenyon put it in continuity form.

The leading roles are portrayed by Mabel Julienne Scott, David Torrence, Maude George, June Elvidge and Earl Metcalf. Among the other players in the cast are Philip Smalley, Winston Miller, Ruby LaFayette and Stanton Heck.

"Custard Cup" Is Title of Mary Carr's New Film

"The Custard Cup" has finally been decided upon as the title for the new production featuring Mary Carr. Adapted from the widely-read book of the name the picture now bears, the production was previously announced under the title of "Paradise Road" and "Penzie."

Goldwyn Signs King Vidor on Long Term Contract

KING VIDOR has been placed under a long term contract by Goldwyn Pictures Corporation to direct special productions.

His first Goldwyn production, it is announced, will be a highly successful stage play which will soon get under way. In view of the technical resources which will be placed at his disposal by Goldwyn, Mr. Vidor has given Sol Lesser an option on his studio.

Vidor, although only twenty-eight years old, has won the reputation of being one of the most artistic and capable of directors. His motion picture career began when, as a boy of eighteen living in Galveston, Tex., he sold a scenario. He then directed and produced two reel scenarios in Texas for two years before going to Los Angeles in 1914. He first came into prominence in 1918 by his direction of "The Turn in the Road," the first picture with a big spiritual theme. Among his best known productions are "The Jack-Knife man," "The Sky Pilot," "Better Times" and "Love Never Dies." He has just completed a screen version of Hartley Manners' play, "Peg O' My Heart," with Laurette Taylor in the role she created on the stage.

Jackie Coogan Circus Gets $10,000 for Charity

The Jackie Coogan circus scenes used for Jackie's new production, "Toby Tyler," a First National attraction, were put to good use last week when a special "circus" was opened to the public under the seven tents used by Jackie on the United Artists' lot. Admittance price was a bundle of old clothes, a can or two of milk, a pair of old shoes, or a hat. All the articles received were turned into the Near East Relief Fund, and when the show was over and the count was made the Coogan Productions' officials estimated that they had gathered about $10,000 worth of goods for the Near East sufferers.

Circus folks wintering in Los Angeles lent a hand and pleased the big crowds that assembled. Jackie did tricks on a horse and worked with the clowns.

Special Trade Showing of "The Kingdom Within"

A special trade showing was held at the Strand theatre, New York, for "The Kingdom Within," the Victor Schertzinger special release by the W. W. Hodkinson organization. "The Kingdom Within" is from the pen of Kenneth B. Clarke, featuring Gaston Glass, Pauline Starke, Russell Simpson, Ernest Torrence, G. Walt Covington, Hallam Cooley, Gordon Russell and Marion Feducha.

A representative audience was in attendance, consisting of prominent exhibitors from this section, representatives from the trade press, fan magazines, producers and directors and members of the Hodkinson organization.

"Sure Fire Flint" for N. Y. Cameo

C. C. Burr will present Johnny Hines in "Sure Fire Flint" as the initial attraction for the New Year at the B. S. Moss New York Cameo theatre. The engagement will begin on Sunday, December 31st, and is scheduled for one week only.

Scene from Malcolm Strauss' "Salome," featuring Diana Allen, Vincent Coleman and Christine Winthrop, distributed by George H. Wiley, Inc.

Cosmopolitan Companies at Work

Four New Productions Are Now Under Way With Many Others Due to Follow

WITH the starting of work on Marion Davies' next super special, "Little Old New York," from the play of Rida Johnston Young, the Cosmopolitan Corporation now has four companies working on new productions.

"Little Old New York," directed by Sidney Olcott, is being made at Cosmopolitan's main studio. In addition to Miss Davies the company includes the following players: J. M. Kerrigan, Mahlon Hamilton, Courtney Foote, Harrison Ford, Norvel Keedwell, George Barroud, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findlay and Marie R. Burke.

At Cosmopolitan's Jackson avenue studio Alan Crosland is making the smaller sets for "The Enemies of Women," the principal ones having been made at the main studio and abroad, the author, Vicente Blasco Ibanez, assisting Mr. Crosland at Monte Carlo. Lionel Barrymore is featured in "The Enemies of Women," and the cast includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, Wm. H. Thompson, Wm. Collier, Jr., Mario Majeroni, Paul Panzer and Betty Bouton.

At the Universal studio in Fort Lee, Director E. H. Griffith is making "The Go-Getter" from the magazine story by Peter D. Kyne. Seena Owen and T. Roy Barnes are featured and the cast includes William Norris, Tom Lewis, Frederick Santley, John Carr, William J. Sorelle, William Strauss, Ann Brady, Ed. Elkins, Florence Hadley and Jane Jennings.

At the Thomas Ince studio in Culver City, California, Frank Borzage is at work on "The Nth Commandment," from the magazine story by Fannie Hurst. Colleen Moore and James Morrison head this cast, which also includes Eddie Phillips, Charlotte Merriam and George Cooper.

In addition to these pictures now in course of making, "Adam and Eva" has already been completed, and Cosmopolitan expects to make the following specials in which Marion Davies will be starred: "La Belle Marseillaise" from the famous story of Pierre Berton; "Alice of Old Vincennes," by Maurice Thompson; "Yolanda," from the novel by Charles Major; "The Forest Lovers," from the story by Maurice Hewlett; "Hearts Courageous," from the story by Hallie Ermine Rives, and "Amy Robsart," from Sir Walter Scott's "Kenilworth."

Other Cosmopolitan pictures will be "The Enemies of Women," "Under the Red Robe," by Stanley Weyman; "A Gentleman of France," which is also by Stanley Weyman; "Helmet of Navarre," by Bertha Runkle; "The Grey Cloak," by Harold McGrath; "The Torrent," by Vicente Blasco Ibanez; "Woman Triumphant," also by Ibanez; "Hearts of Three," by Jack London; "White Shadows of the South Sea," by Frederick O'Brien.

Paramount Representative Here From Stockholm

Walter LeMat, of Stockholm, Sweden, associated with Carl York in the distribution of Paramount pictures in Denmark, Sweden and Norway, arrived in New York last week to confer with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation regarding distribution plans for the coming year.

Goldwyn Schedules New Releases

"The Strangers' Banquet" and "The Christian" First for Distribution

THE Goldwyn schedule for the new year includes what are said to be the biggest pictures yet made by that firm—and this statement is made by them after taking into consideration that the fall and early winter releases included such successes as the John Barrymore picture, "Sherlock Holmes," "The Sin Flood," "Brothers Under the Skin," "A Blind Bargain" and "Broken Chains."

The coming releases are headed by Marshall Neilan's first production in association with Goldwyn, "The Stranger's Banquet," from Donn Byrne's novel, to be released on December 31st, and Maurice Tourneur's production of Sir Hall Caine's novel, "The Christian," to be released on January 28th. Release dates have not been set for any of the other productions.

The casts for both "The Christian" and "The Strangers' Banquet" are strong in their array of screen talent. In "The Christian" are Richard Dix, Mae Busch, Phyllis Haver, Claude Gillingwater, Cyril Chadwick, Mahlon Hamilton, Beryl Mercer, Joseph Dowling and Gareth Hughes.

In "The Strangers' Banquet" are Claire Windsor, Rockliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Thomas Holding, Claude Gillingwater, Arthur Hoyt, Brinsley Shaw, Stuart Holmes, Ford Sterling, Eugenia Besserer, Lucille Dickson, Cyril Chadwick, Jean Hersholt, James Marcus, Edward McWade, Dagmar Godowsky, Lillian Langdon and Jack Curtis.

Following these come several other pictures, the release date and the order of release of which has not been decided upon. There is a Rupert Hughes picture, "Gimme!" with a cast embracing Helene Chadwick, Gaston Glass, Kate Lester, Henry B. Walthall and David Imboden. Mr. Hughes directed.

Carey Wilson's first picture for Goldwyn, "Lost and Found," a romance of the South Seas, formerly called "Passions of the Sea," is said by the producers to be an unusual picture. R. A. Walsh directed it. He took the entire cast to Tahiti, where the film was made on the island and on board a ship chartered for the occasion. In the cast are House Peters, Pauline Starke, Antonio Moreno, Rosemary Theby, George Seigmann, Mary Jane Irving, William V. Mong, Carl Harbough and others.

Hugo Ballin's production of "Vanity Fair," starring his wife, Mabel Ballin, is now nearing completion at the Goldwyn studios. In the cast, besides Mabel Ballin, are Hobart Bosworth, Earle Fox, Willard Louis, Eleanor Boardman, George Walsh, Harrison Ford, Robert Mack, William Humphrey and Tempe Piggott.

Rupert Hughes is now making the screen version of his Hollywood novel, "Souls for Sale," with a cast embracing Eleanor Boardman in the leading role, Frank Mayo, Richard Dix, Lew Cody, Barbara LaMarr and Mae Busch.

Another Rupert Hughes picture is "Look Your Best," at one time known as "Bitterness of Sweets," with a cast which includes Colleen Moore, Antonio Moreno, William Orlamond, Orpha Alba, Earl Metcalfe, Martha Mattox and Francis McDonald.

Ince Announces First '23 Fall Release

"Her Reputation," it is announced from the Thomas H. Ince studios in Culver City, will be the title of the first Thomas H. Ince release for the Fall of 1923. The picture is now in production under the working title of "News."

The cast is headed by May McAvoy and Lloyd Hughes. John Griffith Wray, of the Ince directorial staff, is directing. The story is by Bradley King, of the studio editorial staff.

Besides Miss McAvoy and Mr. Hughes, the cast includes James Corrigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and "Charlie," a monkey.

Scenes from the First National attraction, starring Norma Talmadge, "The Voice from the Minaret."

The title of the latest Range Rider series western, with Leo Maloney, is "Under Suspicion." The above scenes illustrate three scenes from the Pathe release.

First National Salesmen Win Prize Money

The prize money is now being handed out to First National salesmen who won the district competition during the sales drive that began October 4 and ended November 25.

Jacob M. Jacobs, of Chicago, heads the list, with Charles Hamal, of Salt Lake, second; Lewis W. Carter, Atlanta, third; Fred Wilson, Detroit, fourth; Byron A. Stover, Butte, fifth; and John Golder, Washington, sixth. Jacobs ran nearly 168 per cent over his quota.

The money prizes given out according to districts, there being six districts, amount to in each district, $300 for first man, $200 for second man, $150 for third man and $100 for fourth.

The money getters were:

Eastern District: John Golder, Washington; Joseph S. Lieberman, Philadelphia; Eugene Markens, Buffalo, and Ralph W. Pinkham, Boston.

Central District: Fred Wilson, Detroit; Robert Blazer, Indianapolis; John Himmelein, Cleveland, and Herman S. Mandelbaum, Cleveland.

Mid-Western District: Jacob M. Jacobs, Chicago; John N. Howland, Chicago; Clyde A. Pratt, Des Moines, and William C. Cook, Chicago.

Western District: Charles J. Hamal, Salt Lake; Byron A. Stover, Butte; Charles F. Harris, Portland, and Carl H. Drane, Los Angeles.

Southern District: Lewis W. Carter, Atlanta; J. Bryan Craver, Charlotte; Samuel J. Stockard, New Orleans, and Edward D. Brewer, Oklahoma.

Canadian District: Alphonsus Gorman, Montreal; Charles Ramage, Toronto; Joseph S. O'Donnell, St. John, and John B. Whitney, Toronto.

Shirley Mason, Charles Jones to Co-Star

Shirley Mason and Charles Jones will co-star in "The Eleventh Hour," a William Fox production, directed by Bernard Durning,

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

"THE THIRD ALARM," declared by Manager Jack Sampson, of Film Booking Office exchange, to be an outstanding success, was screened for members of the Hamilton Club last week. Roderick Ross, chairman of the club's motion picture committee, arranged the screening with the cooperation of Mr. Sampson, and the audience consisted of nearly seven hundred members and friends, who were well pleased with the picture. President Writ Humphrey declared he noticed a lot weeping, while many of the women cheered during the fire scene in the last reel. With the tears and thrills it produced, there can be no doubt that the picture was a success at the club showing.

F. J. Young is now a member of Manager Steinson's staff and is selling short subjects for Vitagraph. Another addition to Vitagraph's sales staff is G. P. Smith, who has been connected with Pathe for some time past and is one of the best business getters in the Chicago territory. He will cover the West Side.

Samuel Lamosky ,of the Vitagraph office, is managing Larry Wagner, who does imitations of Larry Semon, Vitagraph's comedian, and has his man booked solid for appearances until January 15.

The big publicity and exploitation campaign to promote "Broken Chains," which opens at the Chicago on January 1, got under way the day after Christmas when an aeroplane circled over the loop district, dropping hundreds of announcement cards, two hundred passes to the Chicago and gold coins. Publicist Nealand, of the Goldwyn exchange, also started a twenty-four sheet billboard advertising campaign and store tie-ups during the week.

District Manager Hickey, of Goldwyn Pictures, has returned from Buffalo, his former home, where he spent the Christmas holidays. Another exchange man, who journeyed to the old home town for his Yuletide celebration, was Manager Eichenlaub, of United Artists, who spend the holiday with his family at Chillicothe, Ohio.

District Manager J. M. Duncan, of Vitagraph, held a series of exchange "pep" meetings this week. On Monday he addressed the executives and salesmen of the Chicago exchange, leaving that night for St. Louis, then holding meetings at Kansas City, Omaha and Minneapolis. The aggressive sales campaign to put over the twenty-four big specials, the first of which, "The Ninety and Nine," will be released in January, and the new no-deposit system recently announced by Vitagraph was taken up at the various meetings.

Around the Trade

AARON J. JONES, at this season for many years, has issued a forecast of business conditions in the amusement world and has proved remarkably accurate as a prognosticator. This year he says: "At last the sun of prosperity is peeping over the horizon of the period of discontent and chill for the theatrical industry in general. The patient has passed the crisis and is on the fair road to recovery. The past three years have been a veritable slough of despond, but the bright rays of approaching prosperity will dry up all signs of worry and dejection, and the year of 1923, without doubt, will be the greatest normal theatrical year since the balmy days before the nations of the world were steeped in the recent war.

"We were utterly spoiled by the abnormal desire of the public for entertainment in which to bury the grief of war, and under these conditions the industry in general produced some rather mediocre plays and pictures in their rush to supply the demand. We have only ourselves to blame for the slump that attended the industry following this time, but now producers are correcting their weaknesses, and proof of this is found in the large crowds attending the better motion picture theatres.

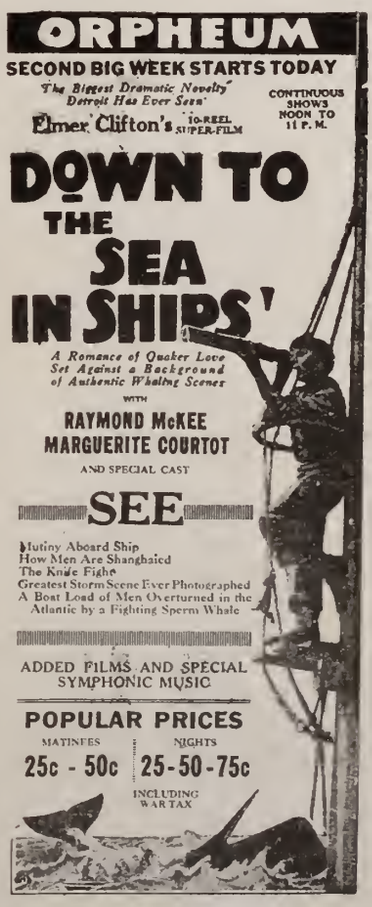
"1923 will be a year of values and the public will shop for entertainment with careful scrutiny, which means a normal attitude and hence a normal profit for the fellow who delivers one hundred per cent entertainment. Plays will be better, pictures will be better, actors will work regularly—at normal salaries, expenses will be down, and thus business on the whole will be vastly improved. The sun is peeping over the horizon, now, ye pensive showmen, get into the sunshine."

Frank B. Smith, of the James A. Hill Manufacturing Company, Minneapolis, stopped off in Chicago last week en route from New York to his headquarters. Mr. Smith's company manufactures film cases, and he states that business is rapidly getting back to normal with a splendid increasing demand for this product.

The expected falling off in the theatre business the week before Christmas was even more marked than usual in Chicago and vicinity, although Christmas day attendance picked up to a marked degree, especially at the larger houses. The return of general prosperity in the Chicago district, strange as it seems, appears to have been the cause of the slump. Usual patrons of the picture houses were plentifully supplied with money and, according to reports from retail merchants, the Christmas buying was the greatest ever recorded, therefore the people did not have time to attend the movies as usual. This condition, however, is a foundation for the prediction of good theatre attendance from now on.

"Tess of the Storm Country" got away to a good start on its Roosevelt run Monday and was given splendid reviews by all the movie critics of the Chicago daily press.

One thousand homeless men and boys, who otherwise might have gone hungry Christmas day, were guests at a splendid dinner and Christmas celebration at Hobo College, 915 West Washington Street, on Christmas day through the thoughtfulness of Lila Lee, our Chicago movie star, who wired her father, Charles Appel, owner of the North Side Turner Hall, to arrange a big holiday affair at her expense. Mr. Appel obtained Dr. Ben Reitman's aid in the management of the affair and, in addition to the big dinner, there was a tree with presents for all the guests.


ORPHEUM
SECOND BIG WEEK STARTS TODAY
The Biggest Dramatic Novelty Detroit Has Ever Seen
CONTINUOUS SHOWS NOON TO 11 P. M.
Elmer Clifton's 10-REEL SUPER-FILM
DOWN TO THE SEA IN SHIPS
A Romance of Quaker Love Set Against a Background of Authentic Whaling Scenes
WITH
RAYMOND McKEE
MARGUERITE COURTOT
AND SPECIAL CAST
SEE
Mutiny Aboard Ship
How Men Are Shanghaied
The Knife Fight
Greatest Storm Scene Ever Photographed
A Boat Load of Men Overturned in the Atlantic by a Fighting Sperm Whale
ADDED FILMS AND SPECIAL SYMPHONIC MUSIC
POPULAR PRICES
MATINEES 25c - 50c
NIGHTS 25-50-75c
INCLUDING WAR TAX

"Down to the Sea in Ships" was advertised this way in Detroit, Mich., when it showed at the Orpheum

President L. M. Rubens, of the Illinois Motion Picture Theatre Owners' Association, made the following answer to newspaper reporters' questions as to how the organization stood on the action of Will Hays in the Fatty Arbuckle matter. "We believe that the public should be allowed to be the judge of what it wants. The court of justice acquitted Arbuckle in the case involving the death of Virginia Rappe and now he must face the high court of public opinion." Chief of Police Fitzmorris, ex-officio head of the censor board, said: "I think the public can be trusted to do its own censoring if any is needed." Individual opinion among the exhibitors on the propriety and profit of showing Arbuckle films was divided, but the majority seems to feel that they will be glad to show Arbuckle pictures on their screens, many commenting on the fact that his pictures in the past had been remarkably clean and free from anything which could call forth criticism from even the most ardent reformer.

Conferences have been under way between representatives of the Motion Picture Operators' Union and the Theatre Owners for a new wage and working agreement, as the present one expires on January 10. At the first meeting between the representatives of the two bodies the union officials made a demand for a 10 per cent wage increase and changes in working conditions, which would entail the hiring of additional operators in several theatres. This demand which will be considered at a general meeting of exhibitors next week, followed the proposal of the theatre owners, that wages be cut 25 per cent for 1923 and a later proposal that the present scale be continued in force, both of which were turned down flatly by the union officials. Among those present at the meeting were: Committee for the Operators' Union, Thomas Reynolds, Thomas Malloy, Hal Johnstone, James Sloneker, Frank Clifford, Louis Morris, David Day, Eugene Atkinson, Arthur Lyons, Benjamin Hannabert and Jack Wolfberg, and the committee for the Illinois Motion Picture Theatre Owners included Samuel Abrahams, Norman E. Field, M. Katz, L. Siegel, M. Siegel, Sid Selig, Nathan Wolf, Vern Langdon and J. B. Dibelka.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

When Knighthood Was in Flower—

Holding on to a run with steady patronage. Best picture of the year. (West.)

Wonderful production. Played to full houses for three consecutive weeks. Could use another picture like that. (Middle West.)

Thirty Days—

Good light comedy. Reid in familiar role, well liked. He has large following here. (Middle West.)

A very good box office attraction. Wallie Reid always draws the crowds. (Middle West.)

To Have and to Hold—

Cold weather did not prevent this one from doing a good week's business. (Middle West.)

Pride of Palomar—

Fine feature with lots of action and sustained interest. Business good. (Middle West.)

The Ghost Breaker—

Better than some of Reid's recent features and comedy went over big. Did good business. (Middle West.)

The Young Rajah—

Business continued for ten days run with some slack days. Picture pleased those who had never been Valentino fans before. Established no records. (Middle West.)

Pink Gods—

Satisfactory and seemed to please generally. Business wasn't rushing but it averaged very well in spite of Christmas shopping. (Middle West.)

The Outcast—

Elsie Ferguson miscast as a street waif, but seemed to take fairly well. A few were pleased with it and the rest didn't complain. (Middle West.)

FIRST NATIONAL

Omar, the Tentmaker—

Did not come up to "The Masquerader." Holiday shopping probably effected business, however. Little enthusiasm. (Middle West.)

Wonderful picture from the artistic standpoint. Very well liked by patrons who care for art, but not such a big drawing card as it deserved to be. (Middle West.)

Brawn of the North—

Good picture; average box office value. (Middle West.)

It is too bad all actors cannot deliver the goods as well as Strongheart, the dog star. My patrons liked this better than "The Silent Call."

A remarkable production from every angle. Scenery beautiful. Plot, action and direction all fine. The dog is the big drawing card, however. Big business all week.

East Is West—

This has a real kick in it. Conny Talmadge still a favorite. Nice business. (Middle West.)

Dangerous Age—

One of the best pictures in a long time. Did better business than we have done for weeks. (West.)

UNIVERSAL

The Jilt—

It's a good box office attraction. Enough snap to appeal. Well done throughout. Fair business for the week before Christmas. (Middle West.)

An average program picture attracting average business and not enthusing the audience one bit. (East.)

One Wonderful Night—

Very good business. Not such a great picture, but drew well. (West.)

The Kentucky Derby—

Don't fail to book this one. It packs them in. The horse race scene as thrilling as the real thing, say local followers of Sport of Kings who journey every year to Louisville to see the Derby. (Middle West.)

FOX

A Self Made Man—

Fair all around. (Middle West.)

Moonshine Valley—

Just the thing for patrons of this theatre. A lot of bunk handed out a la William Farnum which went over in fine shape with the fans. (East.)

METRO

Sherlock Brown—

Not such a good offering. At least, it didn't please my patrons so well. (Middle West.)

Trifling Women—

Feature which pleased our audiences and did good business. (Middle West.)

Went over big with my patrons and they are not so easy to please. (West.)

Forget-Me-Not—

A superior offering that was well received and which recorded excellent totals at the box office for the week.

GOLDWYN

Sherlock Holmes—

Barrymore is fine in this exciting story, which went over big. (Middle West.)

Brothers Under the Skin—

Exploitation helped this one greatly and the attendance for the week was good. (Middle West.)

The Sin Flood—

A fine story well put over and which brought a full house at each showing for the seven days' run. Well advertised. (East.)

Far above the avcrage picture Played to good business.

VITAGRAPH

The Ladder Jinx—

A nice program picturc. Satisfactory receipts.

UNITED ARTISTS

Tess o' the Storm Country—

Mary Pickford at her best. All who saw the old one came to see if she looked any different. Those who didn't see the first one came so they wouldn't miss anything, so I played to good houses for a three weeks' run. (West.)

Going strong on seventh week. (West.)

Douglas Fairbanks in Robinhood —

With Doug's usual popularity and such a great picture, the answer is S. R. O. (West.)

The Man Who Played God—

Fine picture; drew good business. Arliss a real artist. (Middle West.)

A Tailor-Made Man—

This picture was a big disappointment. The production had been thought to be big enough for a week's run but it was pulled off in the middle of the run when it did nothing more than average business, following a Sunday opening. It will take three or four of these good Ray pictures to restore the star to public confidence. (East.)

FILM BOOKING OFFICES

Good Men and True—

Harry Carey is a favorite here. The attendance for the week with this one was good. (Middle West.)

If I Were Queen—

Ethel Clayton's popularity would carry a mediocre picture, and she was well received in this one, which wasn't a masterpiece, but a pretty good offering. (West.)

The Kickback—

Not an acceptional Harry Carey. Business rather slow. Matinees had the fewest. (Middle West.)

Thelma—

Fine dramatization of the novel. Picture pleased generally and did fine business. (Middle West.)

Went beyond expectations. Mighty well liked by those who had read the book. They said the characterizations were fine. (West.)

No complaint to offer. Good picture. Good business. (West.)

AL LICHTMAN

Shadows—

All critics and capacity audiences at each performance agreed that this is a great picture. (Middle West.)

Rich Men's Wives—

Hit home in a good many places. Wasn't so popular with some, but did good business. (West.)

SELZNICK

One Week of Love—

Stars are popular here and business was good. (Middle West.)

A good drawing card. Big houses for a week's run. (Middle West.)

Great picture. Fine story value. Went over big with both Hammerstein and Tearle fans. (West.)

PATHE

Dr. Jack—

A sure fire box office attraction. Pack 'em in with it. (West.)

HODKINSON

Other Women's Clothes—

With help of style show did a fair business, in spite of holiday festivities.

ASSOCIATE EXHIBITORS

Till We Meet Again—

Great audience picture. (Middle West.)

STATE RIGHTS

What's Wrong with the Women—

A very good picture. (Middle West.)

PROGRAMS FOR THE WEEK OF DECEMBER 24 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Merry Wives of Windsor" — Capital Grand Orchestra.
Added attraction—Christmas Fantasy musical, dance and vocal numbers.
Vocal—Duet—"Agus Dei."
Current Events—Capitol Magazine.
Specialty — Dementia Americana—"Kitten on Keys"—Thalia—Zanou and Alexander Oumansky.
Feature—The Headless Horseman—Will Rogers—Hodkinson.
Vocal—"Sunrise and You"—Robert Davis—Solo.
Comedy—Saturday Morning.
Recessional—Organ.

Rivoli Theatre—
Overtures—"Dance of the Hours" from "La Giaconda" and Riesenfeld's Classical Jazz — Rivoli Grand Orchestra.
Current Events—Rivoli Pictorial.
Novelty — A Music Film — The Hasting Twins in Toddling Tots and Movies of the Future, introducing Kelley's Plasticon Pictures.
Vocal Specialty — "Around the Christmas Tree," quartette.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Dance Specialty — Patinage — Serova Dancers.
Cartoon—Felix Turns the Tide.
Recessional—Organ.

Rialto Theatre—
Overture — "Yuletide" including quartette.
Current Events—Rialto Magazine.
Musical—Selections from "Faust" and Riesenfeld's Classical Jazz Rialto Orchestra,

Large space ad on "One Week of Love," used by the Metropolitan theatre, Baltimore

At it's lowest ebb these two women changed his tide of life
JESSE L. LASKY PRESENTS A
GEORGE MELFORD PRODUCTION
"EBB TIDE"
By Robert Louis Stevenson
With
Lila Lee, James Kirkwood
Raymond Hatton, Noah Beery
Geo. Fawcett, Jacqueline Logan
Pickwick Theatre

Art ad, with minimum of wording, prepared by Richard A. Addison of the Pickwick theatre, San Diego, on "Ebb Tide"

Feature—The Flirt—Universal.
Specialty — Christmas Toys — A Dance Fantasy.
Comedy—Hurry Up.
Recessional—Organ.

Criterion Theatre—
Feature—When Knighthood was in Flower—Marion Davies—Paramount—closing week.

Lyric Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists—indefinite.

Astor Theatre—
Feature — The Town That Forgot God—Fox—indefinite.

Forty-fourth Street Theatre—
Feature—Over the Hill—Fox—Revival—two weeks' run.

Mark-Strand Theatre—
Overture—Yuletide Tone Poem (with tableau), Strand Symphony Orchestra.
Novelty—Future Greats — Analysis of motion.
Specialty — Yuletide Frolic—The Christmas Party.
Current Events — Mark Strand Topical Review.
Prologue—"Dr. Jack," male quartette.
Feature—Dr. Jack—Harold Lloyd—Pathe.
Novelty—Charles Dickens, British Author Series.
Comedy—The Runaway Dog.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture—"Symphony of Christmas" and a Prizma colored art phantasy, The Good Spirit; "Silent Night" rendered offstage by the Russian Imperial Quartette.
Novelty—"Waltz de Fleur," an interpretation of Tschaikowsky's composition, by Mark Strand Ballet Corps, garbed to represent various flowers.
Current Events — Christmas in Many Lands. Mark Strand Topical Review in Christmas dress, accompanied by a Lyman Howe yuletide greeting.
Vocal — The Russian Imperial Quartette: (a) "Night," from the opera "Demon" (Rubinstein); (b) "Song of the Boatmen of the Volga" (Tschaikowsky.
Scenic—Canyon of Dreams—Music, (a) "Woodland Whispers, (b) "From the Land of the Sky Blue Waters," Edna Burhans, soprano, off-stage; (c) "Indian Summer" (Herbert).
Vocal—Charlotte Burgh, coloratura soprano: The Mad Scene from Donizetti's "Lucia."
Specialty — Christmas Dreams—Scene: Canopied crib, interior of child's bedchamber window with wintery outlook, through which Santa Claus enters; (a) "Sleep Baby" (Vannah), (b) "Arrival of Santa Claus," "Sleigh Ride" (Hindley); (c) Frolic of the Dolls; overture, "Babes in Toyland" (Herbert), Mark Strand Ballet Corps.
Feature—Wesley Barry in Herocs of the Street—Warner Bros.
Recessional—Organ solo, Hallelujah Chorus from "The Messiah" (Handel).

LOS ANGELES

Grauman's Theatre—
Overture — Medley songs from Old Folks.
Current Events—Pathe Weekly.
Musical—Original organ composition—"My Christmas Present."
Comedy—Christmas—Mr. and Mrs. Carter De Haven.
Specialty—Christmas Dance, 14 people; interior of doll factory, 10 dancers and quartette singing "Toy Soldier Review."
Feature — Thirty Days, Wallace Reid—Paramount.

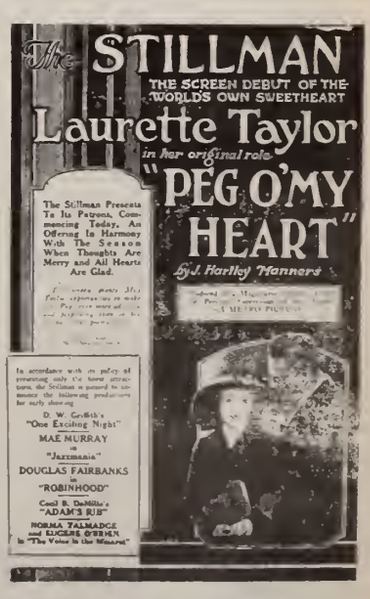
Mission Theatre—
Overture—Kamenoi Ostrow.
Current Events — International News.
Musical—Violin Solo,
Novelty — Prizma Picture with Organ, "The Good Spirit Atmosphere."
Prologue—Act Three of Spanish Dancers.
Feature—Suzanna—First National.
Recessional—Organ.

Symphony Theatre—
Overture—Orchestra.
Current Events—Fox News
Comedy—Out of Place.
Feature—Tom Mix in Arabia.
Recessional—Organ.
Next Week—Good Men and True.

Kinema Theatre—
Overture — "Medley of Yuletide Tunes."
Comedy—Look Out Below—Mermaid.
Current Events — International News; Topics of the Day.
Musical—"Songs of Yesteryear," Harpist.
Feature—The Dangerous Age—First National.
Recessional—Organ.
Next Week—Omar, the Tentmaker.

California Theatre—
Overture—Symphony Concert—Hungarian Fantasia—"I'll Forget You," with trombone solo; old tune.
Current Events—Fox and International News.
Feature—The Stranger's Banquet—Goldwyn.
Novelty—Topics of the Day.
Recessional—Organ,
Next Week—The Man Who Played God.

Pantages Theatre—
Feature—The Hunch.


The STILLMAN
THE SCREEN DEBUT OF THE WORLD'S OWN SWEETHEART
Laurette Taylor
in her original role
"PEG O' MY HEART"
By J. Hartley Manners
The Stillman Presents To Its Patrons, Commencing Today, An Offering In Harmony With The Season When Thoughts Are Merry and All Hearts Are Glad.
D. W. Griffith's "One Exciting Night"
MAE MURRAY
in "JAZZMANIA"
DOUGLAS FAIRBANKS
in "ROBINHOOD"
Cecil B. DeMille's "ADAM'S RIB"
NORMA TALMADGE
and EUGENE O'BRIEN
in "The Voice in the Storm"

The Stillman theatre, Cleveland, used this art ad on "Peg o' My Heart"

Attractive use of stock material in "Brothers Under the Skin" ad run by the Rivoli theatre in Baltimore papers

Current Events—International News.

Loew's Theatre—
Feature—Quincy Adams Sawyer—Metro—Second week.

Grauman's Rialto Theatre—
Feature—When Knighthood was in Flower—Marion Davies—Paramount—Eleventh week.

Grauman's Hollywood Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Tenth week.

Miller's Theatre—
Feature—Tess of the Storm Country, Mary Pickford—United Artists—Eighth week.

Hill Street Theatre—
Overture—Hill Street Orchestra.
Current Events—International News.
Serial—In the Days of Buffalo Bill.
Feature—Yosemite Trails, Dustin Farnum—Fox.
Cartoon—Aesop's Fable—Pathe.
Five acts of vaudeville.

CHICAGO

Chicago Theatre—
Overture—Selected.
Scenic.
Specialty—The Sheik, the Arabian Horse.
Current Events—News Weekly.
Musical—Organ solo.
Novelty—Literary Digest.
Specialty—A Trip with Santa Claus.
Feature—The Hottentot—First National.
Comedy—The Educator—Lloyd Hamilton.

Tivoli Theatre—
Overture—Selected.
Specialty—My Little Love.
Current Events—News Weekly—Literary Digest.
Musical—Organ Solo.
Specialty—In Doll Land.
Feature—Rags to Riches—Wesley Barry—Warner Bros.
Comedy.

Riviera Theatre—
Overture—Selected.
Novelty—Literary Digest.
Vocal—Solo.
Current Events—News Weekly.
Specialty—Cinderella.
Feature—Rags to Riches—Wesley Barry—Warner Bros.
Comedy.

Roosevelt Theatre—
Feature—Mary Pickford in Tess of the Storm Country—United Artists.

McVicker's Theatre—
Overture—"William Tell."
Current Events—McVickers News and Views.
Specialty—Snow Flakes.
Musical—Organ solo—W. Remington Welch, organist.
Specialty—Paul Whiteman's Orchestra.
Feature—Making a Man—Jack Holt—Paramount.

Randolph Theatre—
Current Events—International News.
Comedy—The Tattle Tale.
Novelty—New Leather Pushers.
Feature—The Power of the Lie—Paramount.
Coming Feature—The Flirt.

The Liberty theatre, Kansas City, used this to advertise "Lorna Doone"

BUFFALO

Shea's Hippodrome—
Overture—"The Angelus"—Hadley.
Organ Recital—"Pinafore," Christmas novelty with special scenic effects.
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.
Comedy—When Summer Comes—Mack Sennett.
Current Events—Hippodrome Review.
Next Week—East Is West, Constance Talmadge—First National.

Lafayette Square Theatre—
Overture—"Gloria in Excelsis."
Organ Recital—C. Sharpe—Minor.
Current Events—Fox News.
Feature—The Light in the Dark, Hope Hampton—First National.
Comedy—Snub Pollard.
Novelty—Starland Revue.

Loew's State Theatre—
Overture—"Babes in Toyland"—Victor Herbert.
Current Events—Pathe News.
Feature—The Cowboy and the Lady, Mary Miles Minter and Tom Moore—Paramount.
Comedy—Hallroom Boys.
Cartoon—Mutt and Jeff.
Next Week—Just Tony.

Mark-Strand Theatre—
Overture—Wurlitzer.
Current Events—Kinograms.
Feature—Remembrance—Goldwyn.
Comedy—A Day's Pleasure—Chaplin revival.
Next Week—Brothers Under the Skin.

Olympic Theatre—
Overture—"Naughty Marietta"—Victor Herbert.
Organ Recital—"Christmas Day with the Kiddies," composed and played by William Wirges, Jr.
Feature—One Wonderful Night.
Comedy—Me and My Mule—Queenie, the trained horse and Maudie, the mule.
Current Events—International News.
Novelty—The Leather Pushers—Round Two.

Palace Theatre—
Feature—The Probation Wife—Norma Talmadge revival.

Shea's North Park Theatre—
Feature—The Impossible Mrs. Bellew, Gloria Swanson—Paramount.

ST. LOUIS

Missouri Theatre—
Overture—"The Christmas Spirit"—Missouri Symphony Orchestra.
Current Events—Missouri News.
Novelty—Fun from the Press.
Musical—Organ solo, "Smiles of 1922-23."
Specialty—Parade of the Toy Soldiers. Eight live dolls that walk and dance.
Comedy—Making Movies.
Specialty—Kittens on the Keys, with the "Kittens" in person.
Feature—Back Home and Broke—Thomas Meighan.

Art ad on "The Dust Flower," for its run at the Tower theatre, St. Paul

New Grand Central, West End Lyric and Capitol—
Overture—Christmas Selections.
Current Events—News and Views—Topics of the Day.
Musical—Organ Solo.
Comedy—The Pale Face—Buster Keaton.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Cartoon—An Aesop Fable.

Pershing Theatre—
Overture—With special music setting.
Feature—Douglas Fairbanks in Robin Hood—United Artists.

Fox Liberty—
Overture—Liberty Concert Orchestra in "The Anvil Chorus" from "Il Trovatore."
Current Events—Fox News and Views—Educational.
Cartoon—Mutt and Jeff.
Comedy—Fresh Heir—Sunshine.
Feature—The Village Blacksmith—Fox.

Rivoli Theatre—
Overture—Jansen's Rivoli Orchestra.
Current Events—International News and Views.
Comedy—Sting 'Em Sweet—Century.
Feature—Under Two Flags, Priscilla Dean—Universal.

Del Monte Theatre—
Overture—Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Musical Special—Joseph F. Sheehan and opera company in selections from the "Mikado."
Feature—Shadows—Al Lichtman.

Columbia Theatre—
Overture—Christmas specials—Columbia Concert Orchestra.
Current Events—Fox News and Views.
Cartoon—Mutt and Jeff—Fox.
Comedy—Fresh Heir.
Feature—Mother Eternal.
Serial—Speed, Charles Hutchinson—Pathe.

PHILADELPHIA

Stanley Theatre—
Current Events—Pathe News, Fox News, Kinograms, Topics of the Day.
Feature—Oliver Twist—Jackie Coogan—First National.
Next Week—Back Home and Broke.

Stanton Theatre—
Current Events—Fox News.
Feature—When Knighthood Was in Flower, Marion Davies—Cosmopolitan-Paramount. Indefinite run.

Arcadia Theatre—
Current Events—Pathe News, Movie Chats.
Novelty—Christmas.
Feature—Domestic Relations, Katherine MacDonald—First National.
Next Week—Thirty Days.

"Suzanna" ad used by the Mission theatre, Los Angeles

Regent Theatre—
Novelty—Broadcasting.
Cartoon—Jim Jam—Mutt and Jeff—Fox.
Feature—Affinities—Hodkinson.
Next Week—Pawned.

Karlton Theatre—
Current Events—Kinograms.
Comedy—The Electric House.
Feature—East Is West, Constance Talmadge—First National.
Next Week—The Dangerous Age.

Aldine Theatre—
Current Events — International News, Fun from the Press, Pathe Review and Starland Review.
Feature—Trifling Women—Metro. Indefinite run.

Palace Theatre—
Current Events—Pathe News, Topics of the Day.
Feature—The Impossible Mrs. Bellew—Gloria Swanson—Paramount.
Next Week—Thirty Days.

Victoria Theatre—
Current Events—Pathe News.
Comedy—The Counter Jumper—Larry Semon.
Feature—The Blind Bargain—Goldwyn.
Next Week—The Secrets of Paris.

Capitol Theatre—
Current Events—Kinograms.
Comedy—High Power.
Feature The Young Rajah—Rodolph Valentino—Paramount.
Next Week—Her Only Way.

CINCINNATI

Walnut Theatre—
Current Events—Pathe News.
Comedy—Let 'er Run—Mermaid.
Feature—Lorna Doone—First National.
Next Week—The Dangerous Age.

Strand Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Feature—Minnie—First National.
Next Week—Dr. Jack.

Capitol Theatre—
Current Events—Capitol News.
Topics of the Day—Literary Digest.
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Next Week — The Tailor Made Man.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Feature—Youth to Youth—Metro.

CLEVELAND

Stillman Theatre—
Overture—Christmas Symphony—Orchestra.
Feature—"Peg O' My Heart" —Laurette Taylor—Metro.
Next Week—Same.

Allen Theatre—
Overture—"A Christmas Tree Fantasie"—Orchestra.
Current Events—Literary Digest—Fun from the Press—International News—Plain Dealer Screen Magazine.
Comedy—Hurry Up.
Prizma—Felix at the Fair.
Feature—Heroes of the Street —Wesley Barry—Warner Bros.
Added Attraction—Wesley Barry in person and his company, in a novelty act.
Next Week—The Hottentot.

Park Theatre—
Overture—"Evolution of Dixie."
Current Events—Kinograms—Fun From the Press.
Comedy—Our Gang.
Feature—Ebb Tide—Paramount.
Next Week—Singed Wings.

Reade's Hippodrome—
Overture—Popular Medley.
Current Events — Pathe News — Pathe Review.
Specialties—Eight acts of vaudeville.
Feature—The Third Alarm.
Next Week — The Ninety and Nine.

Standard Theatre—
Current Events — International News.
Comedy—The Little Rascal—Baby Peggy.
Feature—Riding Wild—Hoot Gibson—Universal.
Next Week—One Wonderful Night

KANSAS CITY

Newman Theatre—
Overture—"Christmas Echoes."
Current Events—Newman News and Views.
Musical—Organ selections,
Novelty—"The Good Spirit," the birth of Christ in natural colors with musical and vocal accompaniment.
Specialty—Coon Sanders' Novelty Singing Orchestra and Twenty Tiny Tots, in an original Christmas fantasie, "Christmas Eve."
Feature—The Impossible Mrs. Bellew, Gloria Swanson, Paramount.
Next Week—Dangerous Age.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ selections.
Comedy—Xmas. Mr. and Mrs, Carter De Haven.
Novelty—Capitol Shots and Fun from the Press.
Specialty—Kuhn Chaquette, musical entertainers.

The Broadway Strand theatre, Detroit, used this display ad on "Tess of the Storm Country," emphasizing the fact that it is the new version

Feature—Lorna Doone—First National.
Next Week—Alias Julius Caesar.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy—Our Gang,
Specialty—Baby Doll Borden, vocal entertainer.
Feature—Ebb Tide—Paramount.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Comedy—Aesop's Fables and Fire the Fireman.
Short Subject—Kings of the Forest —Roy Stewart.
Feature—On the High Seas—Dorothy Dalton and Jack Holt—Paramount.
Next Week—Brawn of the North.

BOSTON

Loew's State—
Overture—Orchestra.
Scenic—Pathe Review.
Comedy—When Summer Comes — Mack Sennett.
Overture—Orchestra—"Tales of Hoffman."
Current Events — Pathe News Weekly.
Novelty—Topics of the Day.
Feature—Quincy Adams Sawyer—Metro.
Recessional—Organ.

Loew's Orpheum—
Overture—Organ.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day.
Overture—Orchestra.
Feature — Singed Wings — Bebe Daniels—Paramount.
Comedy—When Summer Comes—Mack Sennett.
Recessional—Orchestra.

Modern Theatre—
Overture—Organ.
Cartoon—Mutt and Jeff.
Feature—Affinities—Hodkinson.

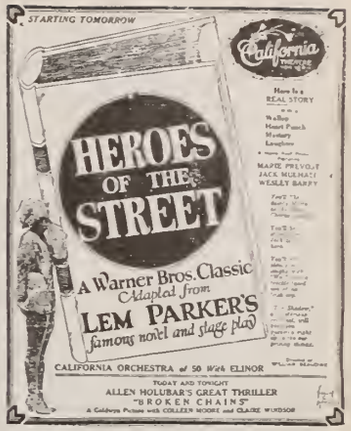
Beacon Theatre—
Overture—Orchestra.
Current Events — International News Reel.
Feature—Shadows—Lon Chaney—Al Lichtman.
Recessional—Organ.

OMAHA

Strand Theatre—
Overture—"In a Clock Store."
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Comedy—A Good Scout—Mermaid.
Current Events—Selznick.
Feature Next Week—Young Rajah—Rodolph Valentino — Paramount.

Rialto Theatre—
Overture — "Orpheus" — Offenbach.
Feature—Minnie—First National.
Comedy—The Electric House — Buster Keaton.
Current Events — Kinograms and Literary Digest.
Musical—Organ—Just a Little Blue For You—By Julius K. Johnson.
Vocal—Nebraska University Quartet.

Sun Theatre—
Feature—Hungry Hearts — Goldwyn.
Comedy—Home Brew.



Four-column ad on "Heroes of the Street," used by the California theatre, Los Angeles

Current Events—Pathe News.
Next Week—Sin Flood.

Empress Theatre—
Feature—Forget Me Not—Metro.

World Theatre—
Feature—Song of Life—First National.
Six acts of vaudeville.
Next Week—Pawned—Selznick.

ST. PAUL

Capitol Theatre—
Overture—"Martha," Friedrich von Flotow — Capitol Symphony Orchestra.
Novelty—Jeanette and Her Wooden Shoes—Eve Olivotti and Six Dutch Maidens.
Current Events — International News, and Daily News Pictorial Weekly.
Vocal — "Rackety Coo" from "Katinka"—Arthur Burckley and Eve Olivotti—Duet.
Comedy—His Rascals—Featuring Our Gang.
Musical—"March of the Wooden Soldiers," from "Chauve Souris"—Orchestra.
Novelty—Starland Revue.
Feature — Oliver Twist — Jackie Coogan—First National.

DALLAS

Palace Theatre—
Overture—Fifty Second Symphony Orchestra Concert.
Current Events—News Weeklies.
Cartoon—Aesop's Fable.
Prologue — Reincarnation of the Graces—second week.
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Recessional—Organ.

Old Mill Theatre—
Overture—Orchestra.
Feature—The Kentucky Derby—Universal.
Comedy—A Penny Reward.
Specialty—Old Mill Melody Men.

Melba Theatre—
Overture—Melba Orchestra.
Feature — Oliver Twist — Jackie Coogan—First National.
Comedy — Day Dreams — Buster Keaton.
Added Attraction—Baby Marie Osborne.

SEATTLE

Coliseum Theatre—
Overture—"Babes in Toyland"—Orchestra.

Current Events—Pathe and Kinograms.
Cartoon—Felix Comes Back.
Vocal—"Roses of Picardy."
Feature—Rags to Riches—Wesley Barry—Warner Bros.
Recessional—Organ.
Next Week—Pride of Palomar.

Columbia Theatre—
Overture—"Babes in Toyland."
Current Events — International News.
Feature—The Flirt—Universal.
Reeessional—Organ.

Strand Theatre—
Overture—"Largo."
Current Events—Kinograms.
Added Attraction — Betty Ann Lisle in Christmas Playlet.
Vocal—"Fuzzy Wuzzy Bird."
Prologue—Dramatic Recitation of The Shooting of Dan McGrew.
Comedy — The Frozen North — Buster Keaton—First National
Recessional—Organ.
Next Week—Omar the Tentmaker.

Blue Mouse Theatre—
Overture—Special music introducing feature.
Feature—One Exciting Night.

Liberty Theatre—
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Comedy—Once Over.
Vocal—University of Washington Quartette singing Christmas Carols.
Feature—Oliver Twist — Jackie Coogan—First National.
Recessional—Organ.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Aladdin, Junior.
Short Subject—The Life of Alexander Hamilton.
Feature—The Half Breed—First National.
Reeessional—Organ.
Next Week—Divorce Coupons.

SAN FRANCISCO

California Theatre—
Overture—Selections from "Maytime" and "Blue."
Current Events — International News.
Comedy—Col. Heeza Liar.
Added Attraction — Ben Black's Band.
Feature—The Pride of Palomar.
Recessional—Organ.

Loew's Warfield Theatre—
Overture—"Tannhauser."
Current Events — Loew's Minute Views.
Specialty—The Sherwoods playing "Down on the Farm" and ten musical numbers.
Novelty—Dream of the Sea.
Cartoon—The Bull Fight.
Novelty—Topics of the Day.
Feature—Quincy Adams Sawyer—Metro.

Granada Theatre—
Overture — "The Holy City" — Organ.
Current Events — Granada News Films,
Cartoon—Felix Minds the Kids.
Musical—Piano Solo—"The Country Dance" and "Rigoletto Paraphrase."
Novelty—Pathe Review.
Specialties — "Learn to Smile"—Vocal, followed by cornet solo and danee number.
Novelty—Fun From the Press.
Feature—Broken Chains — Goldwyn.
Recessional—Organ.

Imperial Theatre—
Overture—"Pilgrim's Chorus" and "Follow the Leader."
Current Events — Imperial Screen News.
Novelty — Pathe Color Process — Paris Decrees.
Feature—Tess o' the Storm Country,
Recessional—Organ.

New Portola Theatre—
Feature—Dr. Jack—Harold Lloyd —Pathe—Second week.

Tivoli Theatre—
Feature—Omar, the Tentmaker.

DES MOINES

Des Moines Theatre—
Overture — "Il Guarney," by Des Moines Theatre Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Added Attraction — Man Versus Beast.
Feature—Clarence, Wallace Reid—Paramount.
Next Week—The Hottentot.

Strand Theatre—
Current Events—Educational Kinograms,
Comedy — High and Dry — Clyde Cook—Fox.
Novelty Organ Solo—"Just a Little Blue."
Feature—The Impossible Mrs. Bellew — Gloria Swanson — Paramount.
Next Week—Back Home and Broke.

Garden Theatre—
Comedy—Christmas.
Feature—Sure Fire Flint—Johnny Hines.
Next Week—Nancy from Nowhere —Bebe Daniels.

Palace Theatre—
Comedy—The Ameriean Plan—Lee Moran.
Feature—Do or Dare—Tom Mix—Fox.
Next Week—Moonshine Valley.

WASHINGTON

Crandall's Central Theatre—
Comedy—Choose Your Weapons.
Feature—Broken Chains—Goldwyn.
Next Week — Blind Bargain and Burn 'Em Up Barnes.

Crandall's Metropolitan Theatre—
Overture—"Santa Claus"; "Babes In Toyland."
Current Events—Pathe News—Fun from the Press.
Comedy—The Educator.
Feature—The Hottentot—First National.
Next Week—The Dangerous Age.

Loew's Columbia Theatre—
Feature—Peg o' My Heart—Laurette Taylor—Metro.
Next Week—Tess o' the Storm Country—United Artists.

Loew's Palace Theatre—
Overture—"Faust."
Current Events — Pathe News—Topics of the Day.
Cartoon—Colonel Heeza Liar and His Treasure Island.
Feature—The Outcast—Paramount.
Next Week—The Pride of Palomar.

Moore's Rialto Theatre—
Overture—"Yuletide."
Current Events—Fox News—Topics of the Day.
Comedy—Christmas.
Feature—Heroes of the Street—Wesley Barry—Warner Brothers.
Next Week—Singed Wings.

ATLANTA

Howard Theatre—
Overture—"The Only Girl"—Howard Orchestra.
Current Events—Pathe News.
Prologue—Miracle Scene, with the Howard Chorus singing "To a Wild Rose" and "A Birthday".
Feature—Back Home and Broke—Thomas Meighan—Paramount.

Metropolitan Theatre—
Overture—Three duets by different members of the Metropolitan Symphony Orchestra—"Butterflies," "Caprice Venoise" and "The Reconciliation."
Current Events—Kinograms.
Novelty — Literary Digest's Fun From the Press.
Prologue—"A Garden in Algeria."
Feature—Under Two Flags, Priscilla Dean—Universal.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Prologue—"The Animated Doll."
Comedy—Selected.
Feature—The Young Diana—Marion Davies.—Paramount.

BALTIMORE

Rivoli Theatre—
Overture—Rivoli Symphony Orchestra.
Current Events—Rivoli Topical Review.
Comedy—The Counter Jumper—Larry Semon.
Novelty — Screen Magazine, selected.
Vocal—Solo.
Feature—Oliver Twist, Jackie Coogan—First National.
Recessional—Organ solos.

Century Theatre—
Overture—Century Symphony Orchestra.
Current Events—Century Topical Review.
Comedy—Selected.
Specialty—Christmas Prologue.
Feature—Back Home and Broke, Thomas Meighan—Paramount.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Married Life—Ben Turpin.
Specialty—Vocal solo.
Feature—The Headless Horseman, Will Rogers—Hodkinson.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Feature—Nero—Fox.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Specialty—Christmas carols—Parkway Quartet.
Feature—Thelma—F. B. O.

Wizard Theatre—
Overture—Wizard Orchestra.
Current Events—Topics of the Day.
Comedy—His Royal Slyness—Harold Lloyd.
Feature—Daddy Long-Legs, Mary Pickford—First National.

DETROIT

Adams Theatre—
Overture—"Around the Christmas Tree."
Current Events—Free Press and International News.
Specialty—Orville Griffith—tenor.
Feature—To Have and To Hold—Paramount.
Recessional—Orchestra.

Broadway-Strand Theatre—
Overture—Orchestra.
Speeialty—Emmons and Colvin.
Feature — Tess of the Storm Country, Mary Pickford—United Artists.

Capitol Theatre—
Overture—Slavic Rhapsody.
Current Events—Pathe Weekly.
Vocal—Mary Fabian—soprano.
Feature — Oliver Twist, Jackie Coogan—First National.
Comedy—A Luny Day at Luna Park.
Reeessional—Organ.
Next Week—Dangerous Age.

Fox Washington Theatre—
Overture—Orchestra.
Current Events—Fox News, Mutt and Jeff.
Feature—Village Blacksmith—Fox.
Comedy—My Hero—Lupino Lane.
Next Week—Who Are My Parents?

Madison Theatre—
Overture—Orchestra.
Current Events—Madison Weekly.
Vocal—Tenor solo.
Feature—Thelma—F. B. O.
Comedy—The Counter Jumper—Larry Semon.
Recessional—Organ.
Next Week—Trifling Women.

Orpheum Theatre—
Feature—Down to the Sea in Ships.

NEWARK

Branford Theatre—
Overture—"Christmas Echoes."
Current Events—Branford Review of Events.
Novelty—Topies of the Day.
Vocal—"Vovi di Primavera"—Hazel Moore—Coloratura Soprano.
Comedy—The Steeplechaser.
Prologue—Heroes of the Strect.
Feature — Heroes of the Street, Wesley Barry—Warner Bros.

FRANK L. NEWMAN'S
ROYAL
1022 MAIN STREET
For Folks who are looking for something worth while—
a perfect production of Robert Louis Stevenson's famous story of Love and Inspiration.
GEORGE MELFORD'S PRODUCTION
"EBB TIDE"
With James Kirkwood • Lila Lee • Jacqueline Logan
George Fawcett • Noah Beery and Raymond Hatton
ALL THIS WEEK
Kiddies Christmas Party
In the Playroom
—Never has such a wonder-story of the South Seas been written as Stevenson's "Ebb Tide." Never have such breathless thrills, such colorful romance been packed into one picture. Produced with a marvelous cast by the man who made "The Sheik."
Latest Program of Educational Features
"OUR GANG COMEDY"
TOYS
CANDY
and a Good Big ... at the TOYS
BABY DOLL BORDEN
ROYAL ORCHESTRA

Frank L. Newman's Royal theatre, Kansas City, used this pleasing ad on "Ebb Tide," prepared from press book material

Attractive "Lorna Doone" lobby at the Orpheum theatre, Pocatello, Idaho. It was built of compoboard and painted in light grey, the cobblestone effect being put on in black and the title of the picture in red, giving a dignified but forceful effect

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Buffalo Exploiteers Omitted from List Through Error

THROUGH a printer's error at the time of going to press, the names of the Buffalo, N. Y., exploiteers were omitted from the list headed "The Exploiteers and Their Bosses." The paragraph omitted read:

Buffalo, N. Y.—

Famous Players-Lasky—Harry Royster.

Film Booking Offices—Gilbert P. Josephson.

First National—H. L. Beecroft.

Goldywn—Irwin Zeltner.

Universal—T. C. Leonard.

This error is a regrettable one, since it was hoped to make this list absolutely complete and comprehensive, but in the press of work in getting out the large Holiday Number, it slipped through.

Thanks should be extended at this time, also, to the publicity men in the exploitation departments of the five companies represented, who co-operated in compiling this list and bringing it up to date.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Attention compelling front, with banners on "Just Tony," prepared by W. F. Brock, manager of the Strand theatre, Knoxville, Tenn.

Appropriate Street Ballyhoo Used on "Wild Irish Rose"

Duluth, Minn.—W. N. Abrahamson, of the Zelda theatre, employed a street ballyhoo on "My Wild Irish Rose," which was appropriate and served its purpose well.

Abrahamson dressed a man as he thought an Irishman would dress and sent him into the streets of Duluth with a small pig on a bed of straw in a wheelbarrow. Attached to the wheelbarrow was a large placard reading, "The pig for sale to raise the kale to take my spalpeens to 'My Wild Irish Rose' at the Zelda theatre." The pig was auctioned at every prominent corner, and the following day the man went out again with the same wheelbarrow minus the pig and trailed by a half-dozen youngsters of various ages who carried banners reading, "The pig is sold, we've got the gold, and Here's my Spalpeens in a Row. to See a Knockout of a Show."

Mr. Abrahamson also worked a bridal idea. He had an elaborately decorated limousine with a bridal couple inside and several yards of tin cans tied behind, driving through the principal streets of Duluth. A huge banner on the back of the automobile announced "Just Married 'My Wild Irish Rose.' We're on Our Way to the Zelda."

He also arranged about fourteen windows in which were displayed a miniature stage with an automatic dancing doll dressed as Pauline Starke as she appears in "My Wild Irish Rose," with cut-outs of the other characters in the picture grouped about on the stage.

Unusual lobby, reproducing an interior scene, prepared by Manager P. W. Griffith of the Palace theatre, Macon, Ga., on "Mrs. Leffingwell's Boots"

"Trifling Women" Is Tied Up with Apple Week

TOLEDO, Ohio.—Eddie Zorn, manager of the Temple theatre, and C. C. Deardourff, exploitation man for Metro, took advantage of National Apple Week for their publicity on "Trifling Women."

Zorn and Deardourff got a truck, decorated it with bunting, filled it with boxes of the most alluring apples they could find, and sent it all over Toledo with a big sign saying "National Apple Week. —The Fruit That Tempted Man. See 'Trifling Women,' Temple Theatre, Tomorrow."

Two boy scouts accompanied the truck, and in the most congested parts of the downtown district the boys tossed apples from the truck to the people on the sidewalks. They tossed some 1,500 apples during the stunt.

Kritic Kontest Boosts Run of "Oliver Twist" at Billings

Billings, Mont.—Al H. West, manager of the Babcock theatre, in his advance campaign on "Oliver Twist," put over a contest in which youngsters who have always imagined themselves the peer of any newspaper film critic, were invited to review the picture and an autographed book of "Oliver Twist" was the award for the best review. The Kritic Kontest was handled under the auspices of the schools with the co-operation of the Billings Gazette.

Lobby Cartoonist Novel Stunt on "Love Is An Awful Thing"

Fort Worth, Texas.—Public love to watch an artist draw cartoons, and Manager Harry Gould of the Hippodrome theatre, capitalized this fact in exploiting "Love Is an Awful Thing."

On Saturday, one day in advance of play date, a local artist was hired to stand in the lobby of the theatre and draw cartoons about the coming picture. His drawings were clever and large crowds were attracted to the front of the theatre. Each cartoon worked in the title of the picture forcibly.

All Around Campaign Put Over on "Days of Buffalo Bill"

Fort Collins, Colo.—That exploitation can be put over in a big way in a town of 10,000 inhabitants was demonstrated recently by the success of the drive put back of "In the Days of Buffalo Bill" at the Lyric theatre.

First, arrangements were made through the newspapers and the local dancing master to tie-up with the regular Saturday night dance for a Buffalo Bill ball. Announcements were made through specially written stories that "in celebration of the coming to the Lyric theatre the following week of Universal's great historical chapter-play 'In the Days of Buffalo Bill,' the Community Dance would include a mammoth Buffalo Bill costume ball and that all persons attending costumed as characters of "In the Days of Buffalo Bill" would be admitted free and would be entered in the competition for the prizes offered for the best impersonations of the famous men and women of Buffalo Bill's day.

While one paper carried the stories of the Buffalo Bill ball and told of its connection with the Universal chapter-play, the other paper was pounding away on the regular advance stories.

Monday before the opening the window displays were put in, and tie-ups with clothing stores, furniture houses and a novelty shop were effected. The novelty shop supplied a windowful of old muskets and a buffalo head as attractions.

On Tuesday Manager M. C. Gerhart sent invitations to prominent citizens, educators and members of the Woman's Club and other associations. The next day the papers carried the story with the list of persons invited.

Manager Ross D. Rogers of the Mission theatre, Amarillo, Texas, used this automobile, similar to that used in the picture, as a street ballyhoo on "Manslaughter"

Attractive use of hearts, with front of theatre enclosed with compo board, at the Astor theatre, St. Paul, on "Human Hearts"

Play Writing Contest Put Over As "Oliver Twist" Stunt

Louisville, Ky.—Manager George A. Sine, of the Mary Anderson theatre, gained unusual publicity for "Oliver Twist" when he offered a $50 prize for the best twenty-minute one-act play based upon any incident in Dickens' "Oliver Twist."

The Mary Anderson remained in the background, the contest being sponsored by the Louisville Theatre Guild and publicized by the two most powerful papers, the Times and the Courier-Journal.

The campaign to educate the public in "better plays and play writing" received direct support from the University of Louisville Players' Club through Director Boyd Martin, the organization agreeing to put on the one-act play as a prologue when "Oliver Twist" was shown at the Mary Anderson.

Stuart Walker, famous stock producer, and two local dramatic critics were the judges. At the time of writing more than thirty manuscripts had been received, with the end of the contest only a few days off. In the interim between the closing of the contest and the announcement of the judges' decision, interest is being kept alive by the two newspapers by a special twice-a-week column outlining dramatic points that have been suggested by the manuscripts and brief lessons on drama writing.

"Hurricane's Gal" lobby, with original artwork, done by Manager W. F. Brock of the Strand theatre, Knoxville, Tenn.

Capsules Provide Novel Ads for "East Is West"

MIDDLETOWN, Conn.—Dope capsules were distributed by Manager H. T. Browning of the Grand theatre as a novelty throwaway on "East Is West."

Patrons knew they contained "Dope" because it was so printed on the outside of the paper that showed against the gelatine covering of the capsule. The dope, however, was dope about the coming attraction at the Grand, for the paper rolled up inside the capsule contained a few boosts for Constance Talmadge's latest picture.

It was effective as a novelty and it meant getting the message on "East Is West" over to hundreds of people whose curiosity would make them open the capsules to see the "dope."

Teaser Card Used to Exploit "The Kentucky Derby"

Seattle, Wash.—Over three thousand cards, two and a half by five inches in size, bearing only fourteen words altogether, were used recently by Manager R. W. Case of the Columbia theatre to exploit "The Kentucky Derby."

The cards bore the words, "Are You Going to the Races?" in large letters in the upper center. In the lower left-hand corner were the words, "Get Tickets at 1414 Second Avenue" in smaller type. This is the address of the theatre. And in the lower right-hand corner the card read, "The Kentucky Derby."

The name of the theatre was mentioned in no place on the card. The name of the picture, the street address and the query, "Are You Going to the Races?" was enough to put the stunt over. The cards were printed the same on both sides, and were distributed into automobiles parked on downtown streets, where they did not fail to attract the attention of every pedestrian, as well as the owner of the car.

Three thousand letters, sent through the mail personally to members of Seattle horse and riding clubs emphasizing the racing scenes in the photoplay, also brought Mr. Case their share of attendance.

Players' Photos Lend Novel Angle to "Remembrance" Ad

WARREN, OHIO.—A page of co-operative advertising was used by the manager of the Duchess theatre to exploit the showing of "Remembrance."

He persuaded each merchant to include in his ad the picture of one of the leading actors in "Remembrance." The name was not given, however, and readers were requested to call at the place of business of the advertiser to get the name of the player whose face appeared in his ad. To prove that the person handing in the ad with the names of the players correctly filled in had visited each store advertising, it was required that the page be signed by each advertiser.

This stunt created a lot of talk and about 150 persons took the trouble to go to each advertiser, get the name and have him sign. The first prize was four pairs of tickets to "Remembrance," with nine other prizes of tickets.

The *Daily Chronicle* also offered prizes of ten pairs of tickets daily for the best answers to questions relative to the early history of Warren which it propounded.

Huge replica of phonograph record, used in phonograph store tie-up on "Remembrance" by the Blackstone theatre, Chicago

Appropriate and artistic setting for fashion review presented in conjunction with "Rich Men's Wives" at the Liberty theatre, Portland, Ore., by Manager Paul E. Noble. At the left is seen a section of the stage, showing the drop with the doors closed, forming an enlarged replica of the cover of Vogue. At the right is seen the entire stage, with the doors open

Stone Castle Front is Used on "Prisoner of Zenda"

SUMTER, S. C.—A stone castle front was built up by Manager Oscar White of the Rex theatre for the showing of "The Prisoner of Zenda."

The front of the lobby was closed, except for entrance and exit openings, with a cloth covered frame painted and striped to give the stone masonry effect. Near the top was a small window with grating and a cut-out just behind the "bars." Massive doors with iron hinges and locks were painted in the center and a dummy soldier stood on guard. A clothier's dummy was used, dressed in a soldier's uniform and provided with a compoboard battle-axe painted black.

This display was placed Saturday night after the last show started and was seen by the last audience as it left the theatre.

"Brothers Under the Skin" Is Tied-Up with Recruiting

SAN FRANCISCO, CAL.—A tie-up with the navy recruiting squad was gotten on "Brothers Under the Skin" by the management of the Granada theatre and Goldwynner William A. Burke.

A special poster was prepared and used on every navy signboard in the city. The poster read:

"Nowhere are all men 'Brothers Under the Skin' as on a cruise in the U. S. Navy. Full particulars of a cruise in the navy, at U. S. Navy Recruiting Station, Claus Spreckles Bldg., 703 Market St., 'Brothers Under the Skin' now playing Granada theatre. Anniversary show."

Unusual front effect gotten on "Manslaughter" by Arthur Swanke of the Rialto, El Dorado,

Original Costumes Used in "Knighthood" Campaign

WASHINGTON, D. C.—The southeastern premiere of "When Knighthood Was in Flower" was well exploited by Paramount Exploiteer Weyland. His campaign included: A tie-up with the Times, before and during the engagement, display window tie-up of the Marion Davies costumes in Kafka's window on F street, and the initial two-day appearance of Victor Herbert as guest-conductor on Monday and Tuesday.

Exploits Laughs and Thrills on Novel "Molly O" Card

Kingport, Tenn.—The film strip mailing card used to exploit "Molly-O" was given a new angle by Manager H. Gillespie of the Rialto theatre. He used film strips to advertise the picture but gave his patrons a contrast to show the picture's varied lines of appeal.

Two frames were shown. One was a cut from a comedy scene and read: "This is one of the 276 irresistibly funny scenes in 'Molly-O.'" The other: "This is one of the 98 breath-taking punch scenes in 'Molly-O.'"

Manager Gillespie stated that he got his totals by using a pad and pencil when he previewed the picture and putting down a check for each laugh or thrill. He invited his patrons to check up on his check.

Horseshoe Ad Admits Children to See "Fighting Streak"

Brandon, Manitoba.—A Lucky Horseshoe, admitting children free on certain days to see "The Fighting Streak" at the Strand theatre, was made the centre of a co-operative ad published on that picture.

A full page advertisement appeared in one of the local papers, with large headings, announcing Lucky Horseshoe days on Thursday and Friday of that week. In the center of the page appeared a large advertisement of the picture, surrounded by ten two-column box ads of the different stores and firms parties to the tie-up, and displaying a large horseshoe within an inset of William Fox.

Any youngster who clipped any of the Lucky Horseshoe ads on the page, the announcement ran, could see the Tom Mix picture free with an adult.

Duluth Poets Compete in Verse Contest on "Omar"

Duluth, Minn.—No one realized just how many embryo poets Duluth held until the Garrick theatre, with the co-operation of the News-Tribune, staged a contest on "Omar the Tentmaker," in which Duluthians were invited to rival Omar Khayyam in writing quatrains.

The answers came in so fast that the News-Tribune was able to fill a column a day on this item, and it ran an entire week.

The awards were $20 to the writer of the best quatrain, a season pass for the second best and a bound copy of the "Rubaiyat" for the third best. In case of a tie the prize stipulated was to be awarded to each of those concerned.

"Human Hearts" Given Kindness Contest Tie-Up

BUFFALO, N. Y.—Manager T. C. Leonard of the New Olympic theatre, tied up on "Human Hearts" with the Buffalo *Commercial* on a contest which netted satisfactory space.

It was called a "Kindest Act" contest, and offered rewards to those readers of the paper who reported the kindest acts they had ever witnessed. The contest was tied up to the picture by reason of the "human hearted" action depicted in the film.

The newspaper devoted two columns a day to the contest, including an illustration from the picture, on each of ten days.

Street ballyhoo, with men costumed as blacksmith and convict, on "Human Hearts" at the Rivoli theatre, La Crosse, Wis., of which F. L. Koppelberger is manager

The Liberty theatre, Yakima, Wash., a Jensen and Von Herberg house, used this interesting front on "Grandma's Boy," including numerous cut-outs and real wistaria and honeysuckle

Newspaper Aids Story Contest on "Human Hearts"

Houston, Texas.—Manager C. A. McFarland, of the Queen theatre, obtained plentiful free space for the showing of "Human Hearts" through a contest on which he tied up with the Houston Chronicle, in which prizes were offered for the best stories embodying plenty of "human heart interest."

The theatre offered a season pass as first prize and the newspaper offered a year's subscription as second prize.

Old Time Circus Paste Wagons Exploit "Buffalo Bill"

Des Moines, Iowa.—Real old-time circus methods were revived by Roland G. McCurdy, Universal exploiteer, is putting over "In the Days of Buffalo Bill" at the Family theatre.

Fitting up two bally-hoo wagons like the old circus paste wagons, he sent them on a tour of the neighborhood streets. The wagons were labelled Paste Wagon No. 1 and No. 2.

They were loaded with heralds, feathers, souvenir hats, etc. A phonograph and amplifier were installed in these ballyhoos and sleighbells on the horses.

The wagons visited the newspapers during the rush hours and delivered advertising copy, hung one-sheets, sniped and distributed heralds. All schoolhouses were serenaded and the feathers and hats given to school children as school let out for the day.

Street corner markers prepared and used by the Tivoli theatre, San Francisco, on "East is West"

Three Hundred Stores Tie Up with "Lorna Doone"

PITTSBURGH, Pa.—Something of an exploitation record was set here recently when more than 300 stores displayed "Lorna Doone" biscuits and advertising matter in connection with the showing of this attraction at the Grand Opera House and Regent theatre. The National Biscuit company established a precedent by participating actively in the campaign.

The company offered five dollars for the best dressed window display and also an award to the salesman responsible for the most and best window tie-ups made by retailers on his sales list. Even in nearby McKeesport and Homestead the movement took root, about 50 windows being reported in each city.

"Future of Columbus" Contest on "Man Who Saw Tomorrow"

Columbus, Ga.—Manager I. C. Holloway of the Rialto theatre stirred up considerable interest in "The Man Who Saw Tomorrow" through a contest on "The Future of Columbus."

Through the *Enquirer-Sun* a contest was inaugurated with a prize of $10 to the person submitting the best 300-word article on "The Columbus of Tomorrow." People were instructed to take into consideration the geographical location and natural resources, water power, etc.

This proved a very timely subject, and naturally one of interest to the residents of the city. And the responses proved their interest, for the contest went over with a bang. All announcements of the contest were published in the newspaper and tied up with the show, by giving just a hint of the story and mentioning the meeting of Thomas Meighan with the man who unveils his future.

Perfumed Card Is Tie-Up Used for "Over the Hill"

Perth, Western Australia.—Jack Anderson, of the Theatre Royal, arranged a clever tie-up with a local drug company on "Over the Hill."

On a small piece of white cardboard was printed a bookmark with the compliments of the theatre and the announcement that the article, which exuded a sweet odor, was perfumed with the drug company's "Lily of the Valley" essence. The latter stood the expense of the printing.

Dark Theatre Utilized to Aid "Impossible Mrs. Bellew"

Columbia, S. C.—Manager C. W. Irvin, of the Imperial theatre, took advantage of the fact that the theatre across the street was closed in exploiting "The Impossible Mrs. Bellew," and put over a stunt which other exhibitors can copy in any desirable location, or in their own lobby.

The theatre across the street from the Imperial being dark, Mr. Irvin mounted a 24-sheet in the lobby, made a sand beach in front of it and placed on the "beach" a big beach umbrella. This was put in a week in advance with the Imperial play dates displayed prominently.

Silver Cards Distributed For "Silver Wings" Showing

Oil City, Pa.—A successful bit of street exploitation was worked recently by the Lyric theatre in putting over "Silver Wings."

Several thousand cards in the shape of wings and printed on silver cardboard bearing the legend, "A Photoplay That Breathes Life—Interesting Life—at the Lyric Theatre," were printed.

These were distributed about the city by two women attired in emulation of Mary Carr, the mother in the picture.

Sewing machine tie-ups in retail stores were effected about town, and the women walked from one display to another distributing the cards on the streets.

Street ballyhoo used by the Clinton Square theatre, Albany, on "Notoriety." This was illuminated from the inside at night, bringing the color out brilliantly

Window tie-up arranged by the Olympia theatre, Pittsburgh, on "The Young Rajah," in which effective use is made of a large cut-out from the 24-sheet and of Beauty boxes with star portraits

Usherettes Display Kimonos As "East Is West" Is Shown

Butte, Mont.—Through a tie-up with a local store dealing in Oriental goods, Manager C. C. Pratt of the American theatre, during the run of "East Is West," was able to dress his usherettes in kimono costumes that not only made a distinct hit but also served as a style show for this kind of feminine apparel. For the ordinary pedestrian to whom a kimono is a strip of dress extending from shoulder to shank, the varying array was a revelation.

Legion Membership Drive Put Over on "Skin Deep"

Louisville, Ky.—Manager George A. Sine of the Mary Anderson theatre not only tied up with the American Legion on "Skin Deep," but turned the theatre over to the Jefferson Post and let them put on the show.

The Legionnaires were given control of the house one night for a rally and membership drive in conjunction with a showing of the picture.

The result was that after the film had been screened half a hundred new Post members were able to line up in front of the theatre with the older members to have their photograph taken.

Old Fashioned Photographs Exploit "Remembrance"

OMAHA, Neb.—The management of the Sun theatre, aided by Goldwynner Howard J. Phillips, used an old-fashioned photograph contest to good advantage in exploiting "Remembrance."

The contest called for the submission of old photographs of objects, persons or events in the history of Omaha. The Omaha Daily News tied up with the theatre. The best of the photographs submitted were printed in the News during the showing of the feature picture.

The prizes in the Oldtime Photo contest were in money, while 1,000 tickets to "Remembrance" were offered for the person who sent in the best short rhymed reminiscence of old times in Omaha. These were printed along with the photos in the other contest.

Greased Pig Chase Exploits "Human Hearts" Showing

PATERSON, N. J.—Widespread publicity was obtained for "Human Hearts" when that picture played at Fox's American theatre, through a greased pig race, staged just before a big interscholastic football game.

Jack Staub, Universal exploiteer, obtained permission to stage the pig chase a few minutes before the game, and while the stands were packed with Paterson football enthusiasts. A dozen or more boys participated in the chase, and their antics caused the stands to rock with laughter and shouts of encouragement.

In addition to the pig race, the grandstand and every post around the athletic field were sniped with "Human Hearts" cut out from the posters. Also, two sandwich men bearing big cut-out hearts, walked through the stands between the halves of the game, and 100 balloons were turned loose, each containing a pass to the picture.

Thirty-Year-Old Posters Are Used on "Old Homestead"

COLUMBUS, Ga.—Major I. C. Holloway, manager of the Rialto theatre, ran into a bit of luck when he started advertising "The Old Homestead."

A Columbus doctor came to the theatre with two of the original lithographs that were used to advertise "The Old Homestead" thirty years ago. Of course Mr. Halloway borrowed them and put them on display with a card telling all about it. And he made these lithographs the subjects of two special write-ups in the local papers.

Postcard Stunt Employed For "To Have and to Hold"

Columbus, Ga.—The campaign on "To Have and to Hold" was started by Manager I. C. Holloway of the Rialto theatre three weeks in advance with small teaser ads, which he followed with a postcard stunt.

Two cuts were made, postal card size, reading, "To Have and to Hold. It's Great . . . See It!" They were written out in long hand and one was signed by Mr. Holloway, the other being signed by a fictitious "Betty." The first was used in the newspapers; a number of postal cards were printed from the other and sent to Birmingham to be mailed.

Mile Long Parade at No Cost on "Lorna Doone"

Boston, Mass.—When "Lorna Doone" played at Gordon's Olympia theatre a street parade approximately a mile in length was obtained without cost through the national tie-up with the National Biscuit Company on Lorna Doone Sweetbread.

There were more than 200 delivery wagons in line when the morning shipments were dispatched from the company's factory. Each one of these wagons carried signs advertising the attraction at Gordon's Olympia. At an estimated length of ten yards for each wagon it gave the picture a street parade ballyhoo that covered a mile at the start and every part of the city before the finish.

Pleasing front obtained with cutout material and paper on "The Sin Flood" at the Rialto theatre, Loveland, Colo.

The Liberty theatre, Yakima, Wash., of the Yakima Valley Theatres, Inc., chain, prepared this "Burning Sands" front, painted on asbestos to meet fire regulations

Special Morning Matinee Given on "Heroes of the Street"

New York, N. Y.—A special morning performance of "Heroes of the Street" at the New York Mark Strand theatre was attended by more than 2,000 children of members of the New York police department.

The youngsters at the Strand showing were particularly thrilled when Wesley Barry appeared in person to greet them.

A special permit was secured from the police, and a brass band composed of 100 boys marched from Columbus Circle to the Strand, headed by Barry, who was arrayed in the uniform of a juvenile policeman. Behind this procession came the Warner Brothers' float.

Special Lobby Effect Gotten For "Eternal Flame"

Maryville, Tenn.—Manager J. H. Everett of the Palace theatre prepared an attractive front and got a unique lighting effect in his lobby in connection with the showing of "The Eternal Flame."

He got Sunday showing by putting it in Saturday night before the opening Monday. The entire front of the lobby was closed with beaver board, only one opening being left for entrance and exit. This front was painted stone castle effect and an old-fashioned wrought iron lamp was hung over the door.

Unusual publicity was obtained in the local college by inviting the French class to attend in a body. This they did on the first afternoon, and then spread the news.

Manager Wadsworth of the Republic theatre, Great Falls, S. C., prepared this elaborate boat in his lobby for "A Sailor Made Man"

Chinese Coin Builds Interest in "East Is West"

Pittsburgh, Pa.—The management of the Grand and Liberty theatres used five thousand throwaways, illustrating a Chinese coin of antique origin, to exploit "East is West."

Feminine curiosity was the mark at which the exploiting managers aimed, for passes were offered to the first 25 women who could tell just what the illustration meant. The coin was known as "Cash," and the manager took a chance that the credit stores were sufficiently well patronized in Pittsburgh so that not many women would be familiar with the term.

Freckles Admit Children Free to "School Days" Showing

Seattle, Wash.—A special free matinee for every Seattle school child with one or more freckles was one of the ideas used to good advantage last week by JohnDanzattheColonial theatre for his showing of Wesley Barry in "School Days."

The stunt was put over with the assistance of the motion picture department of the *Seattle Star*. The *Star* awarded a free ticket to every child that presented himself at the newspaper office to exploit his crop of freckles. In addition to the free tickets, the contestant with the largest crop of rust-spots was awarded a year's pass to the playhouse.

Drinks Are Served in Lobby on "Ten Night in a Bar Room"

Atlanta, Ga.—For the run of "Ten Nights in a Barroom" Manager G. M. Phillips of the Strand tied up with a local bottler of Budwine and served drinks over a regular bar.

Signs such as "Vote for Joe Morgan, Sheriff," and others of similar variety were hung on the bar. In fact everything in the lobby was arranged to give an effect of a real, old-time barroom. The walls, painted on heavy props, showed signs of breaks, the painted mirror showed cracks, a number of old whiskey bottles were stacked around on the table back of the bar, etc.

Patrons leaving the theatre were informed by a large sign that "Drinks were on the house," so both the Strand and the local bottler profited, the bottler on the advertising and the Strand on the realism attained at a small cost which, of course, was advertising, too.

"Under Two Flags" Is Tied Up with Cigarette Campaign

Washington, D. C.—A tie-up with a national tobacco company for window displays on "Under Two Flags" was the means of obtaining a large number of windows during the run of the picture at the Rialto theatre, Washington, as well as for other runs throughout the territory. The tie-up was arranged by Miss Hattie K. Merrill, Universal's exploitation "man" in the Washington territory.

Due to the fact Priscilla Dean plays the role of "Cigarette" in "Under Two Flags," Miss Merrill sold the tobacco company the idea of using a three-sheet cut-out of Miss Dean to advertise a new brand of cigarettes. The stunt was used in Washington in about fifty tobacco and drug stores during the run.

Weather Insurance Policy Aids "Eternal Flame" Campaign

Lancaster, Pa.—Manager G. M. Krups, of the Hamilton theatre, got unusual publicity for "The Eternal Flame" by taking out an insurance policy to protect himself against rain or any other sort of Providence that might mitigate against a good attendance.

So at least ran the story, which, with a cut of the policy, was used under a three-column head in the *Lancaster Examiner-News*. The truth of the matter was that Manager Krups took out the policy as a publicity stunt.

Tie-up with leading shoe store obtained by the Des Moines theatre, Des Moines, on "Lorna Doone"

Pre-release Reviews of Features

"West vs. East"

Sanford Productions—Five Reels

(Reviewed by Laurence Reid)

THE cowboy star, Pete Morrison, has quite a departure from his usual material in "West vs. East," a picture which presents him as a cultured and polished westerner. The characterization is much better than the plot which, while it serves up considerable appeal in its lighter moments and carries a suitable background of exteriors and atmosphere, struggles through a story which reminds one at times of a serial.

Morrison is a rancher here who will forfeit his property unless he develops the mineral on his land within a specified time. Being ignorant of this condition, a wily lawyer is determined to get a share of the antcipated fortune. The latter has a woman accomplice who plans to intrigue the ranchman into marrying her daughter. But the hero is charmed by the governess instead.

The story builds a deal of complications which are easy to follow due to the familiar incident and action which accompany them. The governess loses her job with the result that the hero gives her a home with his sister. Coincidence figures when one of his sister's servants is discovered as an accomplice of the lawyer. The girl is kidnapped and held a prisoner because she has some claim to the property, but the rancher arrives in time to perform the timely rescue. And the property is saved.

The serial touch is exposed in the several conspiracies, the kidnapping and imprisonment of the heroine, the burning bridge which separates her from her rescuer—and the fight over the title to the property. It is exciting enough to please those who have not become surfeited with convenient melodrama. One thing it has in its favor—it presents a star who can be versatile in or out of the saddle.

This picture should go well in houses where Morrison has a following, since they will not mind the fact that some of the material is rather conventional and will enjoy seeing him demonstrate his versatility in a new sort of role and characterization.

The production, as a whole, is well made. Marcel Perez, who direced, has built up his suspense well in such scenes as the rescue of the heroine, the kidnapping and imprisonment scenes, and the like.

The Cast

Harry Atteridge.....PePte Morrison
Betsy Macon.....Dorothy Wood
Mrs. DeWyle Jenkins.....Gene Crosby
Jennie.....Renee Danti
Murray Brierson.....Robert Gray
Frances.....Bessie DeLitch
Sato.....Lorenz Gillette

Directed by Marcel Perez.

The Story—Treats of young rancher who must develop mineral on his land by a specified time or forfeit his property. Has several difficulties before he accomplishes his effort, but manages to save his land in the end as well as winning the girl of his heart. Proves himself a true hero by rushing to her rescue.

Classification—Conventional melodrama based upon conflict over deed to property. A kidnaped heroine figures in giving substance to plot.

Production Headlights—Pete Morrison in a new type of role. The kidnapping and imprisonment of the heroine. The rescue scene. The suspense created in climax. The good production.

Exploitation Angles—Here is a title which can stand a teaser campaign. You can build a deal of interest around it in several ways. You might play up star as demonstrating his versatility in new type of role.

Drawing Power—Good for average crowd in average program theatre.

Scenes from the William Fox Sunshine Comedy "Rides and Slides."

"Only a Shop Girl"

C. B. C.-State Right—6400 Feet

A CHARLES E. BLANEY stage success widely popular for many years; an all-star cast with such names as Wallace Beery, Mae Busch, Tully Marshall, James Morrison, Estelle Taylor, William Scott, Willard Louis, Claire Du Brey and Josephine Adair; and a rattling melodrama of realistic fire scenes, prison cells, love and intrigue all combine to make "Only a Shop Girl" a genuine, old-fashioned melodrama with practically every selling angle an exhibitor asks for. Certainly the list of names of the screen personalities is a complete answer to most every exhibitor's first question of: "Who is in it?" For the theatre that wants this type of picture—and there are many of them these days—this picture has every stamp of sure-fire box-office success. The action is rapid, the plot is logically unfolded with all necessary suspense and the box-office angle is taken advantage of in practically every situation. There are many opportunities here for telling exploitation. It is simply up to the exhibitor.

The Cast

Estelle Taylor.....Willard Louis .....
Tully Marshall .....Wallace Beery .....
William Scott .....James Morrison .....
Mae Musch .....Josephine Adair .....
Claire Dubrey .....

Adapted from Charles E. Blaney's play of the same name. Directed by Edward Le Saint. Produced by Harry Cohn.

The Story—Watkins, department store manager, goes about with Mame, a shopgirl. Her brother, Danny, is released from prison and rejoins his sweetheart, Josie, employed in the same store. Police attempt to "frame" Danny again, through Watkins' efforts. His wife learns of his affairs with Mame. Watkins selects Josie as his next victim, and when she returns to store at night, makes advances. Danny, Mrs. Watkins and Mame are hidden, watching. The light go out and Watkins is killed. Danny confesses to save Josie, but Mame is injured in a fire, and before dying admits her guilt, leaving Danny and Josie to their happiness.

Classification — Melodrama, with strong heart interest.

Production Headlights—The work of the all-star cast. The fight in the dance hall. The murder of Watkins. The fire. The surprise ending.

Exploitation Angles—The title. The famous play on which it is based. The all-star cast.

Drawing Power—Properly exploited, it should go well almost anywhere.

"Three Who Paid"

Fox—4859 Feet

(Reviewed by Laurence Reid)

THIS is an "up and at 'em" western recording a deal of hectic acton of the old-fashioned variety. It's a made to order picture for the star who, while he has not had very good material of late, manages to come through this time with a fairly exciting picture. Dustin Farnum plays a he-man type of character and it is his job to polish off a few of his enemies—just as they were polished off in the early days of westerns. Oh, there is nothing new about the story. It's simply a tale of vengeance directed against the villains by the hero, interwoven with romance.

The hero's brother is deserted by his companions in the desert and left to die. This enrages the young man to such a degree that he forgets everything in his mission to avenge his brother's death. One of the three villains pays when confronted by the hero—pays via the suicide route, while another is shot by the hero in self defense. With two of the bad boys out of the way it is up to the author to grant the third one a different kind of payment. He is rescued by the hero from a fire in order that a confession will clear the latter from being charged as the murderer of the second man.

This violent action is not entirely wholesome so it is also up to the author to balance it with romance. And this part of the story is unconvincing. The heroine masquerades as a man while teaching school. But no one, not even the hero, suspects that she belongs to the feminine sex. This is astonishing because there are very few women capable of getting away with such a masquerade—and putting this over on the screen shows up the stupidity of the male characters. And surely Bessie Love is too dainty—too feminine to give anything resembling young manhood in her portrayal.

However, this romance will not destroy the interest in the hectic plot. The picture carries a first rate production and the atmosphere is appropriate. There are several long shots which are stimulating and the acting is competent enough. The picture will furnish a greater appeal to the boys than it will to the girls.

The Cast

Riley Sinclair.....Dustin Farnum
John Caspar } Virginia Cartright } .....Bessie Love
Jim Quade.....Fred Kohler
Ed Sanderson.....Frank Campeau
Sam Lowrie.....Robert Daly
Jude Cartright.....William Conklin
Hal Sinclair.....Robert Agnew

By George Owen Baxter. Scenario by Joseph Franklin Poland. Directed by Colin Campbell. Photographed by Don Short. Produced by Fox.

The Story—Young man is determined to avenge his brother's death when latter is left to die in the desert. He starts out to make the three men pay. One of them kills himself, another is killed by the hero in self defense, while the third is punished in a fire from which he is rescued by the young man so that he will confess. Hero has romance with girl masquerading as a boy.

Classification—Glorification of old type of western hero. Lots of action and some romance. Typical western melodrama.

Production Headlights—The good locations. Thrilling climax. Red hot action.

Exploitation Angles—Would advise playing up Dustin Farnum provided he has following in your town. Title might suggest a teaser campaign. Play up Bessie Love.

Drawing Power—Best suited for second class downtown houses and in factory districts.

"They are full of pep and will not fail to please audiences that like plenty of action."—*Film Daily*

Leo Maloney

in

Range Rider Series

Two-Reel Westerns

"These two-reel Westerns are among the best short reels Pathe is releasing. They are full of pep and will not fail to please audiences that like plenty of action."—*Film Daily*

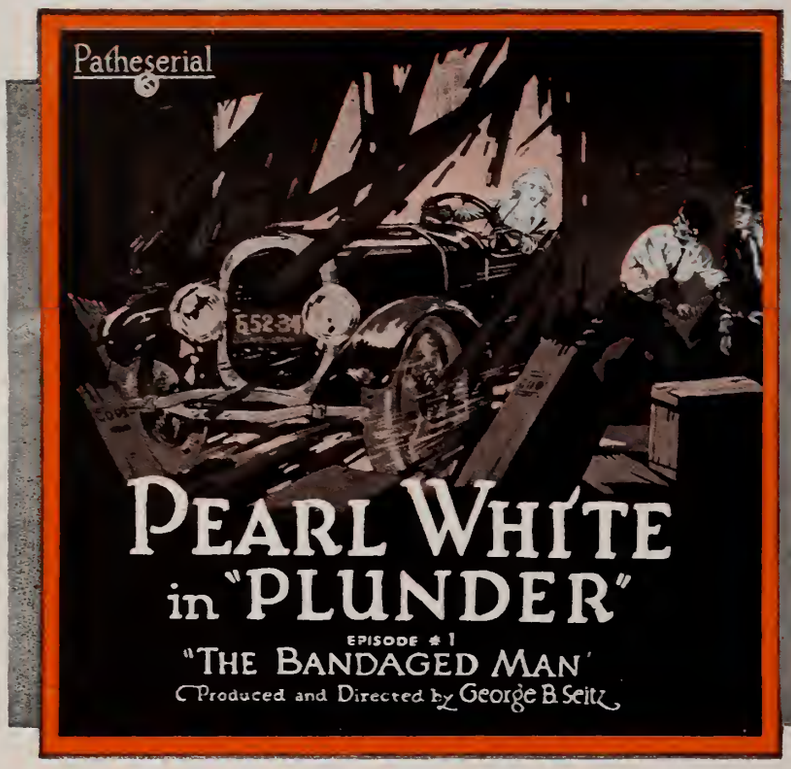
"It is commonly believed that it is a difficult matter to maintain a standard of production, especially on short subject Westerns. The Range Rider Series however keep an even pace, every story embraces some unique play and they are consistently entertaining. . . 'His Enemy's Friend' makes a splendid offering. Is full of action, good riding, pleasing backgrounds and presented with a 'finish' not always identified with this class of picture."—*M. P. News*

"The high standard of interest and suspense set in previous issues is well maintained, and there are excellent dramatic moments in 'His Enemy's Friend'."—*M. P. World*

Written and directed by
Leo Maloney *and* Ford Bebe

Pathépicture

TRADE MARK



The incomparable serial star in the scintillating, seat-filling Patheserial

Pearl White

in

PLUNDER

There are serials and serials.

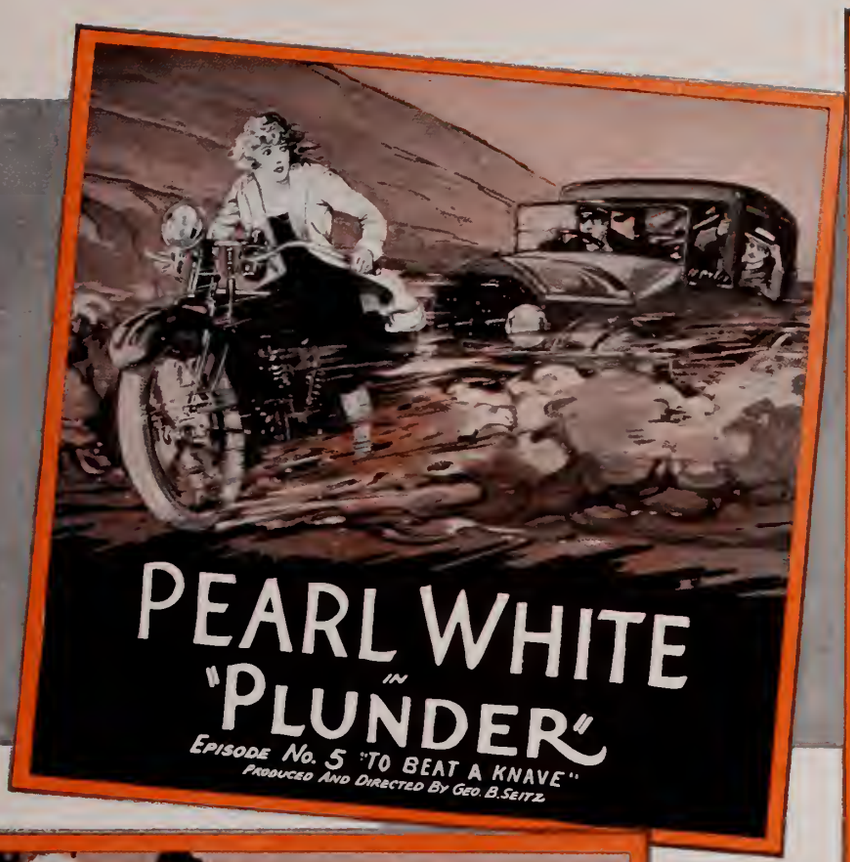
There are stars and stars.

There is only one Pearl White, the peerless, fearless heroine of many Patheserials, and as a serial star admittedly on a par, in drawing power, with the greatest feature stars in the business.

Now presented in a *brand new* continued story with feature production, the work of those same experts associated with Miss White's greatest Patheserial successes of the past.

Terrific drawing power, plus preeminent merit as a production, make it the Patheserial for *you*.

Ask for a screening.



Some of the incomparable paper on Plunder

Produced and Directed by
GEO. B. SEITZ

Written by GEO. B. SEITZ *and* B. MILLHAUSER

Pathéserial

TRADE MARK

Pathépicture
TRADE MARK

Produced by
ROBERT J. FLAHERTY, F.R.G.S.

Are *you* fishing for an attraction?
Here's one that's *real*—the

REVILLON FRERES *production*

Nanook of the North

Read the exhibitors' comments below. Pathe has had *hundreds* just like them!

"We put over 'Nanook' wonderfully. I actually believe this product made more honest-to-God friends for the Belasco than any feature I ever bought. It's a great and wonderful entertainment."—*Will H. Sohm, Belasco Theatre, Quincy, Ill.*

"Wonderful. Greatest picture in last 6 months. Big business."—*H. W. Peery, Ogden Theatre, Ogden, Utah,* (quoted in Ex. Herald).

"Most unique picture we ever played, making a host of friends and more than satisfactory from a box-office standpoint."—*I. H. Ruben, Ruben-Finkelstein Circuit, Minn.*

"Here is a real special. Record business. Everyone pleased." *Fred Jones, Rialto Theatre, Nelson, Neb.*

"Exceptional picture..... The offering gave better satisfaction than any we have shown in some time."—*Jack Hartigan, Jack's, Paynesville, Minn.*

"Broke record in Bakersfield in 4 days showing. Did the same thing in Pomona."—*Harry C. Arthur, General Manager, West Coast Theatres, Los Angeles.*

"Most interesting and educational picture we have ever shown. Pleased patrons 100 per cent. It's wonderful."—*J. L. Sedlak, Bee Bee, Neb.*

"Standing room was at a premium for the two days showing and 'Nanook' was the talk of the town. We heard more favorable comments on it than any picture we have ever shown. It was the most natural and life-like entertainment we have ever seen."—*John H. Raven, Colonial Theatre Co., Mich.*

MANY EXHIBITORS ARE GETTING REPEAT BOOKINGS. ANY EXHIBITOR WHO DOESN'T PLAY THIS PICTURE IS PASSING UP THE SENSATION OF THE YEAR.

"Dr. Jack"

Pathe—Five Reels

(Reviewed by Laurence Reid)

HAROLD LLOYD has a message in "Dr. Jack," and he puts it over to the accompaniment of much common sense, a lot of horse sense, a plentiful supply of humor founded upon really comic stunts, and as neat a little romance as you will find upon the screen. He is a doctor who prescribes such real medicine as sunshine and air—he is a doctor who would order his patients to have a good time—to forget their ills and worries and keep their minds off themselves.

Well, any sufferer of most any trouble can witness "Dr. Jack" and be cured for an hour. He will at least forget his illness for a time. It is a deliberate attempt upon Lloyd's part to subordinate horse play for a demonstration of his serious side. Here is one creator who is not standing still. "A Sailor Made Man" proved it. So did "Grandma's Boy." And "Dr. Jack" presents not only a comic Mr. Lloyd but a serious Mr. Lloyd. He is ever in search of fresh treatment. If the ideas behind his stories are familiar yet the spectator will always respond to them because of the new tricks and stunts which are given a deal of thought and executed with precision.

An audience on Christmas Day at the New York Strand howled with delight over the merry pranks performed by the boy with the trick spectacles. He carried a little pill case but his medicine came from his mind. He is the screen Coue here—a doctor who cures a boy of the "tummyache" by telling his mother that the school has burned to the ground. The youngster nearly jumps out of bed. Does he get a spanking? Well, watch that scene; it is a nifty. An old man forgets his gout when the genial doctor hoves into sight, and when he meets the Sick-Little-Well Girl he promptly opens the windows and lifts the curtains in her home. She is at the mercy of a "kill or cure" physician who keeps her an invalid because her father is wealthy. This medic is in so strong that he dominates the house. So the smiling doctor impersonates an escaped lunatic and jumps around the rooms, frightening the occupants and creating much excitement. Here is zippy comedy which hits on high all the way. The grafting physician gives up the case, and the girl gives up her heart to the young dispenser of good cheer and sunshine. Some of the humor is real subtle while some of it is broad burlesque. But whatever it is, Harold Lloyd's "Dr. Jack" can be called one of the richest hits of the season. It is well produced, excellently titled and its message is sincere and genuine. The poker game will knock them dizzy and the lunatic scenes will convulse them. Get the picture as quick as you can—and smile as you take your shekels to the bank.

The Cast

Dr. Jackson, "Dr. Jack" for Short.....Harold Lloyd
The Sick-Little-Well-Girl.....Mildred Davis
Her Father.....John T. Prince
Dr. Ludwig von Saulsbourg.....Eric Mayne
The Lawyer.....C. Normand Hammond
His Mother.....Anna Townsend

Directed by Fred Newmeyer. Produced by Hal Roach.

The Story—Young doctor believes in giving out good cheer instead of medicine. He prescribes plenty of sunshine and tells his patients to forget their troubles. Has a romance with girl who is treated as an invalid by a doctor whose object is get rich at her father's expense. The hero comes to her home and frightens the entire household and the girl forgets her troubles. The grasping physician throws up the case.

Classification—Romantic comedy with plenty of novel high jinks.

Production Highlights—The new comedy tricks employed by star. The rich humor which accompanies nearly every scene. The poker game. The antics in the girl's home when the young doctor frightens them all.

Exploitation Angles—Would advise getting this quick and playing it up as one of Lloyd's best—a picture equal to "Grandma's Boy." Big enough to put over a special campaign and worthy of an elaborate prologue.

Drawing Power—Will go big everywhere. Harold Lloyd can pack any house.

"Back Home and Broke"

Paramount—Six Reels

(Reviewed by Laurence Reid)

IT'S a great fairy story that George Ade has written—a story which will be appreciated everywhere. And despite the BIG DREAM in it, there isn't a fellow who has left his own home town to make good in the outside world but what will stand up on his hind legs and give three cheers for George Ade and three more for Tom Meighan. After the first two reels which are rather dull, made so by introducing the characters and planting the incident, it picks up and releases a fine human note which gets right inside of you. There is its appeal.

And what is this idea? Simply the exploitation of the huge dream that every young fellow has who ever leaves home—to return to it rich and famous, to show the folks back home that he has put himself over. The humor is admirably commingled with the pathos and there is plenty of the latter element—while the fun is of a deft and subtle quality. The youth is accepted everywhere because his father is supposed to be one of the big "poobahs" of the town. But after he dies it is shown that he hasn't a cent to his name. The youth's false friends desert him; the whole town scorns him with the exception of a few—of course one of these is a GIRL.

So he goes west to develop one of his father's oil wells—a property exposed as valueless. He strikes a gusher and emerges immensely wealthy. Then he conceives the grand dream of coming back home, palming himself off as broke in order to test the real friends from the false. Those who continue to snub him incur his enmity. How does he strike? By having his college friend from another city act as emissary for him though the rich man carries a nom de plume. He will place banks, grocery stores, and parks in the town, buck his enemies through competition and reward his friends. A fine fancy, isn't it? We've all dreamed it. You identify yourself with the character. You don't stop to analyze the plot; you accept it as enjoyable. The climax is rich with surprise and humor when the youth discloses his real identity from the rear platform of a train because you are living the part played by Meighan. The story has been worked over carefully, which is noticeable in the excellent dovetailing of every scene. It is bright and must be called one of the most entertaining documents of the season.

The Cast

Tom Redding.....Thomas Meighan
Mary Thorne.....Lila Lee
Otis Grimley.....Frederick Burton
Eustace Grimley.....Cyril Ring
H. H. Hornby.....Charles Abbe
Olivia Hornby.....Florence Dixon
Aggie Twaddle.....Gertrude Quinlan
John Thorne.....Richard Carlyle
Mrs. Redding.....Maude Turner Gordon
Billy Andrews.....Laurence Wheat
Horace Beemer.....Ned Burton
The Policeman.....James Marlowe
The Collector.....Edward Borden

By George Ade. Directed by Alfred Green.

Produced by Famous Players.

The Story—Treats of a young man in small town who learns upon his father's death, that he was penniless. The town which had accepted him with open arms, turns against him with the exception of a few friends. So he leaves for the West to develop one of his father's oil wells—and strikes it rich. He comes back to the small town to see who are his real friends and who are false. He masquerades as

Production Highlights—The refreshing treatment of this story. The new twists. The surprise in the climax. The subtle humor admirably commingled with the pathos. The fine acting by Meighan, Wheat, Marlowe and Fred Burton. The excellent atmosphere. The human values.

Exploitation Angles—Here is a great title. Play it up. Play up author and star.

Drawing Power—Will be appreciated everywhere, especially in big cities.

"The Flaming Hour"

Universal—4508 Feet

(Reviewed by Laurence Reid)

FRANK MAYO has another interesting story even though its formula is a familiar one. We have all seen the honest employee who is in conflict with the crooks working to ruin the business.. Here the characterization is involved with a plot which is well developed—which carries a line of rousing action and considerable suspense. And the climax is truly spectacular as it shows the fireworks plant being destroyed. Hence the title.

Mayo gives a good account of himself in his role of production manager. The early scenes present him in constant battle with a group of unscrupulous employees. He has to fire a few of them. Yet the business is dropping off in sales and the ringleader is the sales manager who covers his tracks. The boss himself is an impulsive man who is ever quarreling with his staff. At a party he loses his head in a card game and fires the honest hero. Inasmuch as the daughter is in love with the production manager she leaves home and marries him. The next scene introduces the happy couple in a snug little bungalow, and the triangle figures when the crooked sales manager calls on the young wife during her husband's absence and times his exit just at the moment that the hero arrives home. He places a wrong conclusion on the incident with the result that the bride leaves him.

Completely discouraged the young man becomes a derelict but realizes his chance to redeem himself by getting at the bottom of the villainy which is threatening to wipe out the fireworks plant. So disguised by a beard and carrying himself like a cripple, he becomes the sweeper of the factory and discovers the plot which involves the substitution of material. The climax finds the owner and his daughter imprisoned in a vault by the crooks who are caught in their dirty work by the sweeper. The latter is a target for a bullet, but it penetrates one of the magazines. And so to the picturesque fire which destroys the plant. It is some conflagration.

There are no gaps in this story which contains a healthy punch and maintains the interest all the way. Helen Ferguson, Charles Clary, and Melbourne McDowell are others in a cast which renders good assistance to the star. An excellent program picture.

The Cast

Bruce Henderson.....Frank Mayo
Lucille Danby.....Helen Ferguson
John Danby.....Melbourne McDowell
Richard Mower.....Charles Clary
Jones.....Albert McQuarrie
Ben.....Tom Kennedy

By Lillian Chester. Scenario by George Randolph Chester. Directed by Edward Sedgwick. Photographed by Bennie Kline. Produced by Universal.

The Story—Youthful executive in fireworks factory has argument with boss which results in his being fired. The boss' daughter elopes with him but leaves him later when he upbraids her for being seen with rival. There is deep-dyed villainy taking place in factory and after the hero pulls himself together he gets a job at the plant to clean up the crookedness. He exposes the crooks but the conflict between them destroys the factory. He becomes reconciled to his wife and her father is happy again.

Classification—Melodrama involving crooks employed in factory who are determined to ruin the business. Calls for much action and suspense.

Production Highlights—The realistic detail. The picturesque climax which shows fireworks going up in flames. The good work of Mayo.

Exploitation Angles—Would suggest playing this up as thrilling melodrama, calling attention to the fact that the action is real. Play up Mayo as a star who always gives his best and who is fortunate in being given good material.

Drawing Power—Every second class downtown house will like it. Good for any program house.

Regional News From Correspondents

Buffalo Brevities

The Criterion has closed. This house was leased from Moe Mark, Walter Hays and Eugene Falk by Max Spiegel, who recently failed in New York. The Shubert attraction, "Success," suddenly closed in the middle of the week, many of the company finding themselves stranded. Harry Marsey, of Niagara Pictures Corporation, and Sol Myers, manager, had also been showing pictures on Sunday. The house will undoubtedly remain closed for some time unless the owners of the building decide to operate it themselves with pictures.

A suit of ejectment has been begun before Justice Hinkley by the Golde Clothes Company, which seeks to have the Loew State management restore to it the Main street lobby of the big new theatre, formerly occupied by the Golde firm, and which they claim to hold by lease until February 21, 1926. The appellate division last June reversed orders of the city and supreme courts ordering the Golde company to vacate. Attorney for the Golde company has moved judgment in favor of his client on the grounds that the answer does not make denial of the facts presented by the Golde company.

The Allendale, one of the houses owned by the General Theatres Corporation, has been leased by the Buffalo Players, Inc., for use as a "little theatre," where local amateur plays will be presented.

Representative Clarence MacGregor has written J. H. Michael, manager of the Regent theatre and chairman of the executive committee of the New York State Motion Picture Theatre Owners, Inc., that he has introduced a bill calling for the cancellation of the war tax on tickets up to 25 cents and calling on the exhibitors to get behind a movement to develop sentiment in favor of the bill. Unless this sentiment is developed Representative McGregor declares that there is no use pushing the measure.

Manager Fred M. Shafer of the Lafayette Square theatre has signed up Houdini, in person and in his picture, "The Man From Beyond" as his two attractions for the week of January 15.

Shea's Hippodrome will show all the biggest new Paramount pictures for the new year, according to an announcement by Vincent McFaul, manager of the Hippodrome. The "Hip" will also show "Dr. Jack" the week of January 7.

Manager Howard Smith of the Palace is adding vaudeville to his picture bill this week. It is a radical change in policy.

Around Buffalo's Film Center

BILL GEHRING, one of the handsomest salesmen along Film Row, has been assigned to the regular Fox sales staff, and is now covering the Rochester district. Bill was formerly in the Educational Department. H. E. Hughes has succeeded to this position. W. R. Sheehan, general manager, came to town for the Christmas holidays, so that he could be with his mother and brothers at the old homestead. Home office visitors last week were: Col. M. S. Keene and Clyde Eckhardt, assistant general manager. Charles N. Johnston, branch manager, has received word that Clayton P. Sheehan has landed at Rio, and has begun his work as special representative for the Fox Company in the South American countries.

Joseph T. Daly, office manager for Hodkinson, has resigned, to accept a position with the Goldwyn Exchange in Minneapolis. Pete Dana and Mrs. Dana went back home for the holidays. "Back Home" is New York City. There are rumors that Pete may be promoted to office manager on his return.

Branch Manager Levee, of W. B., announces the resignation of Jerry Sobel from the sales staff and the return to New York of Martin Solomon, special sales representative.

Topping the Operating Cost Efficiency Column, third in Selznick News and fourth in Film Rental Efficiency is the proud record of the local Select Exchange, and reason why Manager Harry E. Lotz is feeling good during the holidays. Mr. Lotz has placed two of the company's big attractions for early showing at Shea's Hippodrome.

Most of Paramount's "39" will go to Shea's Hippodrome, Manager Allan S. Moritz having closed bookings on all the bigger productions for the new year. "When Knighthood Was in Flower" is included in the bookings.

Among the former Nu-Art employes who have been retained by the Bond Photoplays Corporation are: Art Young, booker; George W. Ferguson and J. L. Cook, salesmen, and C. Ross, bookkeeper. H. Webster, who has been booker for Grand and North for a long time, is about to go on the road for the new company. Sydney Samson announces the signing of "Notoriety," for showing at the Lafayette Square and "Shadows" at the Hippodrome. Fred M. Zimmerman is sending in a lot of contracts on the new company's big productions.

Bill Gentille, formerly with Select, is now covering the Southern Tier for the New Graphic Exchange. Manager Jack Berkowitz is now signing up contracts on the Mutual-Chaplin reissues.

Universal office employes welcomed Jim Savage, assistant manager, back on the job last week. Jim was confined to his home on account of illness. He is now fully recovered and as full of pep as ever. The recent resignation of Jim Fater and Charlie Faust has resulted in a rearrangement of other salesmen in the territory. Jess Kaufmann has been assigned to the Syracuse district, Bob Wagner to Utica, Charles Goodwin to Rochester, and "Izzy" Cobe to the Southern Tier.

Chester A. Saunders, local United Artists' manager, received a visit last week end from T. Y. Henry, assistant general sales manager, who was in town for a few days with Mrs. Henry. The couple made a quick jump to Omaha for the Christmas holidays.

Around Kansas City's Exchanges

D. M. MAJOR, former city salesman and assistant manager of the Kansas City Vitagraph office, has resigned and will join the Crescent Film Exchange Monday in Kansas City as representative. Mr. Major, who has been with Vitagraph for five years, is one of the best known film salesmen in Missouri.

Quite a number of changes have been made in the personnel of Kansas City exchanges. Robert Carnie, who has been selling Educational pictures, now is traveling in Kansas for First National, while M. J. Meyer, formerly with Richards and Flynn, has joined the Vitagraph forces. Joe Bloustine, who has been selling First National product, has been placed in charge of the contract department of the Kansas City office. James Foland, formerly Kansas City manager for Associated Exhibitors, has accepted a position as city salesman for the Kansas City Universal office.

Herbert Weil, sent out by the home office of F. B. O., made his debut as an exploitation man in Missouri last week. He is busy preparing for the picture, "Third Alarm."

Will Hays is scheduled as the principal speaker at the National Convention of the Phi Delta Theta fraternity in Kansas City, December 26 to December 30. Mr. Hays will address jointly the visiting fraternity men and the Kansas City Chamber of Commerce Wednesday noon at the Hotel Baltimore.

Kansas City Items

L. A. Wallace has purchased the Bancroft Theatre, Kansas City, from W. L. McDowell, while Robert "Dusty" Rhodes has leased his Gillham Theatre to the Gillham Amusement Company and will go to California for a rest. "Dusty" has been connected with the Gillham for nine years, formerly having been an "ace" on the pitching staff of the Kansas City American Association baseball club.

The Empress Theatre, Kansas City, which has housed a stock company for many months, has been leased by Richards & Flynn, state rights, for the presentation of "Where Is My Wandering Boy Tonight?" A symphony orchestra and an extensive advertising campaign have started the picture off on an indefinite run.

The playroom of the Royal Theatre, Kansas City, was decorated and arranged for the entertainment of children attending the show Christmas week. Each child was given toys and candy. The Pantages Theatre, a combination motion picture and vaudeville house, has announced that each boy and girl attending Christmas week was given a novelty prize and a box of candy, while a large walking and talking doll was given away to one of the children.

While no direct editorial attack has been made, Kansas exhibitors believe that much publicity regarding the enforcement of Sunday closing laws in Kansas City, Kansas, played up on the front page of the Kansas City (Mo.) Journal, is for the mere purpose of stirring up agitation in the matter. At least that is the belief of Kansas exhibitors.

Considerable space has been given to rumored reports that Charles B. Griffith, attorney-general-elect of Kansas, intends to enforce Kansas blue laws to the letter. The stories, played up under black face headlines as news stories, also delve into the history of Kansas blue laws and point to the fact that Kansas City, Kansas, theatre owners assert that closed houses on Sunday will mean $10,000 weekly to Kansas City, Mo., theatre owners. The facts in the case are these:

Kansas exhibitors never were on more harmonious terms with ministerial and educational organizations than at present; Kansas City, Kansas, recently acquired a daily newspaper of its own, which handles exclusively all theatrical advertising in Kansas City, Kansas. All of which may or may not account for the aroused interest of the Journal in Kansas blue laws.

Omaha Bulletin

The semi-annual district convention of Famous Players-Lasky Corporation held in Hotel Fontenelle on December 8 and 9, was a fine demonstration of salesmanship "pep." Representing the New York offices of the company were P. W. Branch, special sales representative; John D. Clark, general sales manager of territory west of the Mississippi, and Mel E. Shauer, manager of the accessory department. Phil H. Reisman, Minneapolis, and R. C. LiBeau, Kansas City, district managers, addressed the delegates.

The message put over by Messrs. Brinch and Clark referred to Paramount's forthcoming releases known as the "Super 39," to be released between February 1 and August 1, 1923.

The following branch office managers attended the convention: R. D. Thomson, Omaha; A. W. Nichols, Des Moines; R. L. McManus, St. Louis; Ben Blotcky, Kansas City; A. B. Leak, Sioux Falls; Fred Streif, Minneapolis. Exploitation men present: Oscar Kantner, St. Louis; John J. Friedl, Kansas City; John E. Kennebeck, Des Moines. A banquet was given on Friday night, December 8, at Hotel Fontenelle. On Saturday of the convention the Omaha *Daily News* issued a special edition in honor of the delegates.

Max Doolittle, exploitation man at the Minneapolis branch, was detained by serious illness.

Western Penn. Notes

C. Floyd Hopkins, Harrisburg manager of the Wilmer & Vincent theatres, has just been promoted to have supervision also over the same company's theatres in Reading. He is now directing the destinies of ten theatres—six in Harrisburg and four in Reading.

The appointment was made with the announcement of the Wilmer & Vincent company's intention to produce five plays in the coming year for the dramatic stage. This company now controls forty-six theatres, including thirty-one motion picture houses, six vaudeville houses and nine devoted to the legitimate stage. These are located chiefly in Pennsylvania and New Jersey, but include houses in Georgia and Virginia.

Three Wilmer & Vincent theatres in Harrisburg—the Colonial, Victoria and Majestic—admitted all children, who presented toys in good condition, to the matinee performances on December 16. In this way several thousand toys were obtained that were turned over to the Harrisburg Toy Mission, which distributed them to the poor children of the city on Christmas.

William G. Swope and Miss Elinor K. Foose, both of Harrisburg, are the couple who were recently selected from among eight couples that applied, in answer to an advertisement, to be married in the Victoria theatre, that city, in connection with the exploitation of the film play, "Deserted at the Altar," which had a week's run there. They marched down the main aisle of the theatre and were married in front of an altar on the stage. The theatre management presented them with a purse and a number of other valuable gifts.

In Omaha's Branch Offices

AN end-of-the-year event in Omaha's motion picture business was the transfer of the Associated First National Pictures, Inc., from temporary quarters in the Film Building, with the Fontenelle Film Company, to new and permanent quarters at 1511 Chicago Street. The new location is in the same block with the Film Building, and has all modern conveniences. Commodious office space is provided for E. L. Alperson, branch manager, and T. W. Dickson, cashier. Mr. Alperson is, by the way, the youngest branch manager in the service of First National.

Members of Mr. Alperson's organization are: Robert Gorham and Jake Laserowitz, bookers; Ray Coffin, exploitation representative; James Ambrose and "Nickie" Goldhammer, salesmen. Jimmie Winn, assistant branch manager, has been with the local First National staff for two years.

L. R. Pierce, one of the go-getters of Omaha's movie colony, who has been in the service of the local Universal organization as special representative for "Foolish Wives," and manager of short subjects department, has been appointed manager of Jewels. He has just made a trip through South Dakota and Northern Iowa.

Max C. Brodsky is working in Southern Iowa territory for the Fox Film Corporation, and C. W. Potter, formerly with Universal, is making has presence felt in Central Iowa for the Omaha Fox branch.

During the showing of "Omar the Tentmaker" Manager Harry Watts, of the Strand Theatre, negotiated a tie-up with the local navy recruiting station for the display of one-sheets, showing a beautiful Persian garden scene. The suggestion was that the Persia of Omar is the Persia of to-day, and is one of the many interesting countries visited by those who enlist.

Louis Pruch is head of the layout department of the Horne Exploitation Service, and E. M. Gibson, formerly of Denver, has joined the sales staff of Mr. Horne's organization.

Bob Greenblat, formerly sales manager for the local Select branch, is now head of the Universal Short Subject Department.

Samuel Vorzimer, branch manager for United Artists, gave the members of the Advertising-Selling League of Omaha a pre-release showing of "One Exciting Night" at the Brandeis Theatre here last Monday night.

With the Seattle Exchanges

CONTRACTS for the exhibition of "Suzanna" were recently signed by John Hamrick, president of the Blue Mouse Circuit, and Charles W. Hardin, manager of the local United Artists' Exchange, who is handling the picture in the Northwest territory. The picture was booked by Mr. Hamrick for showings in Seattle, Tacoma and Portland, at a date not yet definitely decided upon.

Louis Rosenberg, sales manager for the De Luxe Feature Film Company, Inc., returned to the city from a short trip into eastern Washington and Montana, and left three days later for Portland and other Oregon cities. While in Butte, Mr. Rosenberg closed contracts with the Silver Bow Amusement Company for first-run rights on "Shadows," "The World's a Stage," and "Thorns and Orange Blossoms." The pictures will be shown in the Montana city at the Rialto and American theatres. While in Oregon, Mr. Rosenberg was going to help in the publicity and exploitation of "Shadows," which was scheduled to open at Jensen-Von Herberg's Rivoli Theatre on December 30.

L. K. Brin, president of the L. K. Brin exchanges, left the local exchange recently for Denver, where he will assist for a few days in the showing of the new Warner Brothers' pictures to Colorado exhibitors. Dates for the personal appearances of Wesley Barry, who will be in the local territory for five weeks in February and March, will probably be arranged by Mr. Brain with Denver and Colorado exhibitors, in conjunction with the booking of "Rags to Riches" and "Little Heroes of the Street."

George P. Endert and his staff of Paramount Exchange men recently returned from California, where they attended the convention of Western exchange representatives.

Robert Bender, publicity and exploitation manager for the Seattle and Portland Universal exchanges, has been working especially hard the past week arranging for the world premier of "The Flirt," which was scheduled for Manager R. W. Case's Columbia Theatre Christmas week. Local exchange men, newspaper men and several prominent city officials were guests of the Universal Exchange, and Manager Case last week at a special preview given at the Columbia Theatre.

"Omar the Tentmaker" was given a special preview by the Seattle First National Exchange at 11 P. M. one evening last week at the Strand Theatre. The picture will be shown at Manager H. B. Wright's house, according to present reports, although the exact playing dates have not yet been announced.

Several of the latest Educational "Graphics" have been booked by the Jensen-Von Herberg Circuit, and have been shown at the Liberty and Strand theatres here.

Selznick's latest production, "One Week of Love," First National's Buster Keaton comedy, "The Frozen North," and Goldwyn's baby star, Betty Ann Hisle, in person, constitute the triple headline bill offered by Manager H. B. Wright, at the Strand Theatre Christmas week. This program is sufficient evidence that every exchange gets a chance to get before the public at the Jensen-Von Herberg house.

Seattle Slants

"Tess of the Storm Country" played a three weeks' engagement at the Blue Mouse theatre here recently and broke all house attendance records during the first week of its showing. A total of 126 shows were given during the three weeks' run, at a straight admission price of 50 cents at all times. Loges were 75 cents and children 20 cents. "Tess" was the first picture to play three weeks at the Blue Mouse since the "Connecticut Yankee" engagement in January, 1922. Previous house attendance records set by "The Four Horsemen of the Apocalypse" were entirely smashed.

B. Fox, publicity and exploitation manager for John Danz's circuit of Seattle houses, recently evolved the slogan "Painless Prices" as a selling point for the Colonial theatre advertising, and has been using it in all newspapers and window card ads. The Colonial recently reduced its admission price to 10 cents at any time, and the "Painless Prices" line in every ad is a reminder of the lower admission fee.

George Ol'sene has just been engaged by Manager Leroy V. Johnson as organist at the Liberty theatre, after several seasons at the keyboard of organs in several California cities. Mr. Ol'sene alternates with Ernest P. Russell, also a new member of the Liberty musical staff.

The first snow of the season fell in this city the week of December 3 and in conjunction with a decided drop in the temperature, resulted in a slight decrease in business among the motion picture houses. After several disagreeable days, however, the extreme bad weather abated and theatre attendance returned practically to normal.

Mrs. I. A. Winkler, one of the two women exhibitors in this city, who owns and operates the Yesler theatre, one of the neighborhood houses, recently announced her consolidation with W. T. McLaren, owner and manager of the Home theatre, another theatre in one of the residential districts. Mrs. Winkler recently broke all her attendance records at the Yesler during a three-day engagement of "School Days."

"Shadows," the second of the Al Lichtman productions to be shown in Seattle, was booked for the Coliseum theatre for the week of January 20 by Manager Frank Steffy. Goldwyn's production of "The Christian" is another feature announced by Mr. Steffy for early showing at the Coliseum.

John Hamrick, president of the Blue Mouse circuit, has left the city for Astoria again, where he will get work started on the new Blue Mouse theatre, to replace the house burned to the ground in the recent $20,000,000 fire that destroyed the business district of the city. In the meantime, Mr. Hamrick has leased the second floor of the Lovell Garage, the only building left standing after the blaze, and has constructed a temporary theatre

House, Effingham, Ill., were seen at First National.

Joe Hewitt of the Opera House, Robinson, Ill., was host to Barney Rosenthal, resident manager for Universal in St. Louis, a few days ago. About eighteen years ago, when the General Film Corporation was operating, they worked together in the Chicago exchange. Later they drifted apart, Hewitt eventually becoming an exhibitor. They hadn't met for ten years until Barney visited Robinson to call on his old pal and witness the showing of "The Storm" in his theatre.

An official War Department picture, showing the American Expeditionary Forces in action, was booked for showing at the Pershing Theatre December 20, 21 and 23 for the benefit of needy veterans. Fred W. Stockton Post, American Legion, were sponsors for the show.

The Opera House, Newton, Ill., has been reopened to play road shows. J. Shepp, a local banker, has leased the house.

Visitors from out-of-town points were: Elmer Brient, Illinois and Grand Theatre. Centralia, Ill.; James Lowry, Highland, Ill.; John Pratt, Fulton, Mo.; James Luttrell, Majestic, Jacksonville, Ill.; A. C. Norwein, Bonne Terre Amusement Company, Bon Terre, Mo., and John Reese, Wellsville, Mo. Reese is a member of the Missouri legislature and came in to fix his programs in advance so he will not have to worry about these details in the state capital.

Elmer Brient, who recently took charge of the Illinois and Grand theatres, Centralia, Ill., controlled by the Hall Amusement Company, was in town during the week arranging his winter programs. Brient formerly was manager for Associated Exhibitors and prior to that Robertson-Cole in St. Louis.

F. L. Cornwell, owner of the Del Monte theatre, is said to be threatened with a nervous breakdown because of overwork. His physician has advised a rest. He has certainly been making things hum at the big Delmar boulevard house since taking it over.

Mr. Exhibitor: Don't take it for granted that every chap with an inspector's badge is an inspector. Not always.

Several days ago a party asked the Frank Adams Stamp and Seal Company in St. Louis to make him two badges. Badge No. 1 was to read: "Inspector of Buildings, City of St. Louis" and No. 2; "Asst. U. R. Co. No. 122, Foreman." When he called for his badges the police were there to greet him. He told the Central District captain that the badges were intended to obtain free movie shows and free rides on street cars.

Mrs. Sidney Drew in "Predestination" is appearing at the Orpheum theatre this week.

Fred G. Sliter, of the home office organization of Associated First National, called on Manager Harry Weiss last week.

Dale Henshaw, Second National Pictures, was another caller of last week. He consulted the managers of several independent exchanges.

Washington Snapshots

When Sidney Cohen of the M. P. T. O. A. was in Washington recently, in addition to calling and lodging complaints against the "Music Trust" with Attorney-General Daugherty and the Federal Trade Commission, he visited Capitol Hill and saw Chairman Florian Lampert of the House Patent and Copyright Committee, who assured him that a hearing on the music royalty clause of the patent law and proposed amendments would be granted in January if that were convenient. Representative Lampert is understood to feel that the present custom of "Tin Pan Alley" is unjust in the matter of assessments against theatre owners.

The Citizens Association of Georgetown, the oldest section of Washington, last week passed a resolution authorizing the appointment of a committee to induce "some motion picture theatre interest to establish a 'movie palace' in Georgetown."

Dr. Oscar A. M. McKimmie, father of Wyatt C. McKimmie, who lost his life in the Knickerbocker accident, on January 28 last, asked the Probate Court for letters of administration on his son's estate this week. This means another suit for damages against the Knickerbocker corporation.

Edwin S. Hege, new president of the Kalorama Citizens Association, when installed this week, brought up the matter of inadequate congressional appropriations and insufficient personnel for the building inspector's office of the District (city) government. President Harding is to be told personally of the stand of the association and the need as shown in the Knickerbocker disaster.

Local theatres had a very festive appearance Saturday afternoon and evening as the evergreens and other shrubs greeted the patrons. The pre-holiday week is always considered the dullest slack week in the year, and yet no very perceptible falling off was noticeable in the evenings. No doubt the last minute gift buyers decided to rest at the movies, as is their wont on other Saturday evenings. The Columbia announces the second week of the Laurette Taylor "Peg o' My Heart" following, commencing Sunday, December 24. Loew's Palace has a splendid blending of wreaths, small evergreen trees and hedge shrubbery. The Rialto has wreaths, boxed hedges and streamers, all giving a hospitable, cozy and homey effect to the patron. Comedy held the boards at the Rialto the past week in "Brothers Under the Skin," while the more serious picture, "My Friend the Devil," was the Fox picture at the Metropolitan. Starting Sunday the pendulum swings "The Hottentot" and a subsidiary comedy to the Metropolitan, while a semi-serio-tragic piece, "Heroes of the Street," with Wesley Barry, Freckles, is the Rialto holiday bill.

Crandall neighborhood theatre Christmas parties were made interesting to the children patrons by the distribution of two tons of candy, 8,000 horns and 3,000 ticktacks for the boys, with other toys for the feminine contingent.

A feature of the Saturday evening performance at the Rialto, Tom Moore's theatre, was the presentation to Director Wild of a beautiful gold chimes clock that strikes every quarter hour. This clock, the gift of the famous Rialto Symphony orchestra, visibly affected the popular George.

At the December board meeting of the Crandall corporation A. E. Beitzel presented his resignation as vice-president, which position he has held continuously since the incorporation, and was elected secretary-treasurer. Captain C. C. Calhoun was made vice-president. Since the resignation of Colonel Barry Bulkeley there had been a vacancy in the secretaryship. Directors at the meeting were Harry M. Crandall, William Henry White, Howe Totten, Augustus Gumpert, Captain C. C. Calhoun, A. E. Beitzel, Joseph P. Morgan, Fritz D. Hoffman and Nelson Bell.

Florida Flashes

J. E. Sparks, of Jacksonville, head of the Lynch Enterprises in Florida, was a visitor in Tampa last week. Mr. Sparks was accompanied by Jesse Clark, who is manager of their Palace Theatre in Jacksonville.

Ground was broken last week for the new theatre which is to be built by the Milane Amusement Co. in Sanford. The occasion was observed with fitting ceremonies. The 154th Infantry Florida National Guard Band entertained with several numbers, and speeches were made by several of the prominent men of the city.

C. D. Cooley, manager of the Strand Theatre, of Tampa, made all arrangements to give the poor children of the city a real treat on Christmas morning. He booked some special children films, arranged for a big tree and was going to give every child who attended a present. He found that the Salvation Army and the Children's Home were both preparing for about the same stunt, with the exception of the pictures, so he decided to call off his show and to make a good contribution to their funds. In addition to the personal contribution, he had announcements made in his theatres and collections taken up amongst the audiences, which was the means of turning in a very tidy sum to the Empty Stocking Fund.

Paul Gilmore has completed a tour of the state in the interest of an advertising film he is going to make. The title of the picture, he announces, will be "The Salesman." It will be an industrial picture, with scenes of the industries and beauty spots of the different cities who contribute to the making of the film.

Detroit Close-Ups

The individual members of the M. P. T. O. of Michigan are whole-heartedly backing their organization in its fight of what is claimed are unfair selling methods by producers

A list of the resolutions was published in the News of December 16, 1922.

To date one hundred and eleven exhibitors are reported to have put themselves on record, pledging that no United Artists Pictures will be shown in their houses until such alleged practices are discontinued by this particular distributing company. The trouble started with the sale of Douglas Fairbanks in "Robin Hood" to the Shadukiam Grotto, a fraternal organization. This organization is now showing "Down to the Sea in Ships" after the conclusion of the six weeks' run of "Robin Hood."

The Kunsky Corporation, which controls three out of five of Detroit's first-run houses, has nothing to say on the subject. This corporation is not a member of the M. P. T. O. and, at present, has no United Artists bookings.

Eastern New York Briefs

The Barcli, in Schenectady, has cut its admission prices and is now charging 15, 22 and 25 cents instead of 20 and 30 cents, as before. The move was brought about as an effort on the part of J. J. Walker, owner of the house, to offset the drawing power of the new State, a Strand house, which outshines all other theatres in Schnectady, both in size and magnificence. The Barcli has already dispensed with its orchestra of five pieces, and from now on, an organ will provide the music. A policy of split weeks, two features to the week, instead of a double feature running throughout the week, will also prevail from now on.

The State, in Schnectady, has issued booklets of ten admission tickets at a price slightly below the regular cost. Many of these were given as gifts on Christmas Day.

Paul Alberts, of the Albany, in Schnectady, paid a visit to New York last week.

The new State theatre, in Schenectady, announces split weeks, no prologues and no printed programs.

F. S. Hopkins, sales manager in the Universal exchange at Albany, spent the holidays in Buffalo.

Elmer Crowninshield opened up a new house in Watervliet the past week. The theatre will be known as the Hudson. "Turn to the Right" was the opening feature.

According to all reports, there is a change slated for the Palace, in Troy, in the very near future. The house is owned by Battaglia brothers, and was opened just a year ago. It has a seating capacity of 900 persons and cost about $130,000.

Junior movies are again to prevail in Albany under the auspices of the Mothers' Club.

C. R. Halligan, manager of the Universal exchange in Albany, had the handsomest exchange in the city during Holiday Week. In one of the windows there was a Christmas tree surrounded by photographs of Universal stars.

COMEDIES—EDUCATIONALS—SCENICS

Short Subjects and Serials

ITEMS CONCERNING NEW PRODUCTIONS

Lillian Hackett to Play Opposite Conley

LILLIAN HACKETT, well known comedienne, has been signed by Jack White to play opposite Lige Conley in forthcoming Educational - Mermaid Comedies. Miss Hackett has appeared in several of the Lyons and Moran Comedies and with the Hallroom Boys and also with the Fox Sunshine Company. Her first appearance as Lige Conley's screen sweetheart will be in "Hold Tight," now nearing completion.

Boy Star Is Ready for Next Picture

Buddy Messenger, Century Comedy's new boy star, is getting ready for his next picture after finishing "Boyhood Days," which was directed by Harry Edwards.

It is understood that Edwards, who is in San Francisco on business, will direct the boy star again in a comedy of the slums. Until his director returns, Buddy is appearing in "The Abysmal Brute," a Jack London story, for Universal.

Edith Grant will play the role of the big sister of the mischievous youngster to be depicted by Messenger. Miss Grant is a newcomer to Century.

Fox News Foreign Expansion Policy

In addition to its present foreign editions, Fox News has just added Cuba to the list. The following foreign editions now appear in Fox News: Japan, Middle East, Canada, Cuba, Australia, South America. Plans also are under way to extend this list even further.

Following its policy of having its foreign representatives become thoroughly familiar with the American idea of pictures and calling foreign representatives to home office at frequent intervals, John T. Parkerson, manager of Fox News' Paris office, accompanied by staff cameraman, L. Maes, has been studying conditions at the home office for the past two months.

One of Parkerson's most able cameramen, Frederici Gino, of Rome, Italy, was able to put over one of the biggest beats of the year in securing the only pictures ever taken of his Holiness Pope Pius XI saying mass inside the Vatican.

Watch Out For

A Front Page Story

The Truth About Gorham

Two Reelers Lead Pathe's List

"Dig Up" and "Under Suspicion" Head Releases for January 7

TWO standard two-reel features are prominent in Pathe's list of nine releases announced for January 7. They are the comedy, "Dig Up," starring Snub Pollard, with Marie Mosquini, and "Under Suspicion," of the Range Rider Series, presenting Leo Maloney with a strong cast. The list includes Pathe News Nos. 4 and 5, and "Topics of the Day" No. 1.

In the Pollard two-reeler the title, "Dig Up," refers to collecting the rent in a tough neighborhood, where "Butch" McKill maims or murders collectors on sight. The newspapers are full of it, and "Butch's" sitting-room walls are decorated with accounts of his bloody deeds. The hero—"an average young man"—who is in love with the landlord's daughter, volunteers as a collector. "Butch" gloats over what he will do to the new collector, and a lot of it happens.

Leo Maloney, in "Under Suspicion," is a Texas Ranger disguised as a ranch hand seeking to solve the mystery of "dope" smuggling activity. Just as the hero discovers the contraband cached under the floor of the bunk house, and realizes that even the rancher's accused of being the smuggler, one smugglers make haste to carry their stuff to safer quarters. In the thick of the ensuing fight the hero—being without his badge—is accused of being the smuggler, one of the gang posing as a Ranger. There is a getaway, a running fight, the arrival of the Ranger chief and his men—and final triumph for the hero and his love affair.

The Paul Parrott one-reel comedy of this program is called "Watch Your Wife." As the hero does his sleuthing at night time equipped with much apparatus, including camera and flash-light powder, the astonishment he produces in a set of respectable tenants is only equaled by the comic disasters he brings upon himself.

The Harold Lloyd one-reel comedy, "The Dutiful Dub," is reissued in this list.

The Pathe serial, "Speed," with Charles Hutchison, reaches its twelfth episode.

In the Aesop's Film Fable, called "The Frog and the Catfish," a spirited animated cartoon plot is enacted beneath the waves, in which the frog becomes a great hero.

Pathe Review No. 1 presents another effective "living painting" called "The Sea Rovers." Hy Mayer Capitol Travelaughs show apparent miracles of humor performed with "Faces."

Universal Completes New Serial

"The Social Buccaneer" with Jack Mulhall as Star is January Release

ANOTHER of those fact-thrill combinations in the chapter play line for which Robert F. Hill is noted as a director has been finished at Universal City.

Jack Mulhall is the star of "The Social Buccaneer," a romantic serial based on the novel of the same name by Frederic Isham, laid chiefly in New York and an imaginary kingdom in central Europe. The original novel has been very popular and the screen adaptation, broadening and lengthening the plot to the proportions of a twenty-reel story, promises to be one of the most successful continued features of the day. Hill previously directed such moneymakers as "Tarzan," "Robinson Crusoe" and "The Radio King."

The serial scenario department at Universal City, under Robert Dillon, famous for its historical chapter plays and educational subjects, prepared the screen story. Anthony Goldeway and Frank Howard Clark wrote the continuity.

Margaret Livingston appears opposite Mulhall, while Robert Anderson, well remembered for his work in "The Heart of Humanity" and other big productions, has the role of the hero's chum. Sidney Bracy, Fontaine LaRue, Percy Pembroke, Tote DuCrow, Wade Boteler, Lucille Ricksen and other players of feature class handle supporting roles.

"The Social Buccaneer" is said by Universal officials to be one of the big best class chapter plays ever made. It is said to be well in keeping with the society atmosphere of Isham's story, which deals with the struggles of a young New York clubman to aid the Princess of a little European kingdom threatened by financial ruin and usurpers' plots.

It will be released late in January.

"Hurry Up" on Program of N. Y. Rivoli

"Hurry Up," an Educational Cameo Comedy with Jimmie Adams and Virginia Vance, is on the program at the Rivoli theatre, New York, for Christmas week.

Baby Peggy Queen at Xmas Benefit

BABY PEGGY was queen of a gorgeous Christmas benefit given by two of the largest amalgamated clube in California, namely the Council and the Community clubs which was held December 15th at the Hotel Alexandria, Los Angeles. Fred Niblo and his wife, Enid Bennett, opened the show as king and queen, and after the opening the honors went to Baby Peggy and Jackie Coogan as king as king and queen.

Another appearance of Baby Peggy was at the Children's Hospital on December 12th where the little Century starlet gladdened the hearts of many kiddies. In addition she took prominent part in the Los Angeles Examiner Chrismas Fund benefit and the Business Women's benefit. Several other dates are pending for Peggy.

New Effects in Bray Comedies—Hodkinson

It is said that some highly ingenious effects never before seen on the screen are introduced in the new Bray Comedies, released by the W. W. Hodkinson Corporation. All the Bray Comedies are played by a combination of living actors and drawings. In addition to the four living characters, or five, if you count Trilby, the studio cat, which has an important part, there are no fewer than three thousand animations of the creatures of the art department in a single reel. The new apparatus by which the effects are produced is a carefully guarded secret of Bray Productions. Its possibilities in wierd and startling effects are said to be limitless.

Bruce Editing Scenic Shots of Northwest

Robert C. Bruce, creator of Wilderness Tales for Educational, is busy cutting and editing the thousands of feet of film taken during his recent sojourn in the wilderness country of the Pacific Northwest and along the less inhabited portions of the Pacific Coast.

Mr. Bruce covered over nine thousand miles in securing the material for this series of subjects. The series will comprise sea and shore views and scenic dramas taken in the heart of the Oregon and Washington mountains and lake country.

Al St. John Comedy Given New Title

"YOUNG AND DUMB" has been selected to replace "The Bridegroom" as the title of the forthcoming Al St. John special two-reel fun-maker, according to announcement by Fox Film Corporation. The comedy promises to be one of the best bits of humor the versatile comedian has ever injected into his long series of successes.

San Francisco Theatres Feature Educationals

Managers of San Francisco's leading theatres were quick to grasp the exploitation possibilities of National Educational Week and featured the educational portions of their programs.

The San Francisco branch of Educational Film Exchanges cooperated with the theatres in arranging suitable programs for the week, with the result that a number of theatres, including six of the most representative first-run houses in the city, established a National Education Week link-up.

The California theatre, the Tivoli, Strand, Granada, Imperial and Warfield, all downtown houses, booked Educational short subjects for this week, the California and Granada featuring the comedy and educational subjects on their twenty-four sheets and in their marquee

Vitagraph Releases a Novelty Short

"Dwellers of the Deep," the Urban Popular Classic released by Vitagraph, shows the rare specimens that inhabit the Aquarium, once Castle Garden, at the Battery in New York City. The short feature shows the strange life of the deep, from the sea lions to the globe fish.

For the first time in the history of the New York Zoological Society a baby sea lion has been successfully photographed in motion pictures. This baby lived only 24 hours and because sea lions must learn to swim and this one never had a chance he was named "Volstead the Dry." Children will find this Urban of particular joy, for it will bring to thousands to whom the sea is unknown a glimpse of the strange world.

Contents of the News Weeklies

Many Attractive Features Mark Numbers Available for Holiday Season

Pathe News No. 102:—Dublin, Ireland, Irish Free State has official birtb; New York City, Gates of Giftland open wide Shopping center of the world's largest shopping city swarms with an endless procession of purchasers of holiday gifts; Madera, Cal., Auto speed-king is now "on the inside looking out," Ralph de Palma is serving a 10-day sentence in local jail for speeding; Moscow, Russia, Soviet Russia developing motive power to run wheels of industry; White Sulphur Springs, Ku Klux Klan is one of the chief problems discussed by the state executives; Seoul, Korea, Korea's advance in mental and physical education, sponsored by American societies, has been remarkable; Washington, D. C., Will America intervene in European affairs? President calls a meeting of Cabinet to confer on German reparations; Christiania, Norway, Winter sports season in Norway is on in full swing.

Pathe News No. 103:—Vallenar, Chile, 600 killed in Chile earthquake, great catastrophe which devastated towns along the Cbilean coast; Point Arena, Cal., British steamer "Orteric" runs ashore on picturesque coast which has been a graveyard for many ships; Ocala, Fla., An early season for winter vacationists in South; In the Limelight, Fascisti Government sends ambassador to U. S.—Prince Gelasio Caetani comes here as Italy's new diplomatic envoy; Madrid, Spain, European ruler entertains Asiatic royalty, King Alfonso welcomes Ahmed Mirza, Shab of Persia, to Spanish capital; New York City, Measure their height in inches! Little big folk who make a living of being tiny pay visit to Aldermanic President Hulbert; Through Thrace, Turks drive Greeks out of Thrace.

Kinograms, No. 2208:—Washington, D. C., Cabinet meets in Europeon crisis; Oakland, Cal., Famous warship reduced to junk; San Francisco, Ship capsizes after collision; Boston, Dr. Amy Kaukenen, Mayor of Fairport, O., doesn't look a bit like the usual mayor; London, Eng., Sure sign of cold weatber in England is gathering of sea-birds on banks of Thames; Washington, D. C., 15 Men on a Dead Man's Chest, but—Washington, D. C., Pick site of great memorial bridge; Atlanta, Ga., Vast memorial (Confederate) started; New York, McCormack sails for Europe again; Personalities in the News, Madera, Cal., Ralph de Palma, auto racer, ends ten days in jail after arrest for doing 71 miles an hour on the road; New York, Fifth Avenue Gives Itself a Present; Chicago, Parachute Races Airplane to Earth.

Kinograms, No. 2209:—New York, Schooner "Rosa Ferlita" arrives in tow after fighting wild storms for weeks; Personalities in the News, New York, Princess Anastasia, formerly Mrs. Wm. B. Leeds, and her husband; Ivor Novello, Britain's leading movie star, and composer of "Keep the Home Fires Burning" here to act for D. W. Griffith; Washington, Senator David A. Reed of Pennsylvania; Rye, N. Y., Gene Sarazen, golf champion; New York, Prince Gelasio Caetani, Italy's new ambassador to the U. S.; Washington, Walter Reed Hospital; New York, Little Grown-Ups Awe Politicians; Paris, Ladies with Plaster Domes Set Styles; St. Louis, "Smoke Eaters" of '49 in action again; Point Arena, Cal., British freighter "Orteric," a total loss after striking Fish Rock in fog; Portsmouth, N. H., Splendid bridge project finished.

International News, No. 101:—Astoria, Ore., Armed guards bar looters from fire ruined city, Uncle Sam's men patrol amid vast desolation caused by $15,000,000 blaze; Yellowstone Park, Giant plows battle season's first blizzard; San Francisco, Cal., Capsized vessel towed 175 miles; In the Public Eye Marshal Pilsudski assumes role as dictator of Poland, following assassination of President; Warsaw, Poland, The Marshal praying for the welfare of Poland; Tokyo, Japan, Star Geisha dancers display native art; Gloucester, Mass., Early winter storms keep Coast Guard busy; New York City, New York's subway jam breaking all records.

Fox News, Vol. 4, No. 21:—Buenos Aires, S. A., Nations honored in great public demonstration; New York City, U. S. naval commission sails for Rio de Janeiro; Washington, D. C., James Couzens, newly appointed U. S. Senator from Michigan; Honolulu, T. H., Government reclaims vast marshes; Vienna, Austria, Modistes exhibit beautiful fashions and costumes; Philadelphia, Pa., City greets ex-premier Clemenceau; Columbus, O., Champions of boys' and girls' farm clubs are selected; Chicago, Ill., Gen. Pershing visits "buddies" at speedway hospital; San Antonio, Tex., Firemen in spectacular public drill; Stockholm, Sweden, Cross-country club holds annual hunt; Dallas, Texas, Turkey makes last grand parade before holidays; Manchester, N. H., Winter sports follow season's first heavy snow; Los Angeles, Cal., Jimmy Murphy wins 250-mile auto classics; Newsettes.

Fox News, Vol. 4, No. 23:—Washington, D. C., President calls special conference on foreign and domestic affairs; St. Cloud, France, Women's athletic clubs hold 2-mile cross-country race; Frankfort, Maine, Christmas trees are rushed to city markets; San Francisco, Cal., Steamer Svea turns turtle 500 miles out at sea; New York City, New traffic tower unveiled at 5th Avenue and Forty-Second Street; Altoona, Pa., $200,000 fire sweeps Juniata district; Walla-Walla, Marcus Whiteman's memory honored; Chattanooga, Tenn., Marguerite Martin wins national health contest at Chicago; Cairo, Egypt, Egyptian marriage attracts great crowds; London, England, Street hawkers exhibit odd holiday wares; Los Angeles, Cal., Whittling artist models ancient ships; Flensbourg, Germany, First pictures of Teutonic sea "power" as it is today; Newsettes.

Asia's "Hermit Kingdom" in Pathe News

EVENTS in Korea, Asia's "Hermit Kingdom," are reported on the motion picture screen for the first time in Pathe News No. 102, now current. Heretofore cameramen have not been welcomed in that country, but the knowledge that the Koreans were making significant advances in mental and physical education along modern civilized lines tempted a Pathe News man to make a fresh attempt, by way of Japan, and it succeeded.

All-Comedy Approved in Ohio House

Frank Murphy, manager of the Murphy Theatre, Wilmington, Ohio, recently staged a novel all-comedy bill, consisting of four excellent comedies. The subjects chosen for the program of the three-day run were "The Electric House," with Buster Keaton; "The Steeplechaser," a Mermaid Comedy, with Lige Conley and Jimmie Adams; "The Agent," with Larry Semon, and Lloyd Hamilton in "The Speeder," the first of his new Educational-Hamilton Comedies.

Mr. Murphy was delighted with the success of his novel bill and was the recipient of many congratulations from the patrons of his beautiful theatre for giving them the opportunity of seeing such fine comedies.

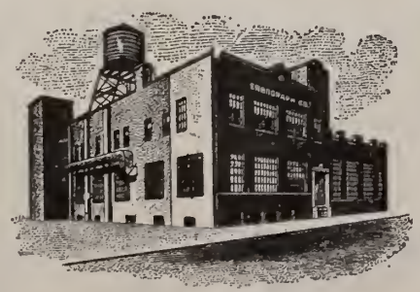
Canada Booking Short Subject Programs

Eager to duplicate the success of the Cum-Bac Theatre, of Toronto, which broke house records during a three-day run of an All Educational Short Subject program, other theatres in Canada are rapidly booking Short Subject programs, according to word from the Educational office.

The Regent Theatre, Bridgeburg, is installing the All-Short Subject Program as a weekly feature, and has booked fifteen such programs from the Toronto Educational Exchange.

Special Short Subject programs have also been booked to the Wonderland Theatre, Acton, and the Rex Theatre, Georgetown.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Production-Distribution Activities

Big New York Circuits Book Lichtman Output

THE next group of seven pictures to be made by Preferred and released through the Al Lichtman Corporation has been booked by the Keith, Moss and Proctor circuits in Greater New York. The contract becomes effective with "Thorns and Orange Blossoms," the third releases and includes the following: "The Hero," "Are You a Failure?" "Poor Men's Wives," "The Girl Who Come Back," April Showers" and "Mothers-in-Law."

The contract was closed with B. S. Moss by Al Lichtman and Sam Zierler, who handles the distribution of the Al Lichtman product in New York. "Rich Men's Wives," the first release, and "Shadows," the second, have both been booked by the Metropolitan Loew circuit. "Shadows" starts its run at the State in New York and the Metropolitan in Brooklyn jointly on New Year's Day and then plays over the circuit generally on the following week.

"Only a Shopgirl" Goes Big Pre-Xmas Week

The Lande Film Distributing Company booked the C. B. C. release, "Only A Shopgirl," with the Allen theatre, Akron, Ohio, for the week starting December 17, the pre-Christmas week and considered the most unfavorable week of the year in point of attendance at the motion picture houses. The C. B. C. home office in New York quotes the following wire from the Allen on the business done:

"'Only A Shopgirl' opened up today to big business. Turned them away in spite of big snowstorm. Wonderful business.

(Signed) "A. T. SIMMONS,

Burr Pictures Awarded High Honors

Signal honor was awarded C. C. Burr, president of Mastodon Films, Inc., last week, when his picture, "I Am the Law," received the highest rating among pictures produced for the state rights field last season in a compilation of averages culled from exhibitors' reports and printed in MOTION PICTURE NEWS. "I Am the Law" received an average rating of 70 per cent.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Six for First National Release

"The Dangerous Age" Starts Schedule on Way for the New Year

FIRST NATIONAL will have six releases for January. John Stahl's "The Dangerous Age" will start the new year, having had extra exploitation throughout the country to give it a fine send off for exhibitors. Its pre-lease in Paterson, N. J., showed big entertainment value it is claimed. The Louis Mayer company, for which Stahl produced this picture, backing "The Dangerous Age" to the limit following the splendid reports of the critics.

Tom Ince will offer Douglas MacLean in "Bell Boy 13," a story of fast automobiles, fire engines, bell boys, an actress and a fortune. William Seiter directed. In the cast with MacLean are Margaret Loomis, John Steppling, Jean Walsh and Eugene Burr.

"Fury" will be Inspiration Pictures contribution to the January release list. Richard Barthelmess stars in this story of the sea and old Limehouse, London. Dorothy Gish plays opposite Barthelmess. Others in the cast are Tyrone Powers, Pat Hartigan, Barry Macollum, Harry Blakemore, Adolph Milar, Ivan Linow, Emily Fitzroy, Jesse May Arnold, Lucia Backus Segar, and Patterson Dial. The story is by Edmund Goulding. Henry King directed.

The next is B. B. Schulberg's picture with Katherine MacDonald in "Money, Money, Money," adapted by Hope Loring from Larry Evans' story. Tom Forman directed. In the cast are Charles Clary, Carr Stockdale, Frances Raymond, Paul Willis, Herschel Mayall, Brenda Fowler, Margaret Loomis, and Jack Dougherty.

Joseph Schenck has in this list Norma Talmadge in "The Voice from the Minaret," adapted by Frances Marion from the novel by Robert Hichens. Frank Lloyd directed. Marie Lohr starred in the stage version of this book in London and New York. Eugene O'Brien is Miss Talmadge's leading man. Others in the cast are Edwin Stevens, Winter Hall, Carl Gerard, Claire Du Brey, Lillian Lawrence and Albert Presco.

Buster Keaton contributes "The Balloonatic." Eddie Cline directed and Cline and Keaton between them wrote the scenario and have put into the picture some dizzy stunts. Mack Sennett has a share in this aerial comedy for he loaned Phyllis Haver for the production.

"Quincy Adams Sawyer" Praised

Reviewers of New York Trade Papers Commend Metro-SL Special Production

THE reviewers whose function it is to inform the motion picture exhibitors of the quality of new productions have unanimously declared "Quincy Adams Sawyer," the Metro-SL Special production, not only a sure-fire box-office weapon, but one of unusually big calibre.

"Here is the comment of "Reeland Reviews":

"Here is a picture that is sure to please any type of audience; a splendid love story, comedy that fits in as if it belonged, thrills and some great acting, all of it kept human by the right kind of direction. You cannot go wrong on this one."

The Moving Picture World observed:

"Based on a widely read novel of rural life which in certain parts of the country, particularly New England, is considered a classic, interpreted by an unusual cast consisting entirely of players whose names have box-office value, telling a story which combines quaint rural character studies, comedy, heart interest and melodramatic thrills, and possessed of numerous exploitation angles, the Metro production, 'Quincy Adams Sawyer,' should prove an unusually big box-office attraction."

The Exhibitor's Herald critic said:

"'Quincy Adams Sawyer' excels in technique, settings, direction, photography and thrills over anything yet turned out from the Metro studios. Of the cast and the portrayals of the roles by the great galaxy of stars there can be but one verdict: Nothing better has ever been brought into one picture."

Laurence Reid, in MOTION PICTURE NEWS, remarked:

"The picture will surely find a place in the category of better things."

The Exhibitor's Trade Review said:

"There is also sufficient humor to please, and as a whole the picture holds every needed requirement that goes to make a thoroughly good box-office attraction."

The cast of this Metro-SL Special production includes John Bowers, Blanche Sweet, Lon Chaney, Barbara La Marr, Elmo Lincoln, Louise Fazenda, Joseph Dowling, Claire McDowell, Edward Connelly, June Elvidge, Victor Potel, Gale Henry, Hank Mann, Kate Lester, Billy Franey, Taylor Graves and Harry Depp.

First of F.B.O.-Witwer Series Due Soon

EARLY announcement will be made by J. I. Schnitzer, vice president of Film Booking Offices of American, of the release date of the first of the "Fighting Blood" productions which are now in production at the R.-C. studios in California. Five of these two-reelers have already been completed and rapid progress is being made on the sixth. There will be twelve in the entire series, each picture being adapted from a story by H. C. Witwer which appeared originally in Collier's Weekly.

George O'Hara, who has appeared in several Sennett special productions, will be seen in the leading role in the entire "Fighting Blood" series. The leading lady is Clara Horton. The supporting cast includes Arthur Ranking, M. E. Ryan, William Courtright, Albert Cooke, Kit Guard and Mabel Van Buren. Mal St. Clair, who formerly directed the Carter De Haven comedies, will direct the entire series of "Fighting Blood."

Jack Pickford Back in "Garrison's Finish"

Critics everywhere proclaim "Garrison's Finish" one of the best all-around motion pictures of several seasons, according to United Artists, and all seem to agree that the lively and romantic Jack Pickford shines his brightest in the role afforded him, that of a jockey around whom rotates a most exciting story. It is a race horse story, and the big racing scenes were actually taken at the Kentucky Derby in Louisville.

Jack's supporting cast in this picture is worthy of note. Madge Bellamy enacts the principal feminine role. Others well known in the cast are: Charles Ogle, Ethel Grey Terry, Lydia Knott, Charles A. Stevenson, Tom Guise, Frank Elliott, Clarence Burton, Audrey Chapman, Dorothy Manners and Herbert Prior.

Metro Will Distribute Barker Productions

METRO PICTURES CORPORATION announces that in addition to distributing the Fred Niblo productions presented by Louis B. Mayer, it will serve as the releasing agency for Reginald Barker's production, another important unit of the Mayer forces.

The first Fred Niblo production is the James Forbes stage success, "The Famous Mrs. Fair," with a cast including Myrtle Stedman, Huntley Gordon, Marguerite de la Motte, Cullen Landis, Carmel Myers, Ward Crane and Helen Ferguson.

The first Reginald Barker offering under these auspices is "Hearts Aflame," a dramatic story based upon the Harold Titus novel, "Timber." The cast includes Frank Keenan, Anna Q. Nilsson, Craig Ward, Richard Headrick, Russell Simpson, Richard Tucker, Stanton Heck, Martha Mattox, Walt Whitman, Joan Standing, Ralph Clonanger, Lee Shumway, John Dill, Gordon Magee and Irene Hunt.

Entertain Workers for "Better Films"

Harry Crandall, of Washington, and Jules Mastbaum, of Philadelphia, entertained the leading women workers responsible for the first series of "Better Films," known as the American Home Life Series, in their respective cities over the week-end. Gertrude B. Lane, editor of the Woman's Home Companion, accompanied by Anna Steese Richardson of that magazine and Albert St. Peter of Aralma Films, producers of the pictures, spent Saturday as the guests of the Crandall theatres management. Harry Crandall and Mrs. Locher, his community worker, gave a showing of the first two pictures of the series and listened with interest to talks by Miss Lane and Mrs. Richardson.

In Philadelphia an elaborate program for the entertainment and encouragement of his well known women guests was arranged by Frank W. Buehler for Jules Mastbaum. They were taken on a tour covering visits to several of the leading theatres, including the Stanley, Stanton, Aldine, Arcadia, Palace and the recently opened Karlton. They were also shown the Stanley School for Authors at the University of Pennsylvania, where Professor Westcott teaches 163 prospective dramatists, and were the guests of Mr. Mastbaum at a dinner party, including among the diners, Frank W. Buehler and Mrs. Buehler and Abe Einstein and Mrs. Einstein.

Watch Out For

A Front Page Story

The Truth About Gorham

"Covered Wagon" Is Commended

Jesse Lasky and Other Production Chiefs Laud Film as Cruze's Best

"THE COVERED WAGON" is creating unusual enthusiasm among the executives of the Paramount producing staff on the West Coast. The earlier comments based on the daily runs of the subject in the editing room are of a most laudatory character. It is classed as the best work ever done by James Cruze in his directorial career.

Among those most enthusiastic over Mr. Cruze's work is Jesse L. Lasky. "Perfect realism," said Mr. Lasky; "a strong love theme, bigness, impressiveness, thrills that are utterly unlike the ordinary sort; a background of real newness to the screen, where the camera has never before been ground; all these facts coupled with the splendid cast of virtually 3,000 men and women, certainly indicate a picture that is worthy of any director's enthusiasm. And James Cruze is enthusiastic. He has believed in the picture from the start and with each day of shooting, sometimes under conditions almost unbelievably difficult, his enthusiasm has grown. Nor is he alone, for every last person in the drama of the old time Western days shares his convictions.

"The great wagon train leaving Westport Landing, the fording of the Kaw River by entire train, the attack by Indians, the prairie fire, the scenes at Fort Bridger, the parting of the trains—one for Oregon, the other for California; the great buffalo hunt—all these are scenes of astonishing magnitude, and are skillfully interwoven with the more intimate and no less thrilling incidents in the drama itself.

"I believe that exhibitors and the American public will agree with me, when they see 'The Covered Wagon,' that this picture marks the greatest and most thoroughly satisfactory undertaking of any film producing organization anywhere."

"Shadows" In Exceptional Class

National Board of Review Vote Favors Inclusion of Lichtman Product

THE National Board of Review has submitted to the Al Lichtman Corporation an analysis of the replies to questionnaires submitted at the recent Town Hall showing of the picture, which was held under the auspices of the Exceptional Photoplays Committee of the board. The consensus of opinion places the picture in the class of exceptional photoplays.

In answer to the question: "Is 'Shadows' an exceptional picture?" there were 157 replies in the affirmative, 66 said no and 35 gave indirect answers. Many of those stating yes said "decidedly so" and were most emphatic in their praise of it as an exceptional picture. A few of those stating "no" were equally as emphatic in their denouncement, but the majority qualified their "no" by such statements as "good," "above the average" and "should be on selected list."

The indirect answers brought out such expressions as "fine of its kind," "most convincing," "one of the few pictures without objections," "higher class than most."

Tom Forman's direction came in for considerable praise. The ending of the Chinaman drawing away from the pier in his scow was praised by many for its poetic thought and imaginative fitness. Of the 258 replies, 129 made specific mention of the fine acting of Lon Chaney as Yen Sin. The general moral standard of the story came in for special mention. Eighty-three distinct references were made of the high moral standard while five took the opposite stand and thought the standard was low. Aside from comment on the work of Chaney, 59 replies mentioned the acting and thought it was good.

Pathe Bookings Show Big Jump

Fifth Week of Eschmann Sales Contest Brings Changes in Standing

AT the close of the fifth week of the Eschmann Sales Contest Pathe notes still further remarkable gains in standard features bookings. The increase shown in the case of 26 of these 5 and 6-reel photoplays, some of which have been continuously before the public for more than three years, inspired the compilation of a chart showing the relative increase of feature business in different sections of the country attributable to the influence of the contest in "pepping up" the field forces.

The chart shows Portland, Ore., leading with its quota practically achieved. Next, in the order named, come Salt Lake City, Omaha, Milwaukee, Spokane, Seattle, Denver, Washington, Des Moines and Albany—making up the first ten.

The production whose bookings exceed those of any other item, Pathe states, is "Dr. Jack," Harold Lloyd's new feature comedy, which is under contracts completed or in negotiation with practically all of the important circuits.

The contest standing of the different branches at the close of the fifth week showed Portland and Los Angeles holding their positions of first and second.

Burr Announces Sales of Late Features

ACCORDING to announcements from C. C. Burr, president of Mastodon Films, Inc., independent exchangemen are rapidly buying up "The Last Hour" and "Fires of Youth," the two latest features to be completed by Mastodon Films this year.

Arrangements were completed last week whereby the rights to "The Last Hour" were acquired by Bob Lynch of the Metro Pictures Exchange in Philadelphia and Sam Moscow of Boston. William W. Aechtler of Boston, secured the rights to "Fires of Youth." Two Johnny Hines features, "Burn 'Em Up Barnes" and "Sure Fire Flint" were bought by William B. Hurlbut of the Michigan Favorite Film Company of Michigan.

Lester F. Scott Jr., general sales representative of Mastodon Films, Inc., arrived in New York from the South last week with several contracts for the Burr features.

Big Comedy-Drama For Walter Hiers

People who expected that Walter Hiers would be handed a very light comedy drama for his first starring vehicle for Paramount will be most agreeably surprised when they have the opportunity of seeing "Mr. Billings Spends His Dime." For three things stand out prominently in that photoplay, says a statement from Paramount.

First, there is all the comedy that the admirers of Hiers expected and a little more added just for good measure.

Second, there are innumerable thrills in the picture, something that was perhaps not expected—a bull fight that will furnish more than one gasp and a near assassination of Walter when he takes part in a revolution.

Finally, one of the strongest casts assembled for some time aids Walter in putting across both the thrills and the laughs. Included in this cast are Jacqueline Logan, who is featured in support; George Fawcett, Robert McKim, Patricia Palmer, Joseph Swickard, Clarence Burton, Guy Oliver, Lucien Littlefield, George Field, Edward Patrick and others.

Much Exploitation for "Only a Shopgirl"

Every possible exploitation angle for "Only a Shopgirl" has been taken advantage of, according to C. B. C. Film Sales Corporation. Joe Brandt and his exploitation staff have used suggestions made them from all parts of America and have incorporated all of their own expert ideas, which are offered wherever the picture is to be shown.

"As a result of this I doubt if any picture has a greater number or variety of exploitation angles than 'Only a Shopgirl'—angles that have actually been tried out," says Jack Cohn of C. B. C.

Warners Are Hosts at Coast Dinner

THE WARNER BROTHERS, Sam, Jack, Abe and Harry M. Warner, who arrived in Los Angeles last week, celebrated the completion of six pictures by giving a dinner to a large number of prominent men and women in the industry at the Ambassador Hotel on December 20. The six productions include "Rags to Riches," "Heroes of the Street," "Little Church Around the Corner," "The Beautiful and Damned," "A Dangerous Adventure" and "Brass."

Among those present at the dinner were Mr. and Mrs. J. D. Williams, Marie Prevost, Monte Blue, Miss DuPont, Irene Rich, Helen Ferguson, Mr. and Mrs. Sidney Franklin, Mr. and Mrs. Julien Josephson, Mr. and Mrs. Harry Beaumont, Mr. and Mrs. William Seiter, Harry Meyers, Claire Windsor, Mr. and Mrs. William Beaudine, Mr. and Mrs. Harry Rapf, Chester Franklin, Marguerite Clayton, Pauline Starke, Millard Webb, Walter Long, Jack White, Cyril Chadwick, Gertrude Bennett, Louise Fazenda, Peggy Brown, Kenneth Harlan, Madge Cummings and Alice Grey Terry.

A. E. Feature Goes Big Pre-Xmas Week

Manager Harris selected "Conquering the Woman," the current Associated Exhibitors-Florence Vidor release, as the attraction for the week before Christmas in his million-dollar Grand Theatre, in Pittsburgh, Pa. Despite the inevitably large number of residents who had failed to do their shopping early and and hadn't time for "the movies," reports in the newspapers and to Associated indicate that the feature did a big business and made a hit with all who saw it.

Selznick Plans Big Production

Will Make "The Common Law" Rival "Rupert of Hentzau" in Magnitude

MYRON SELZNICK is planning another production to rival in magnitude both as to stars and elaborateness the screen version of Sir Anthony Hope's famous novel, "Rupert of Hentzau."

The new new production which is being made ready for filming is a screen version from Robert W. Chambers' noted book, "The Common Law," and Mr. Selznick has already lined up four big favorites for the cast. They are: Corinne Griffith, who will play the part of Valerie West; Conway Tearle, who will portray the role of Louis Neville, Elliott Dexter, who has been assigned to the part of Jose Querida, and Phyllis Haver, who will be seen as Rita Tevis. Several other stars are being signed up for the production and will be announced within a few days.

George Archainbaud, who directer "One Week of Love," "Evidence" "Under Oath" and many other well known productions for Selznick, will be the megaphone on the "Common Law." Edward J. Montagne, star writer of the Selznick forces, who adapted "Rupert of Heutzau" to the screen, has also done the scenario for the "Common Law."

It will be remembered that Selznick many years ago made the original screen version of the "Common Law" with Clara Kimball Young and Conway Tearle as the featured players. This was the picture in which Conway Tearle sprang into screen fame, and he will be seen again in his old role. The new version of the Robert Chambers' story will of course be done on a far more elaborate scale than its predecessor, and many big sets are now under way at the United Studios, as Mr. Selznick hopes to make this one of the outstanding productions of the year.

Goodman Completes Production

Equity Will Release Picture Under the Title, "Has The World Gone Mad"

DANIEL CARSON GOODMAN this week completed the filming of his second production for Equity Pictures, to be distributed by them on the independent market. Production was carried on under the working title of "Something for Nothing," but the picture will be issued as "Has the World Gone Mad?" This title was selected by a committee of Equity officials, state right buyers, and exhibitors, after weeks of deliberation.

In "Has the World Gone Mad?" Mr. Goodman presents a society drama, enacted by an all-star cast. The story was written by Mr. Goodman, who started his motion picture career as a screen writer. Direction was by J. Searle Dawley. Every name in the cast is familiar to exhibitors and public. Robert Edeson, star of stage and screen, plays one of the leading male roles; Hedda Hopper, who played in "What's Wrong With the Women?" is in the role of the wife, and Elinor Fair has the ingenue role. Vincent Coleman, among the most popular juveniles, is opposite Miss Fair. The cast is completed by Charles Richman, a star in his own right, and Mary Alden, one of the most famous portrayers of mother roles.

"Has the World Gone Mad?" is Mr. Goodman's second productioin for Equity. His first was "What's Wrong With the Women?" a powerful society drama which was a sensation on the state right market during the past season.

"Has the World Gone Mad?" will now be edited and titled by Mr. Goodman. It will be offered on the independent market by Louis Baum, general manager of Equity, in a short time.

Ship Hulks Salvaged for Picture

Tourneur Making Extensive Preparations for "Isle of Dead Ships"

MAURICE TOURNEUR is making extensive preparations for the filming of Crittenden Marriott s famous sea story, "The Isle of Dead Ships," a First National release. He is salvaging the hulks of ships from their graveyard outside of San Francisco Bay and moving them down the coast to the spot selected for the big action of the picture.

According to ancient superstition that there was a place in the sea where derelict ships came together and upheld by seaweed and kelp this isle of dead ships floated on forever. Tourneur secured his "location" after a conference with Admiral E. W. Eberle, Commanding Officer of the Pacific fleet who knows, naturally, every inch of the west coast. The admiral was also of help to the director as he described graphically the octopus-like work of the kelp on old hulks. The kelp beds that Tourneur will use are off San Juan Capistrano, California. The Admiral also told him of the hulks in the San Francisco graveyard and Tourneur is having some of these moved to his Sargossa Sea.

Those of the cast of "The Isle of Dead Ships," announced so far are Milton Sills, Anna Q. Nilsson and Frank Campeau. "The Isle of Dead Ships" is a Mike Levea production.

Metro Presidents Honor Guests at Dinner

TWO Metro presidents were guests of honor at a dinner given recently at the Hotel Ambassador, in Los Angeles, by Louis B. Mayer, who has arranged with this company to distribute his presentations of Fred Niblo productions and Reginald Barker's productions.

They were Marcus Loew, the president of Metro Pictures Corporation, and Richard A. Rowland, the company's first president.

Mr. Niblo acted as toastmaster, and called the following speakers: District Attorney Thomas Lee Woolwine, Robert Lieber, Harry O. Schwalbe, Jesse Lasky, Al Lichtman, Marco Hellman, Marcus Loew, Richard A. Rowland and Louis B. Mayer.

Portola Re-Opens with "Dr. Jack" Featured

According to newspaper reviews, first run theatre statements and Pathe reports of circuit bookings, "Dr. Jack" continues as the outstanding coast to coast current picture success. The important West Coast film event of last week was the reopening of the newly remodeled and redecorated Portola theatre in San Francisco, starting its extended run of the new Harold Lloyd five-reel comedy.

Branch Manager Baratte's telegram from Salt Lake City reads: "'Dr. Jack' being held over second week. Pantages starting Wednesday. First time in history of Salt Lake this was ever attempted."

Milwaukee branch report from Manager W. A. Aschmann reports of the Strand theatre's two weeks run: "This engagement has proved not only that 'Dr. Jack' is a bigger box office attraction than 'Grandma's Boy,' but is by far a better audience picture."

"Fires of Youth" in Preview Form

"Fires of Youth," the C. C. Burr picture featuring James Kirkwood, Doris Kenyon and Mary Carr, will be in preview form within the next several days, according to reports from the offices of the Mastodon Film Company.

It is now in the process of titling and editing.

PACKED 'EM IN AT STRAND, NEWARK
"ONLY A SHOPGIRL"

Generous Praise Given "A Front Page Story"

The unanimous praise accorded "A Front Page Story" by all the critics of the trade papers, as well as screenings before exhibitors in the key cities where prints have been received, have resulted in scores of telegrams to Vitagraph asking an early release date on this Jess Robbins comedy-drama.

Jess Robbins created a new style of screen comedy when he began to produce features under the Vitagraph banner. They are distinctly different from any other type of screen entertainment, and in "A Front Page Story" he has excelled his others, according to the critics. It is a story of a small town and a small town newspaper and chuckles and laughter begin in the first hundred feet and never end until the last flash.

The unusual demand for prints has speeded up the laboratory in Brooklyn, where the force is working day and night rushing extra prints for the exchanges.

Vice Suppression Head Approves Picture

Unqualified approval of "Breaking Home Ties," the Associated Exhibitors feature, presented by E. S. Manheimer, was given this week by John S. Sumner, secretary and active head of the New York Society for the Suppression of Vice. As it is Mr. Sumner's duty to seek out faults in books and pictures and endeavor to secure their elimination he can hardly be suspected of a predisposition in favor of any given offering.

After viewing "Breaking Home Ties" Mr. Sumner said: "I consider this an excellent picture in every way. It tells an appealing story, is splendidly acted and directed, and is well done generally. I did not discover an objectionable feature in it from the point of morals or taste, and it seems to be well adapted to gatherings of every age."

Roumanian Life Is Pictured for First Time

For what is said to be the first time in the history of motion pictures, the colorful life of Southeastern Roumania—the home of the Tartar and gypsy—has been filmed in "The Law of the Lawless," Dorothy Dalton's latest Paramount picture.

Gypsy stories have been filmed in the past but never in the colorful setting of Dobrudja, the little-known and romantic Roumanian province which numbers many native gypsy tribes among its inhabitants.

Konrad Bercovici, the Roumanian author, has written the original story of "The Law of the Lawless" for the screen from his own personal experience in his native land.

Watch Out For

A Front Page Story

The Truth About Gorham

Press Praises Barry Picture

Freckled Youngster Lauded For His Work in "Heroes Of The Street"

IN REVIEWING the latest Warner Brothers classic of the screen, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry, at the Strand theatre, New York, during the week of December 17, the trade paper and newspaper critics are unanimous in the opinion that the attraction is an audience picture that adds lustre and fame to the freckled youngster.

According to the critics this latest Warner special represents the best picture in which the juvenile star has appeared, and furnishes excellent entertainment.

Moving Picture World said: "If you cashed in on 'Go and Get It,' 'Penrod,' 'School Days' and 'Rags to Riches,' you'll mop up with 'Heroes of the Street,' for this latest Warner Brothers special represents the best picture in which that juvenile star has appeared. And it looks like a far better box-office bet than any of the productions mentioned above."

Exhibitor's Herald said: "This Harry Rapf production, starring Wesley Barry, furnishes excellent and charming entertainment. It should be popular because of its varied appeal."

New York Evening Journal: "'Heroes of the Street' should add great lustre to Wesley Barry's reputation. This picture, at the Strand theatre, gives the young star the best opportunity of his career, and he realizes upon that opportunity in every way."

Harrison's Reports: "A good melodrama; it not only arouses and retains the interest from beginning to the end, but also thrills. The picture should have universal appeal."

Daily News: "We like young Mr. Barry on the screen. Hence we enjoyed his comedy bits. They (the audience) roared at the comedy."

Tribune: "'Heroes of the Street' ought to be interesting. The Strand theatre echoed with the laughter of the spectators."

New York American: "Wesley Barry admirable in 'Heroes of the Street.' For a solid hour his work is so admirable and the picture itself touches such high spots that you swell with enthusiasm."

Telegraph: "'Heroes of the Street,' adapted from the play by Lem Parker, has lots of fun, a good story, numerous Christmas scenes and, most important of all, Wesley Barry himself.

Telegram: "Wesley Barry is bigger and better in 'Heroes of the Street.'"

Mail: "The picture is good entertainment with a mixture of fun, pathos, heart interest and thrills that will hold the interest."

Burr Plans Extensive Campaign

National Advertising Methods Outlined by President of Mastodon Films

PLANS made public last week by C. C. Burr, president of Mastodon Films, Inc., outline an extensive advertising campaign to be carried in mediums of national circulation on behalf of the productions sponsored by that organization.

Advertising to appear early in the new year that will have a reader value of over 11,400,000 has been contracted for. It is proposed in this way to reach personally the prospective patrons of thousands of motion picture theatres all over the country and thus aid the exhibitor very materially in getting extra business for his house.

With the enlargement of the advertising and publicity departments of Mastodon Films, Inc., Mr. Burr announces that exceedingly wide circulation will be given to special articles, stories, photographs and news notes regarding the many features and short subjects made by the organization as well as the stars and players who appear in them. In addition to this special attention will be paid to aiding individual exhibitors by supplying them with whatever material they may need for special campaigns and assisting them in every possible way to gain more patrons for their theatres.

An additional press sheet will soon be ready on "Secrets of Paris," the screen adaptation of Eugene Sue's famous novel, while special material is now being prepared on other forthcoming releases such as Johnny Hines' newest comedy de luxe, "Luck"; the Edward Sloman production, "The Last Hour," featuring Milton Sills and Carmel Myers, as well as a feature now being completed by Edgar Lewis.

"Service to the exhibitor," said Mr. Burr, "will be our middle name and we are going to give the theatre owner every possible aid in putting our productions over."

"If Winter Comes" Due Shortly on B'way

"If Winter Comes," A. S. M. Hutchinson's dramatic creation, will come soon to life on the screen of a Broadway picture palace, according to word from Fox Film Corporation. Definite announcement of the date of the premier presentation of the picture will be made within the next few weeks.

The final scenes of "If Winter Comes," which has been nearly a year in the making, have just been taken, it is announced. That the visual interpretation of Hutchinson's novel will be a faithful version of the book, is indicated by the fact that the major portion of the photodrama was photographed in England, in locations which closely correspond with the description of the author.

Dayton Gives Approval to "Grandma's Boy"

Dayton, Ohio, has just joined the long list of cities and towns in which the Harold Lloyd-Associated Exhibitors super-attraction, "Grandma's Boy," has played havoc with existing records, according to the newspapers of that city. I. Libson selected Lloyd's first five-part comedy as the feature for the reopening of his Strand as a first run house, and held it over for a second week. Near the close of the first week the Dayton Journal said:

"A scream a minute has been the rule at the Strand this week, with the formal opening of this popular playhouse as the home of first run feature plays. Harold Lloyd in 'Grandma's Boy' has been the attraction all week, and this prince of entertainers has kept up his record for presentation of only the highest form of amusement. 'Grandma's Boy' is the best the film industry affords."

"One Stolen Night" Is New Sheik Story

"One Stolen Night," which is now being titled and edited at the Vitagraph studios in Brooklyn, is a "different" desert story. The luxurious background of the Sahara in scenes and in locations is there and some of the most thrilling Bedouin horseback riding ever photographed, but the theme of the tale differs from the usual "sheik" yarn. "One Stolen Night" is a healthy, wholesome story of a girl who is venturesome but not adventurous. The romance of the sand wastes draws her into its vast panorama but from the moment she escapes from her guardians on the night before her marriage the story is unique in its appeal.

"One Stolen Night" provides a novel and exotic background for Alice Calhoun, who is starred in it. Vitagraph has staged the picture lavishly and the contrasts of life in the East are singularly fascinating, so true are the types.

N. Y. Crippled Children See Fox Special

One thousand crippled children saw the performance of "The Town That Forgot God," the Fox special, at the Astor theatre, New York, on December 21, as the guests of the officers of the Seaside Home for Crippled Children.

City buses brought them to the theatre from public schools in every borough of Greater New York under the escort of their teachers and principals. To avoid any possible confusion incident to their transportation through congested traffic a special detail of police were assigned to the committee on arrangements, of which Miss Evelyn Goldsmith was chairman. As a further safeguard each youngster wore an arm band bearing the color and number of his school.

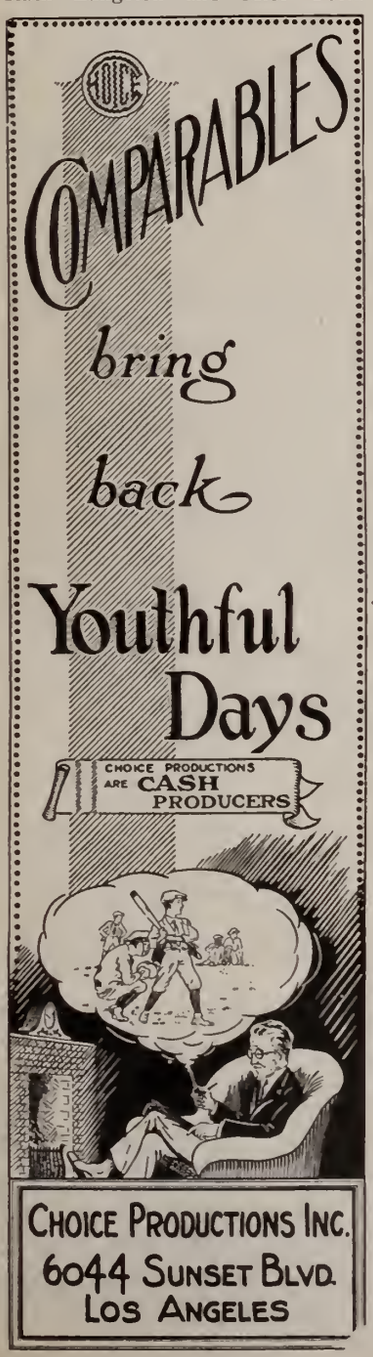
One thousand Christmas presents, the gift of the officers of the organization, were distributed during the intermission.

"Radio to Broadcast Hottentot Song"

THE latest song hit to be broadcasted by radio is "The Happy Hottentot," dedicated to Douglas McLean and Madge Bellamy who play the leading roles on Thomas Ince's new racing comedy feature, "The Hottentot," a First National release. Harry Von Tilser, who has countless ballads and song successes to his credit, wrote the music and William Jerome, the words.

Title Is Announced for Fire Picture

Phil Goldstein announces the definite release title on the second Richard Talmadge special to be "Thru the Flames." This is a fire picture and will be released in six reels. The cast includes Richard Talmadge, Charlotte Pierce, Fred Kohler, George Sherwood, Ruth Langston and Miss York.



"Thelma" Booked for First-Runs

Engagement by Capitol, Detroit, is First of Bookings by Leading Houses

AMONG the big first run bookings on Chester Bennett's "Thelma," starring Jane Novak, which are reported from the Film Booking Offices of America Home Office, is the Capitol Theatre, Detroit.

This is only one of the many exhibitor responses which have reached the F. B. O. Home Office. From every exchange it is reported that the advent of Jane Novak in an elaborate society production is arousing the keen appreciation of all picture fans. Miss Novak has heretofore appeared almost exclusively in Northwest dramas in all of which she appeared in "outdoor" costumes. After her career as leading lady in many big productions, notable among which was "The River's End," Miss Novak started her starring career under the Chester Bennett banner. Her first two pictures for F. B. O. were "The Snow Shoe Trail" and "Colleen of the Pines," two Northwest dramas which gave her parts such as she had always had. Believing, however, in the histrionic ability of Miss Novak, Mr. Bennett began his search for an elaborate society drama which would permit the star greater emotional possibilities. And as a result he acquired the rights to Marie Corelli's novel, "Thelma."

To make the production outstanding in every respect, Mr. Bennett gathered one of the most notable casts to be seen on the screen in several years. It includes such favorites as Barbara Tennant and June Elvidge. Vernon Steel is in the leading masculine role. Wedgewood Nowell is an important character. Playing the part of the father is Bert Sprotte, and Jack Rollens plays "Sigurd," the dwarf. The cast is completed by Peter Burke and Harry Clark. Little Virginia Novak, daughter of the star, is also in the picture.

N.Y. Books Hodkinson Releases

Exclusive Broadway Houses Will Show Special and Feature Attractions

AS evidence of the value contained in the Hodkinson releases it is of interest to note that several of Broadway's largest and most exclusive motion picture theatres had added several of Hodkinson special releases and feature attractions to their program.

The most notable announcement is to the effect that "The Kingdom Within," the Victor Schertzinger production, has been booked over the entire Loew Circuit in New York and vicinity. It is scheduled to play the Loew State Theatre, New York, on January 29.

"The Headless Horseman" or "The Legend of Sleepy Hollow," the adaptation of Washington Irving's widely read story featuring Will Rogers as Ichabod Crane, was the attraction at the Capitol Theatre, New York, for Christmas Week.

Another large theatre circuit to take advantage of the Hodkinson attractions is the Fox Theatre Circuit, which has booked "Bulldog Drummond" to play in the Fox houses in New York and New Jersey.

Not losing sight of the value of the Hodkinson short subjects, the announcement further states that the Rialto Theatre, New York, recently showed the first of the All Star Comedies produced by C. C. Burr and featuring Charles Murray, Mary Anderson and Raymond McKee. Owing to the exceptional interest contained in Movie Chats No. 46, the one-reel novelty produced by Charles Urban, the Rialto Theatre signed contracts for the appearance of this one-reeler in that theatre for one week.

Furthermore, the announcement states that the Rivoli Theatre has booked the Bray Romances and Bray Comedies.

Bowes Returns From Coast Trip

Goldwyn Vice-President Enthusiastic Over Additions to Organization

EDWARD BOWES, vice president of Goldwyn Pictures Corporation, who has been at the Goldwyn Studios in Culver City for the past ten weeks, has returned to New York.

President F. J. Godsol, who is still at the studios, and Mr. Bowes, in conjunction with Abraham Lehr, vice president in charge of production, were instrumental in making important additions to the Goldwyn producing organization that is following a policy of securing the biggest people attainable to produce super-specials.

Eric von Stroheim, the famous director of "Foolish Wives" and "Blind Husbands" was placed under contract, and Frank Norris' "McTeague," one of the classics of American literature, was chosen for his first picture. June Mathis, who wrote the screen version of "The Four Horsemen," was made editorial director, and Katherine Hilliker and H. H. Caldwell were engaged as her assistants.

Mr. Bowes expressed unbounded enthusiasm over the new Goldwyn pictures which are nearing completion or in the titling and editing stage. He is confident that the coming releases during the winter and the spring months will be tremendous box office attractions.

Century to Add Three New Producing Units

Plans to add three more producing units to the three now making comedies for Century Film Corporation will be completed upon the return of Julius and Abe Stern, heads of Century, to Hollywood.

The Raymaker, Goulding and Edwards units will be supplemented by three new directors of long experience in making comedies. At present the Stern brothers are in New York, on the lookout for new first class material.

Special announcements will be made at an early date both as regards the new additions to the producing staff, and the rights to certain screen material to be used for the series both of Baby Peggy and of Buddy Messenger.

Exploitation Aid Sheet on "Only a Shopgirl"

A novel exchange and exhibitor help has been made up by the C. B. C. Film Sales Corporation in connection with its release on "Only a Shopgirl."

The company has taken the various exploitation aids which they have prepared for this feature, and has had them all photographed on a single sheet and sent out to every territorial holder of "Only a Shopgirl."

In this way the buyers do not have to go through the press book with their exhibitors to show them the exploitation aids that are ready for their use, but bring out this one photograph of them all and the exchange man and the exhibitor sees at a glance just what he has and which of them are best suited for his use.

Exchanges are sending them out broadcast throughout their territory to exhibitors.

"Lion's Mouse" Ready for Showing

These days the Producers Security people are looking quite happy. "Lion's Mouse," another special melodrama, has been received, titled and illustrated.

This is the production for which Wyndham Standing and Marguerite Marsh were engaged as the leads and sent to England for exteriors. No announcement has been made as to the medium of release.

Fifty Interior Sets For Niblo Production

From twenty to thirty sets constitute the average amount of interiors for a De Luxe screen production, but the Fred Niblo production of "The Famous Mrs. Fair," requires fifty sets to keep pace with the extravagant phases of the story, thus promising the production unusual pictorial variety.

In addition to his work on the stages, Mr. Niblo is filming exterior scenes for the picture in Santa Barbara, Del Monte and Pasadena.

"The Famous Mrs. Fair," picturized from the James Forbes stage success which had a long Broadway run with Henry Miller and Blanche Bates co-starring, is a Fred Niblo production to be presented by Louis B. Mayer and distributed through Metro. In the cast are Myrtle Stedman, Huntley Gordon, Marguerite de la Motte, Cullen Landis, Carmel Myers, Ward Crane and Helen Ferguson. The cameraman is Charles J. Van Enger. Frances Marion made the screen adaptation.

Corinne Griffith Wires Approval of Plan

Following upon the heels of the announcement of the formation of the Corinne Griffith Productions which are to be released during the new year under the Hodkinson banner, a congratulatory telegram has been received by W. W. Hodkinson from Miss Griffith which expresses pleasure that the Hodkinson Corporation has been selected as the distributors for her product and further states that she feels the association will be a most happy one.

Miss Griffith is now busily engaged on the Coast, finishing up her work preparatory to coming East where she will immediately start work on her own productions under the direction of Edward Small and Charles R. Rogers.

It is understood that the film dramas in which Miss Griffith will appear and which fit the dramatic abilities of the star will constitute some of the best read novels adapted to the films.

Jackie Coogan Revels in Circus Ring

Jackie Coogan is hard at work on his new picture, "Toby Tyler," a circus story, and if Jackie pleases his screen followers half as much as he is pleasing himself working under the big tents on the United Studio lot in Hollywood, another big winner will be chalked up alongside of "Oliver Twist," just recently released by First National.

"Toby Tyler" is an original story by James Otis and was adapted for the screen by Eddie Kline, who is directing it. Toby begins by selling lemonade and peanuts, but at the end of ten days he is the star of the sawdust ring.

In the cast with Jackie will be, among others, Barbara Tenny and Russell Simpson.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Fox Announces Six Specials

Big Super-Special Productions Head List for January and February

SIX recently announced super-special productions head the January and early February release program of Fox Film Corporation. Four star series features, two Sunshine Comedies, two Mutt and Jeff Animated Cartoons and the regular bi-weekly issues of Fox News complete the list.

The specials, which are the second group of giant productions to be prepared by the Fox company for distribution during the current season will be released during the first two months of the new year, while the other pictures will all be released during January.

These specials are "The Village Blacksmith," Lupino Lane in "A Friendly Husband," "The Custard Cup," with Mary Carr, "The Face on the Barroom Floor," "The Net" and "Does It Pay?" with Hope Hampton.

"The Village Blacksmith," directed by Jack Ford, is based on the immortal poem of Henry Wadsworth Longfellow, and has already enjoyed a month's run on Broadway, New York.

Lupino Lane in "A Friendly Husband" appears in his first five-reel comedy and offers the public a new treat in screen comics. Jack Blystone directed.

"The Custard Cup," featuring Mary Carr, is a screen adaptation of widely read novel of that name. It was directed by Herbert Brenon and boasts an excellent cast. A. Marion Burton is credited with the scenario.

"The Face on the Barroom Floor," also directed by Jack Ford, is a melodrama of unusual entertainment value with a cast of actors numbering such names as Henry B. Walthall, Ruth Clifford, Alma Bennett, Walter Emerson and Frederick Sullivan.

"The Net," with J. Gordon Edwards directing, is from the famous stage play by Maravene Thompson. The adaptation has been done by Olga Linek Scholl. In the cast are Barbara Castleton, Albert Roscoe and Raymond Bloomer.

"Does It Pay?" featuring Hope Hampton, is the sixth of the new series of specials, It was directed by Charles Horan and has an all star cast in Robert T. Haines. Mary Thurman, Florence Short and Peggy Shaw.

The William Farnum vehicle for January is "Brass Commandments" and will be released on the 21st. The story is by Charles Alden Seltzer and the scenario by Charles Kenyon. Supporting Farnum is a cast with Wanda Hawley, Tom Santschi, and Claire Adams.

"The Footlight Ranger," starring the robust Charles Jones, is a story by Dorothy Yost. Fritzi Brunette, the winsome feminine lead, plays opposite the Fox star. The feature will be released January 7th.

Dustin Farnum will be seen during the first month of 1923 in "Three Who Paid." Playing with Farnum are Bessie Love, Frank Campeau, William Conklin and Robert Agnew.

William Russell's January picture is "Man's Size," which is scheduled for the 21st.

The Sunshine Comedies are "Rides and Slides," Jan. 7th and "The Wise Cracker," Jan. 21.

Laurette Taylor Highly Praised

New York Critics Laud Actress for Screen Work in "Peg O' My Heart"

PRELIMINARY warning of the first-water success Laurette Taylor is to score as soon as "Peg o' My Heart" is screened before the general public is found in New York newspaper comments this week by critics present at the private showing of the Metro picture at the Hotel Astor December 10.

Helen Pollock, in the Morning Telegraph, holds that no one else on the screen, with the possible exception of Pola Negri, is as excellent as the stage and cinema star of "Peg o' My Heart."

Mr. Kaufman wrote in the Globe:

"This showing—and it was before the severest of judges—brought about an enthusiasm that is rare even at this sort of thing. The story is simple, of course, but that will endear it to the millions."

Parts of Miss Pollock's estimate of Laurette Taylor's ability and the picture's appeal follow:

"No praise is too high for this Peg o' the screen. She is an artist par excellence.

"Although with her debut as Peg her motion picture offers ought certainly to be renewed, for there are few, if any, artists of the cinema who can compare with her, with the possible exception of Pola Negri.

"Laurette Taylor and 'Peg o' My Heart' are a combination which should be mightily potent in any motion picture house lucky enough to secure them. To begin with, it may be asserted the screen lost a great star when Miss Taylor decided to stick to the legitimate stage.

"Miss Taylor leads in intelligence, in pantomimic ability, in human understanding, in caprice and pathos, and one is driven to use again that word so much overworked by the critics in just praise of this actress—magnetism. Certainly no one in the films could have encompassed Peg.

"To the field of motion picture artists many are called, but few are chosen, and to mix the literary metaphor, Miss Taylor seems likely to join the small and select group whose names, like Abou Ben's, lead all the rest."

"Ninety and Nine" Gets Many Bookings

Bookings on "The Ninety and Nine," Vitagraph's special, picturized from the play of Ramsay Morris, are being reported at the general offices in such gratifying numbers that it is predicted that the picture will top any of the recent specials offered to the trade. Exhibitors for whom it has been screened are confident they have a box office attraction, a picture that the public will like from every angle.

From the exhibitor's standpoint "The Ninety and Nine" will offer unlimited opportunities. It has exceptional exploitation features. The story is thoroughly modern in atmosphere and the train racing through miles of burning forest is one of the most thrilling scenes ever attempted in any motion picture production. The hero, played by Warner Baxter, drives a locomotive through crashing timbers and the direction is so vivid that the audience is led right up to the blazing right of way.

Colleen Moore plays the lead and the critics have credited her with giving one of the finest performances of her career. Besides Warner Baxter others in the cast are Lloyd Whitlock, Gertrude Astor, Robert Dudley, Arthur Jasmine and Ernest Butterworth, Jr.

"Strong Heart" Duplicating Early Success

"Strongheart," in his latest picture, "Brawn of the North," is more than duplicating the success of "The Silent Call" in the matter of getting the crowds, according to word from First National's home office.

George Fowler, proprietor of the Lux theatre, Banff, has this to record of the new Lawrence Trimble and Jane Murfin production:

"Broke all summer and winter records with showing of Strongheart in "Brawn of the North." Patrons demanded return showing, which I am booking. Passed record for 'The Kid,' 'Three Musketeers,' 'Snow Blind,' 'Valley of Silent Men,' etc. Opportunity to show such a picture makes theatre owner's life worth living. Believe you have the world beaten."

The records for the past five years at the American theatre, Butte, Mont., were broken during the showing of the Strongheart picture. The American has a seating capacity of 900 and the Sunday showing drew 5,400 persons.

"The Tents of Allah" Shown Privately

Officials of Associated Exhibitors had their first view a few days ago of "The Tents of Allah," the second of the Edward A. MacManus productions for that organization. Monte Blue and Mary Alden, with the rest of the cast, come very nearly forming an all-star aggregation, for the list of leading players includes also Mary Thurman, Frank Currier, Macey Harlam, Charles Lane, Sallie Crute and Martin Faust.

Chicago Critic Praises "Trifling Women"

Chicago, like New York, has found that Rex Ingram's production "Trifling Women" excels even his biggest earlier successes, "The Four Horsemen of the Apocalypse" and "The Prisoner of Zenda," according to Metro.

After the recent presentation of this Metro picture at the Chicago theatre, Observer, the motion picture critic of the Chicago Herald and Examiner, said:

"The name of Rex Ingram is becoming a fetish, standing for the unusual in photoplays and brilliantly handled productions. There appears to be no limit to the genius of this man who gave us 'The Four Horsemen' and 'The Prisoner of Zenda,' and in 'Trifling Women' he has given another splendid photoplay which in many ways surpasses both of the others."

"Trifling Women" was written, adapted and directed by Rex Ingram.

Set Represents Heaven for Baby Peggy

Billy Franey, who has attracted attention for his favorable work in "Quincy Adams Sawyer," has been added to the Baby Peggy Company, now at work on the picture in which she is being directed by Raymaker.

A set represents Heaven. The gates whch open into the Milky Way are guarded by the giant Jack Earle, who plays the part of St. Peter.

Herman C. Raymaker is directing Baby Peggy.

Pictures Stand on Own Merits

"No Strings On Any Item of Product" Announced by Elmer Pearson of Pathe

IN an official statement for the information of all exhibitors, Elmer Pearson, general manager of Pathe Exchange, Inc., clearly defines the Pathe policy governing bookings of all its product. The main point emphasized in Mr. Pearson's statement is that there are no strings on any item of Pathe product binding it to any other item in booking arrangements.

"Each and every picture on our lists, irrespective of type and including all of the items of each weekly release program," the statement says, "stands on its own feet. Each of them is issued on its individual merits, is required to establish its individual reputation and box office value, and may be booked on that basis without restriction or proviso respecting any other item. We say to the exhibitor: 'As you like it'—book one or more or all, according to your conviction regarding their value to you in each instance.

"We can assure the exhibitor that the rental price demanded for a costly product that has fully established its box office value is placed to the credit of that particular picture exclusively; no standard item of comparatively new and untried production receives any advantage or support from it. Under no circumstances, nor in any way affecting the exhibitor, is the one linked up with the other.

"Another point upon which we are anxious that no doubt should exist is this: The fact that an exhibitor is a regular user of Pathe News or Pathe Review gives him no price advantage in booking other product over the exhibitor who has not yet become a regular Pathe News or Pathe Review subscriber. This rule holds good all through the Pathe lists."

Mae Marsh Scores in Philly

Stanley Company Books "Till We Meet Again" in Second Down Town House

The Associated Exhibitors feature, "Till We Meet Again," with Mae Marsh, played the Karlton Theatre, Philadelphia, last week, and is said to have scored such a hit that before the run was fairly started the Stanley Amusement Company booked it for another week's showing in the Capitol, another of its downtown houses. This second engagement will be played at an early date.

The Karlton is known as the "elite" picture theatre of Philadelphia, while the Capitol, in the heart of the shopping district, attracts the crowds from the leading hotels. To select a feature to run in one of these houses so soon after its showing in the other as almost to form a consecutive two weeks' run is so unusual as to be almost unprecedented.

"Immensely entertaining" was the Public Ledger's description of "Till We Meet Again" after the opening of the run at the Karlton. This paper, as all the others, acclaimed with enthusiasm Mae Marsh's return in a feature well worthy of her talents.

"It is agreeable to welcome an old, yet still young, friend," said the Public Ledger.

"It has been a long while since Mae Marsh was seen on a local screen. Her present vehicle, a vigorous and exciting melodrama, full to the brim with action, was written and directed by William Christy Cabanne. So speedy is the tempo, so varied the incidents and locales and so capable are Miss Marsh and her supporting company that one finds the picture immensely entertaining. Special attention should be paid to the excellent portrayal given by Walter Miller as head of the crooks' band."

Another markedly successful week's run of "Till We Meet Again" was that in E. J. Davis's American Theatre, Salt Lake City, where crowds are said to have packed the house daily.

Broadway to Be Shown "Secrets of Paris"

Closely following the announcement by C. C. Burr that Johnny Hines in "Sure Fire Flint," would be presented at the Cameo theatre, beginning December 31, comes word that the same producer is completing arrangements whereby "Secrets of Paris," another of his feature productions, will be shown on Broadway within a short time.

"Secrets of Paris," a screen version of Eugene Sue's widely read novel, "The Mysteries of Paris," was produced by Whitman Bennett and directed by Kenneth Webb.

Numbered among the players are Lew Cody, Gladys Hulette, Montague Love, Dolores Cassinelli, J. Barney Sherry, Walter James, William Collier, Jr., Rose Coghlan, Effie Shannon, Harry Sothern, Bradley Barker and Jane Thomas.

Lichtman Closes Big Foreign Deal

Al Lichtman announced this week the consummation of a deal which will take care of the distribution of his entire output for the first year in Australia and New Zealand. Under the terms of a contract made with Millard Johnson, American representative of Australasian Films, Ltd., his company will handle all Lichtman releases in 1923, including all those now announced: "Shadows," "Thorns and Orange Blossoms," "The Hero," "Are You a Failure?," "Poor Men's Wives," "The Girl Who Came Back," "April Showers," "Mothers-in-Law," "The Broken Wing" and "The Parasite."

Belated Prints Rushed by Aeroplane

Educational has established what is perhaps a record for delivery of a short length subject. The Sunday program for the Met Theatre, Lawton, Oklahoma, went astray on shipment from Educational's Dallas branch. The nearest prints were in the Oklahoma City exchange, and the manager of that branch was appealed to by long-distance phone. The distance was too far to cover by train or auto, as it was then 5:30 and the show was scheduled to start at 8 p. m. A commercial aviator was called into service. The film was delivered to him at 6:30 p. m., and he covered the sixty-odd miles overland in less than an hour. The Met Theatre was able to open its show on schedule.

Romance in Business

American Film Company has proved its ability to put romance into Industrial Photography.

Talented Scenario writers are at your disposal. These men instill the spark of life into any and all commercial pictures.

It will be a pleasure to fully explain the superiority of American-made productions.

NEGATIVES STORED FREE
Write for full particulars

Developing Toning
Printing Editing
Tinting Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Company
Incorporated
Laboratories
6229 Broadway
Chicago, Illinois
and London, England

Samuel S. Hutchinson, President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

EXHIBITORS EVERYWHERE ARE DELIGHTED WITH "ONLY A SHOP GIRL"

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

East and West with Fox

Production of "The Eleventh Hour" began this week under the direction of Bernard Durning. The complete cast includes Shirley Mason, Buck Jones, June Elvidge, Richard Tucker, Allen Hale, Edward Martindale, Harvey Clark and Fred Kelsey.

The next story for Tom Mix will be "A Modern Monte Cristo," an original by Bernard McConville. Joseph Franz is directing and the cast also includes Claire Adams, Donald McDonald, Edward Piel, George Siegman, Hector Sarno, Minna Ferry Redmond, Thomas Guise, Ethel Wales and Billie Bennett.

"Red Darkness," by George F. Wortz, continuity by Joseph Franklin Poland, is the next for John Gilbert, with Jerome Storm directing.

A Los Angeles newspaper reports that Al St. John is to be featured in five reel comedies. This could not be verified at the studio.

Around Metro Studios

Hunt Stromberg has begun production of "The Two Twins," starring Bull Montana and directed by Albert Austin. Chuck Reisner is the second twin.

Clara Kimball Young's next subject will be "Cordelia the Magnificent," by Leroy Scott.

Viola Dana is now working in "Her Fatal Millions." She completes her program series with this subject and hereafter will appear in all-star specials.

Rex Ingram, with Alice Terry and Ramon Navarro, will arrive the 15th of January to produce "Scaramouche."

Huntley Gordon, a newcomer in the motion picture ranks, has been signed for a leading part in "Your Friend and Mine," which S-L (Sawyer-Lubin) Pictures is producing for Metro.

As the forerunner of increased productional activity for the coming year, Hunt Stromberg, producing the Bull Montana comedies for Metro release, announces the acquisition of Phil Gersdorf, exploitation expert, as head of a newly organized News and Service Department. Gersdorf arrived in Los Angeles from the East this week, making several stopovers in the key cities en route to the coast to acquire first-hand exhibitor information prior to assuming active work with Stromberg.

The girl with the transcontinental and terpsichorean education — Kathryn McGuire—has been engaged to enact a part in support of Clara Kimball Young in "The Woman of Bronze." This is a Harry Garson production to be released by Metro.

With Paramount Units

William de Mille has begun "Grumpy," with a cast including Theodore Roberts, Conrad Nagel, May McAvoy, Bernice Frank, Charles Ogle, Robert Belder, Fred Huntley and Bertram Johns.

Alfred E. Green has begun work at the Paramount Long Island studio on "The Ne'er-Do-Well," Rex Beach's famous novel, which will serve as a starring picture for Thomas Meighan. Supporting Mr. Meighan will be Lila Lee in the leading feminine role; Gertrude Astor, John Miltern, Jules Cowles, Sid Smith, Cyril Ring, Laurance Wheat and George O'Brien. All of the exterior scenes for the picture will be made in Panama, December 28 being the date of the company's sailing for the Canal Zone.

Allan Dwan and his Paramount company have returned to New York from Miami, Fla., where they have been for three weeks filming exterior scenes for "The Glimpses of the Moon," adapted for the screen by E. Lloyd Sheldon from Edith Wharton's novel of the same name. Among the principal players who have returned to the company's Eastern studio are Bebe Daniels, Nita Naldi, David Powell, Rubye de Remer, Maurice Costello and Charles Gerrard.

With a few final racing scenes fraught with thrills and near accidents, Director Paul Powell has brought to a close the current Agnes Ayres starring picture for Paramount, "Racing Hearts." The cast includes Richard Dix. Theodore Roberts, Robert Cain, Warren Rogers and others.

At Universal City

About 35 scratch prints of as many subjects were destroyed by fire last Saturday evening. The negatives were uninjured. The building was damaged to the extent of about $1,000; the value of the prints was about $100,000; and the labor performed in editing them amounted to $200,000, according to the publicity department's estimate.

Jack Conway will direct "Trimmed in Scarlet," by William Hurlburt.

Herbert Blache is beginning "Nobody's Bride," which stars Herbert Rawlinson, with Alice Lake and Edna Murphy as leads.

Wallace Worsley this week made the first scenes for "The Hunchback of Notre Dame" in the Court of Miracles setting. This underworld meeting place opening scene required 500 extras. Notre Dame cathedral is nearing completion and the Parisian street scene sets are being built.

Jean Perkins fell from a speeding train near Riverside last Saturday when he failed to grasp a rope ladder dropped from an airplane for a scene for "Around the World in 18 Days" serial. Perkins alighted in a swamp and his hip bone and two ribs are broken.

Raymond Hatton has been engaged at Universal City to portray the important role of Gringoire, the poet, in the Universal-super-Jewel film play of "The Hunchback of Notre Dame."

On the Goldwyn Lot

Jack Mower, King Baggott, James Kirkwood and Frederick Kovert have been nominated by fans in a voting contest to name who shall play Ben Hur.

The title of the R. A. Walsh production, "Passions of the Sea," has been changed to "Lost and Found."

Following her excellent work in "The Christian" and "The Stranger's Banquet," Goldwyn gave Aileen Pringle an excellent role in the next Rupert Hughes picture, "Souls For Sale," and then signed her up on a long-term contract.

Hugo Ballin has completed his screen version of Thackeray's "Vanity Fair," starring Mabel Ballin, for Goldwyn release. The last "shot" was made on Monday and by Thursday the picture had been entirely assembled, as the first cutting was carried on with the production. Mr. and Mrs. Ballin are spending Christmas at Santa Barbara.

Rupert Hughes is shooting the train scenes of "Souls For Sale," made for his Hollywood novel of that title, at Palm Springs.

Eric von Stroheim is still in San Francisco writing the continuity for his first Goldwyn production, a screening of Frank Norris' novel, "McTeague."

Marshall Neilan is completing preparations for two productions to be made in association with Goldwyn, "Red Lights" and "Tess of the D'Urbervilles."

R-C Production Notes

Mal St. Clair is now directing the fifth Fighting Blood story, titled "Some Punches and Judy."

"Westbound 99" is the title chosen for the third Emory Johnson special which will feature Ralph Lewis as a locomotive engineer. The supporting cast will include John Harron, Ella Hall, Claire McDowell, Eddie Gribbon, William Scott, Richard Morris, and Little Georgie Stone.

Emil Offeman, general manager of the R-C Studios in Los Angeles, has made several additions to the cast of "The Greater Glory," which will be Ethel Clayton's third starring picture for the Film Booking Offices of America. The recent additions include Carrie Ward Clark, Clarissa Selwyn, Fred Esmelton and Albert Lee. Malcolm McGregor will play the leading masculine role opposite Miss Clayton. The balance of the cast includes Albert Hart, Richard Headrick, Anderson Smith, Wilfred Lucus and Victory Bateman. James W. Horne has been especially engaged to direct.

Here and There

Edwin Carewe has arrived on the Coast to produce "The Girl of the Golden West" for First National.

Director W. S. Van Dyke and Carmel Myers have gone to Chicago to take part in the making of a film there.

W. E. Shallenberger, president of Arrow, is on the Coast negotiating with Ben Wilson, Eddie Lyons, and others for next year's production.

Mack Sennett will begin the first Phyllis Haver subject, "The Extra Girl," about the tenth. It is an original by Bernard McConville, with Dick Jones directing.

Maurice Tourneur has added Anna Q. Nilsson, Milton Sills, Frank Campeau, Walter Long, Burt Woodruff, Aggie Herring and Herschel Mayall to the cast of "The Isle of Dead Ships.'"

The complete cast for Selznick's "The Common Law," under the direction of Archainbaud, includes Corinne Griffith, Conway Tearle, Elliott Dexter, Doris May, Harry Myers, Hobart Bosworth, Phyllis Haver, Wally Van, Bryant Washburn and Miss Dupont.

Bennie Ziedman has "The Spider and the Rose" complete except for editing.

J. G. Backman, treasurer of the Preferred and Lichtman Corporations, is on the Coast making up a production program with Schulberg. The plans provide for 18 specials to be made in the next two years at a cost of $7,500,000. Gasnier, Ferman and Schertzinger are the directors who will make the series.

An original story is being written for the next Katherine MacDonald subject, which will be her last under present contracts.

Schulberg has purchased an original story titled "Frivolity," or "When a Woman's Forty," by Royal A. Baker, film censor of Detroit, and it is being put into continuity for early production.

Another important addition to the cast of the Distinctive Pictures Corporation all-star production of "Backbone" is announced this week in the name of Frank Evans, who will have the role of Doc Roper.

Two new comedians have been added to the company of funmakers in the Hallroom Boys Comedies, comes word from Producer Harry Cohn from the West Coast production center. They are Bud Jamieson and Bill Franey.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

The Motion Picture Theatre of the Future and Its Equipment

Interesting Predictions by S. L. Rothafel of Capitol Theatre, N. Y.

By S. L. Rothafel, Capitol Theatre, N. Y. City*

I AM not going to read from a paper, because I like to do things extemporaneously. Before going into the general talk, I think it would be in order to tell you that about ten years ago, after I really became interested in the work which has culminated in the largest theatre in the world, I had a distinct vision, and I believe it has been a matter of accord that the speaker prophesied the Capitol theatre ten years before its inception. I merely make this statement to you, to give you some idea that it was not altogether a dream. It became a reality.

Remarkable Prophecy

I am here this morning to make another prophecy, a prophecy more remarkable even than the one ten years ago. I have seen the motion picture theatre grow from my start in a little room back of the bar room in a small mining town of 7,000, where I had to borrow twenty-five undertakers chairs. I believe that several people in the room saw the start, and I have seen it grow slowly but surely to the magnificent palace in New York and many other splendid theatres throughout the country. To tell you again the old bromide that the motion picture is in its infancy would be superfluous. I tell you gentlemen, the motion picture is going to grow, and with it the theatre will grow to a point beyond the realization of any one here. I prophesy that the motion picture theatre will parallel, in both its artistic endeavor and in its magnitude, the entertainment value and educational value of grand opera or any other artistic entertainment the world has ever known. I prophesy that the Government, as well as different states and municipalities, will endow a big motion picture theatre. I prophesy that the motion picture theatre will be a great force for education, both in the elementary education of the school child as well as the recreation and education of the grown-up. I prophesy that the motion picture theatre is going to make this nation the most cultured nation in the world. I prophesy that the motion picture theatre is going to create and develop a musical taste that will be marvelous. It is going to create for us American folk-songs; it is going to create many new and wonderful composers; it is going to develop a new form of entertainment.

* Paper before the Society of Motion Picture Engineers.

THE writer of the article herewith presented, Mr. Rothafel, is of the opinion that the motion picture theatre of the future will be comparable to the greatest opera houses of the world. The future of the motion picture holds out great promise of rivalling or running in parallel form to grand opera. Towards this end an equipment far in excess of that which is now used will be necessary. Great improvements in projection and lighting are to be expected. New developments in apparatus will provide flexibility and ease in controlling the lighting effects. It is probable that some type of "color organ" will be used. The contour of the theatre will also undergo a change to accommodate new developments in the accoustical equipment.

All these developments naturally will need new and different equipment. We will begin with the theatre. The motion picture theatre of today, as it is built, is entirely inadequate. It is merely a development of the old fashioned theatre with its boxes, its balconies, its lower floor and its stage. The new motion picture theatre will be built along highly scientific lines. In my opinion, it will be built more like the shape of an egg, with a huge stage, without any overhanging balconies, as much as possible without an amphitheatre effect, and on one floor. I believe that the theatre will be of tremendous size, with probably 5,000 or more seats. It will not necessarily be located in the advantageous positions that have heretofore been the rule, but will be located in spots where the real estate value will not be quite so high, and where greater development in space and more attention to its construction can be carried out.

Importance of Lighting

One of the greatest and most important adjuncts to the motion picture theatre, which is related to the motion picture presentation, is the lighting. Toward this end we are perhaps to make our greatest strides in the next five years. I prophesy to you that the motion picture theatre of tomorrow will be lighted and controlled in an entirely different manner from the motion picture theatre of today. I prophesy that the lighting of the future motion picture theatre will be almost entirely by the projected rays upon a highly sensitized surface in different parts of the theatre. Color will play a most important part, and will be under the control of one operator, who will have a central station somewhere in the auditorium, preferably in the orchestra. This operator will be a highly developed and trained individual, who will know dramatic psychology and music; and that man will play upon a keyboard very similar to a piano, in which will be a development of the four primary colors, red, blue, yellow and green. These colors will be so divided on this keyboard that every note struck in the presentation by the orchestra, or any other desired effect, will be created by a single note along the octave of the piano—color piano we will call it—and the octaves represented by different shades of each respective color, or such mixtures of color as may be necessary to obtain the desired effect. For instance, the very last note on the piano may be very dark, deep blue, almost black, and running up to lighter shades of blue, until a light steel blue is reached. There have been very remarkable developments along this line.

Audience Psychology

It will readily be seen what an important part this will have in the development of the motion picture theatre. I might digress for just a moment. Audience psychology of today is a remarkable study and we have had a great opportunity to study it from every angle. I say this to you; that grand opera will never be popular, that is, universally popular among the masses of this country; because they are living too rapidly; they think too rapidly; they are restless and nervous. They want everything quickly, and they want it in good taste. They have got to get a thrill out of everything, and the color, plus the new theatre, the new ideas in presentation, a huge magnificent orchestra, augmented by wonderful organs and other equipment, and wonderful projection, will help to satisfy this desire.

Color, therefore, will play a most wonderful part. We have even now in New York taken the ordinary switchboard, such as you know it, and with it we try to play with color as far as our capacity will permit. We are handicapped now simply by a primary system and the ordinary switches to make them, but by careful development and careful training we have been able to get some very remarkable effects. We have used that in conjunction with projection. We have attempted projection on scrim, with a tableau background, during Armistis week, in connection with one of

(*Continued on page* 96)

Theatre of the Future and Its Equipment

(*Continued from page* 95)

Mr. Kelley's pictures, "Where Poppies Bloom" and were successful. It was a new thought, a new idea, and was received with a great deal of favor. We were further encouraged to try a new thing in scrim work in another presentation with the aid of projection, which puzzled many people, and which was all done by means of color.

We can create mood by color and we can raise the dramatic climax by color, as we so often do in the theatre and at home. For instance, we try to depict in color the dramatic effect of the overture to Tannhauser. We paint pictures. In other words, we paint our scenery with color, and then as the strains of that overture rise and come to a climax, the lights gradually rise with it, until the last chords are struck, and the brilliancy of the entire ensemble is heightened to such an extent that we have seen audiences fairly rise out of their seats at the combination of light, music and the picture.

Advancement in Projection

Now we come to the projection. There has not been as much advance in projection in the past five years as I should like to see, although there has been some advancement, and we believe that we have done our share towards bringing it to the industry. We are now using what is known as the high intensity lamp. We were compelled to use it because of the tremendous physical disadvantage of the long throw and the obscured atmosphere. We tried everything until we secured the high intensity lamp. We found that we could not use the arc exactly as it was, but after much experiment and trial, we secured a satisfactory form of filter. We then came upon a new shutter that was developed by Mr. Runcie, which did away with the opaque plate entirely, and once more we use color. But at no time during the travel of the picture before the aperture does the light ever leave the screen. The result is very satisfactory, and is a decided step forward.

I had the great pleasure of watching a machine a few weeks ago that had a new idea in film movement. I believe it is a decided step forward, but I think that the projected picture of tomorrow will be entirely different from that of today. I think it will be so controlled by automatic devices that it will require highly trained men. I believe the manipulation of these machines will be entirely automatic, and will be so developed that it will be synchronized by either sound waves, or original photography, so that it will develop and change its own speed according to the respective action. I think it will be so highly sensitized that the slightest action will be developed and projected automatically.

Highest Form of Entertainment

Now, when this is done, we will begin to get the motion picture of the morrow where we will present motion pictures in a way that will be comparable to any form of entertainment or art before the world. The motion picture is not an art, and I doubt very much, gentlemen, if it ever can be, but the motion picture development, wedded to light, color and music, will be a new art, and I hope that I may live to see its culmination. We are working very hard, gradually, slowly. We have seen many wonderful things; we are dreaming of very wonderful things. We have every reason to tell you what we have told you this morning, and believe that everything we have said will be practically demonstrated within the course of the next ten years. We believe that the motion picture theatres are going to charge not one dollar which we are now getting, but will charge as high as five dollars to witness a motion picture presentation. You will see the prejudices against the motion picture entirely eliminated. Censorship will be eliminated. The real backbone of the motion picture is going to be that step forward that I have spoken to you about. There will be many auxiliary branches, the development of the commercial branch, the development of the educational branch, the development, as I saw in an article yesterday morning, of the motion picture by radio. That is not at all impossible, and I firmly believe it is coming. Then there will be the development of the motion picture in medical science, the development of the motion picture in the science of teaching almost any study. I want to tell you that whatever we have done in the past to bring the picture to its present state has only been a stepping stone and the foundation to something finer and bigger in the future.

I thank you.

Discussion of the Paper

The following is a part of the discussion that took place concerning Mr. Rothafel's paper:

MR. CAMPE: I should like to ask Mr. Rothafel if he has done any experimental work using various gradations of the same color, that is, by changing the intensity in such a way as to utilize all the different tones of that color.

MR. ROTHAFEL: I will answer that by saying that we have. May I illustrate to you just what we have done? For instance, we have here a series of four strips of different kinds of blue because there happened to be that many octaves on the piano. We simply called the first octave a certain kind of blue. We had different densities up to that one octave. Each note represented a little lighter gradation, you might call it, running up the scale, so that when we struck a certain note in that octave there was always the same color. Then we had, as I spoke about, the three primary colors, and these were mixed automatically. If I wanted purple, I simply threw the red and the blue together and struck whatever note I wanted and got the exact density of purple that I wanted, except that it would be by the mixture of the two colors. We tried that in connection with the Swanee River, and it almost made one feel the Swanee River.

Utilization of the Senses

Now, there is another thing I forgot to speak about, the utilization of the senses. We are using two now, the eye and the ear. We have gone even further. We are using the sense of scent. We are trying to get to a point where we can create almost a perfect elusion, without destroying the greatest charm of the motion picture, by letting your imagination work. But we grasp you in such a spell—we try to at least—that you forget everything else, judging from the different comments that come to us voluntarily, and they invariably say this: "We have been rested," which is, after all, the real function of entertainment. Now, if we were wrong and if we did not function properly, we never would rest.

That is a great study, and it applies—you may think I am digressing—but I mean it

(*Continued on page* 106)

The Alima Theatre, Live Oak, Fla., illustrates a good ty pe of small house. The front presents an attractive design

POWER'S PROJECTORS

USED EXCLUSIVELY

a new form of entertainment

On Wednesday Evening, Dec. 27, there will be presented at the **SELWYN THEATRE, Broadway and 42nd St., New York,** an absolutely new form of entertainment.

This will be the **world premiere of binocularly stereoscopic cinematography,** presenting for the first time in history a medium by which Nature may be seen in natural, solid form, instead of "flat" pictures on a screen.

Every seat in the Selwyn Theatre is being equipped with an electrical instrument—**THE TELEVIEW**—through which you will see living people re-created on a phantom stage, out over the heads of the audience.

Nothing like it ever has been seen before, and cannot be seen except at the Selwyn Theatre, New York City.

The initial **TELEVIEW** offering will be a fanciful comedy, "M. A. R. S.," with Grant Mitchell and Margaret Irving, and a program of innovations made possible only by means of this marvelous invention.

Advertisement of the Teleview in the New York newspapers.

TO MEET THE EXACTING REQUIREMENTS OF THE

TELEVIEW

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Alimar, Live Oak, Fla., Opens

The Alimar theatre, Live Oak, Fla., is an excellent type of a modern house in a small town as shown by views on page 96. Though the town has a population of only 3,000 yet much support is drawn from nearby towns and country by giving big productions. Manager Lon Burton reports a fine business since opening. The Alimar has a capacity of 1,000, is of brick and concrete construction, has an ample stage and dressing rooms, handsome lobby. A unique feature is the drop curtain which is a splendid painting of the famous Swanee River, as it looks a mile from Live Oak, of which everyone there is very proud. Rich hangings set off the scene nicely. —*Hutson.*

"Roseland" Opens in Omaha, Nebr.

"The Roseland," a new $250,000 motion picture theatre was christened recently. This cinema temple is located in the South Side of Nebraska's metropolis and no doubt will enjoy a large patronage. Samuel and Louis Epstein are the lessees. They already operate the Besse and the Magic, also in the South Side district.

The new theatre has 1,200 seats, 900 being on the first floor. The equipment includes a fine organ. The management intends to show pictures only, at least for a while.

Pacific Coast House Most Complete of Those in Small Towns

ONE of the most up-to-date and complete houses in any small town of the Pacific coast was opened recently with the dedication of the $175,000 Whiteside theatre, at Corvallis, Oregon, by George and Samuel Whiteside, owners and managers.

The house seats about eight hundred persons, including main floor and balcony. Loges are in the rear of the main floor and the first four rows of the balcony. The color scheme of the house is gray and old rose.

The outside is finished in plain brick, with a large marquis and spotlights on the front. The ticket booth is equipped with a three-unit automatic ticket machine.

The foyer is decorated and carpeted in old rose and black. Openings from the foyer to the auditorium are glass enclosed with drapes on both sides. At one end of the foyer is a check room and at the other end a drinking fountain. Stairs at both sides lead to the mezzanine floor.

On the mezzanine floor are the writing room, general men's and women's rest rooms and the ladies' room. The general rest room is fitted with rose-colored cretonne drapes, with an overdrape of rose velour. Blue and gold reed furniture is used.

The ladies' room is furnished in blue and gold, with old ivory fixtures.

The stage is equipped with full stage settings. The main drape curtain is made of rose-tinted taupe. This will absorb any color thrown upon it from the foot and side lights, and will carry out any color scheme that the electricians wish to portray. The auditorium and loges are fitted with specially constructed Heywood-Wakefield opera chairs. At each side of the stage is an electric flower garden, equipped with four circuits of electricity controlled by dimmers from the projection room. All house lights and the curtains are controlled from a central board in the room.

Equipment in the projection booth at the rear of the balcony includes two type "S" Simplex projectors with Broukert Dissolving Stereopticon and Spotlight, and also a specially constructed film cabinet and re-wind table with a Transverter and Cutler Hammer Dimmers.

The total cost of the building and furnishing of the theatre was practically $175,000, including a Wurlitzer organ. The architect was H. Ryan of Seattle. The house was equipped, lighted, furnished and decorated by B. F. Shearer Theatre Equipment Company of Seattle.

Community Theatre for Caldwell, N. J.

In order to properly insure the character of and retain local control of amusement and entertainment for the commnnity, it has been proposed that an organization be effected for the purpose of erecting and operating a theatre and amusement centre for Caldwell, N. J., which will be of considerable value in the future. A meeting for the discussion of this project was arranged where a definite plan of action was to be fully discussed in order that the best solution possible may be arrived at.

Metropolitan Theatre Co. Opens New Metropolitan in Baltimore

THE Metropolitan theatre, Baltimore's newest neighborhood house, opened last Saturday under the supervision of the Metropolitan Theatre Company, officers of which are Frederick W. Schanze, president; August Malthan, vice-president; John Ament, secretary, and J. Alan Fledderman, treasurer. Dr. Schanze is managing director, and the bookings will be looked after by Bernard Depkin, Jr., who also is director of the Boulevard theatre.

The Metropolitan was designed by Otto Simonson & Company, architects, and was built by the Consolidated Engineering Company. It is in Colonial style, and the structure cost a total of $325,000. Two entrances have been provided, with a marquee for each, and the remainder of the first floor has been taken up with store-fronts. Bowling alleys are in the basement, and on the upper floors are billiard rooms and meeting rooms for lodge purposes.

Terra cotta, granite and red brick have been used for the façade. Lobbies and foyers are finished with a wainscoting of green Italian marble and have floors of terazza. Indirect lighting is used throughout. Mulberry, ivory, gray and gold are used in the interior decorations, and the chairs are of ebony tone, with mulberry colored upholstery. A mezzanine promenade has been furnished with wicker furniture, and the decorations and draperies match the floor covering, which is of heavy taupe velvet.

The theatre has a seating capacity of 1,450, a balcony providing seats for 550 of this number.

Present plans call for the showing of first-run pictures at the Metropolitan, runs to continue for one week. Walter Lee will direct the orchestra, and Mrs. Josephine Abbott Schanze and George Finster have been engaged as organ soloists.

Employees of the Standard Film Laboratories, Hollywood, Cal. John W. Nickolans, vice-pres. and superintendent is seated in the center of the second row from the bottom. Mr. Nickolans is wearing a large black bow tie but no coat

Do your patrons get their money's worth?

ARE you sending your patrons home with the feeling that their evening has been well and profitably spent? Are they happy and smiling—or do you send them away with eye-strain?

Selecting the program is only part of the job of displaying pictures. Putting it on the screen is the other equally important part and depends on the light and light control.

Poor projection of an interesting picture annoys an audience—good projection of a less interesting picture will hold them. How much more important than elaborate decorations is proper light for projection? A well displayed picture will make them forget the surroundings, but no decorations will compensate for eye-strain caused by poor lighting.

The most intense light that can be selected is that of the direct current arc. And the most improved type of apparatus to convert the usual alternating current into direct is the Wagner White-Light Converter. It gives a brilliant white light which is also steady, easily controlled and perfectly dissolving at change over.

Installing a Wagner White-Light Converter is assuring clear cut pictures, freedom from flicker and from its consequent eye strain.

How the Wagner White-Light Converter performs this is described interestingly in a book entitled *"Light For Motion Picture Projection"* which you can get simply by filling in the coupon and forwarding it to us. Light is the important accessory in your business even though it is a minor item in the total expense of the theatre. The many advantages and conveniences connected with the Converter are explained in plain language with just enough of the technical to answer any questions that arise. Shall we send you a copy?

Wagner White-Light Converter, Type S. C. includes converter, transformer element and starting switch. Ballast resistance, polarity switch and ammeter are included as part of the equipment and furnished in separate units.

Wagner Electric Corporation
(Formerly known as Wagner Electric Mfg. Co.)
Saint Louis

Atlanta, Ga.	Dallas	Minneapolis	Salt Lake City
Baltimore	Denver	Montreal	San Francisco
Boston	Detroit	New York	Seattle
Buffalo	Indianapolis	Omaha	Saint Louis
Chicago	Kansas City, Mo.	Philadelphia	Springfield, Mass.
Cincinnati	Los Angeles	Pittsburgh	Toledo
Cleveland	Milwaukee	Portland, Oregon	Toronto

For local addresses consult telephone directories

WAGNER WHITE-LIGHT CONVERTER

4120-3-29

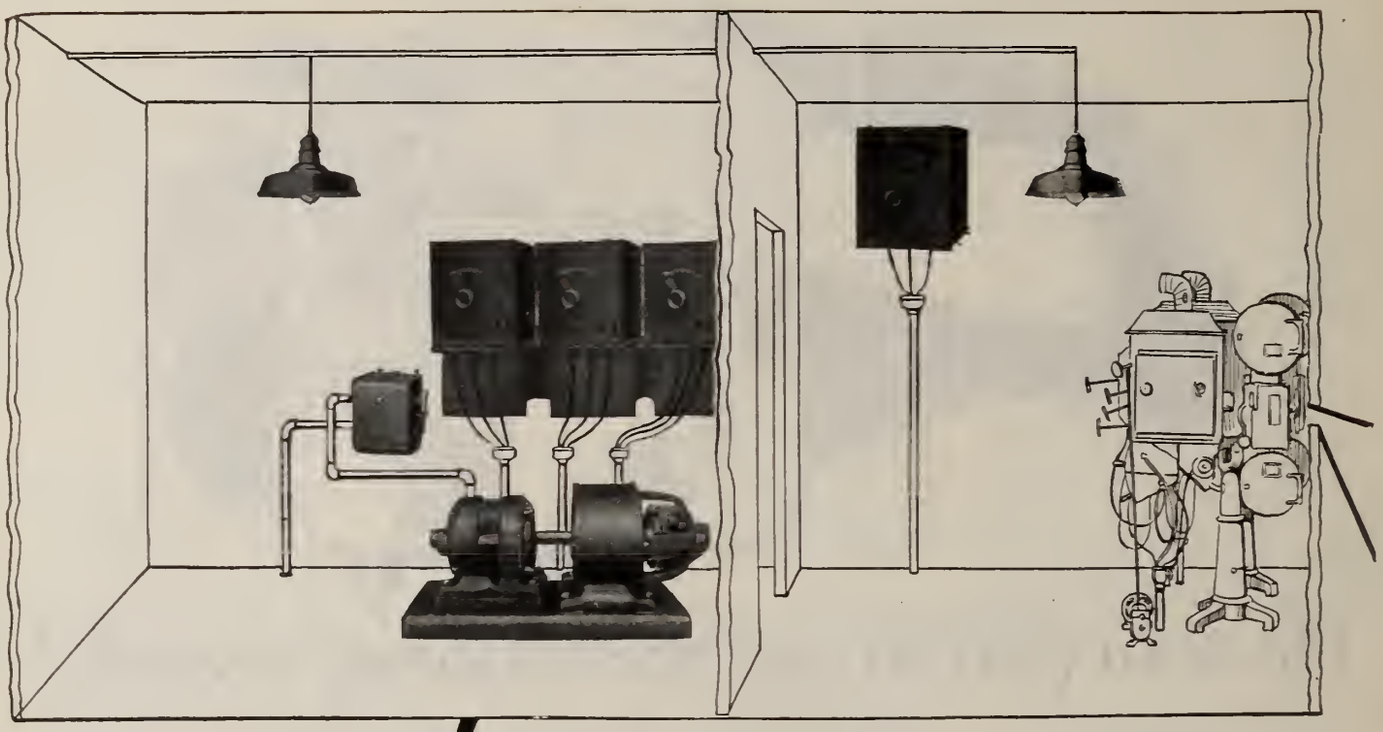
Wagner Electric Corporation, Saint Louis, Mo.

Please send me, without obligation on my part, a copy of your book, "Light For Motion Picture Projection."

Name.....

Firm or Theatre.....

Street..... *Town*..... *State*.....

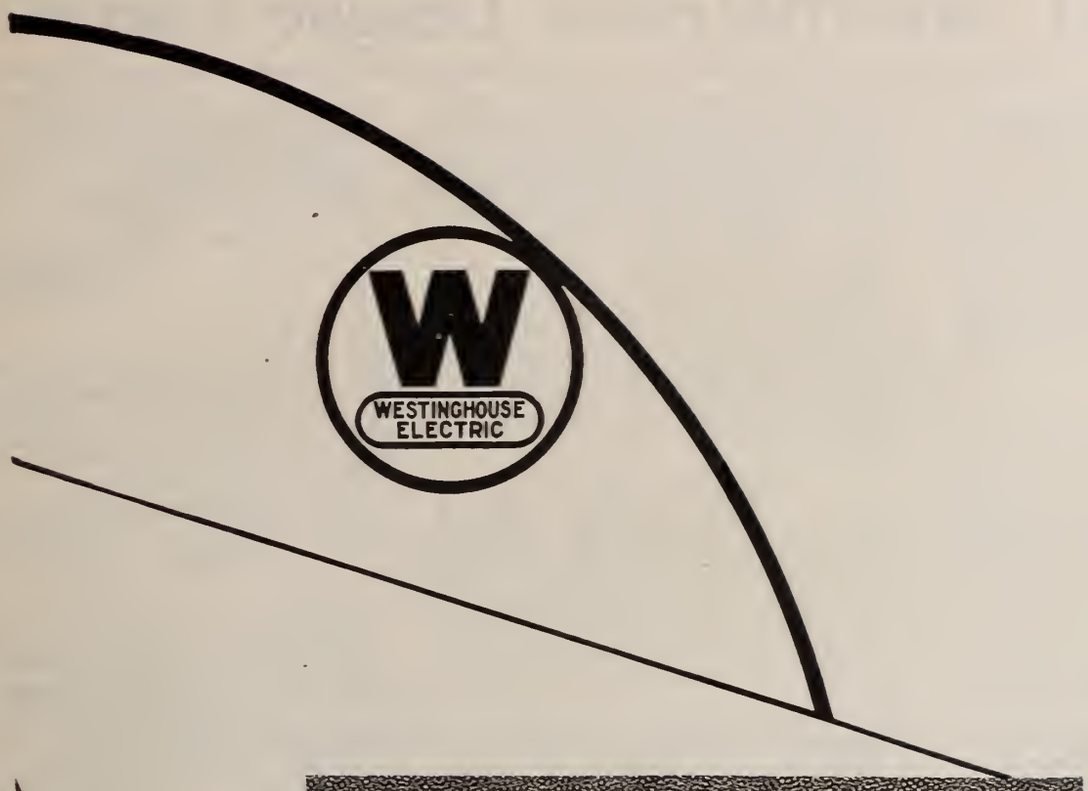


Westinghouse Distributors

New York City—Howells Cine Equipment Co., 740 -7th Ave.
Philadelphia, Pa. — Williams, Brown & Earle Co., 918 Chestnut St.
Buffalo, N. Y.—Becker Theatre Supply Co., 184 Franklin St.
Pittsburgh, Pa.—The S. & S. Film & Supply Co., Forbes St.
Denver, Col.—The Denver Theatre Supply Co.
Omaha, Neb.—Cole Theatre Supply Co.
Kansas C ty, Mo. — Cole Theatre Supply Co.
Dallas, Texas—Lucas Theatre Supply Co.
Los Angeles, Cal.—Pacific Amusement Supply Co.
Portland, Ore.—Service Film & Supply Co., 78 W. Park St.
Seattle, Wash.—The Theatre Equipment Co.
Atlanta, Ga.—Lucas Theatre Supply Co.
Auburn, N. Y.—Auburn Film Co.
Minneapolis, Minn. — The Rialto Co.
Cleveland, Ohio—Art Film Studios
San Francisco, Cal.—Theatre Equipment Supply Co.
Boston, Mass.—Eastern Theatre Equipment Co., 43 Winchester St.

These distributors are dealers in equipment for the motion picture theatre.

Westinghouse



Featuring—

SOME ADVANTAGES OF WESTINGHOUSE MOTION PICTURE MOTOR-GENERATOR EQUIPMENT—

1. Projection of motion pictures, projection of slides, and use of spot or flood light simultaneously.

2. Reliable source of the proper direct-current supply for up-to-date theatres.

3. Liberal design, which means plenty of additional capacity for a short time.

4. Change-over accomplished with a steady illumination of the picture on the screen.

5. Specialists in motion picture projection ready to serve you.

Westinghouse Electric & Manufacturing Company

East Pittsburgh Pennsylvania

Westinghouse

National Anti-Misframe League Forum

Grauman's Projection Dept.

Mechanics and art join hands to make a perfect screen display of motion pictures and that is why Sid Grauman pays so much detailed attention to the projection rooms in his theatres. Grauman long ago realized that good pictures, if poorly projected, will not be a popular success and this understanding of the screen art is responsible for the minute care with which the projection rooms of Grauman's theatres are equipped.

The very best of projection equipment has been provided for the new Grauman-Egyptian theatre at Hollywood which opened October 18 with Douglas Fairbanks in "Robin Hood." Mr. Grauman spared no expense in fitting up the mechanical booth with the very latest designs of moving picture machinery. More than $5,000 has been spent on the equipment alone, while the effect of environment on the projectionist has been given rein to in the decorative features. Carrying out the Egyptian motif of the theatre, the projection room has been finished in a three tone color scheme. The border of the side walls is studded withh hieroglyphics similar to the ones that once made picture paintings on the border of the Sahara, while the ceiling is toned to the night blue of the sky. With indirect lighting, the booth presents not only an attractive interior, but one also calculated to inspire the projectionist to artistic work.

Mechanical Equipment

The mechanical equipment is of the latest designs now used. It includes two Powers' Six B projectors with Powers' high intensity arc lights, and one Powers' triple dissolver, with which some of the latest coloring effects will be presented in Grauman's Egyptian; three spot lamps casting vari-colored hues, a Westinghouse generator with a capacity of 125 amperes.

This equipment is operated by the projectionist by means of automatic electrical controls arranged in three stations, from any one of which the projectionist will have complete control of the entire equipment.

The comfort of the projection room has been further enhanced by placing the rheostats in a specially made cabinet. Like the main booth, this is ventilated by a fresh air system that insures a constant circulation. Because the rheostats generate an intense heat, the customary plan of installing them in the projection room was abandoned in Grauman's Egyptian and a separate compartment provided and in this cabinet has been placed the Enterprise automatic re-wind.

Adjoining the main booth, entry to which is obtained from the roof, thereby adding to the daylight freshness of the projection room, a film vault has been built. Constructed on the order of a bank safe, with a steel door, this vault is absolutely fireproof, and will insure the safety of the films while they are not being used.

Storage of Film

All attraction to be shown at Grauman's Egyptian will be stored in this vault both befor and during their exhibition runs. Every known safety method of handling the film has been installed in this compartment and any untoward accident to the films has been rendered practically impossible by the precautions taken.

As the French say, the projection room of the Hollywood film temple is the *dernier cri* in the art of screen projection.

Dear Editors:—You will find the enclosed 25c. for a membership button as I am anxious to join the League and help keep the good work going. I have been reading the Forum for some time and I believe I have the object of the League in my head by this time. I am quite willing to do my share in taking care of films. I always inspect my film before I run it and make out a cue sheet for my change-over signal. There are usually plenty of other signals but if I went by them I would have quite a time. I also am inclosing some strips as evidence of some misframe king's work. Such splices and out of frame to route!

Yours respectfully,
W. G. VANOSDOLL,
Keokuk, Iowa.

Dear Sir:

The National Anti-Misframe League is doing its share on improving projection. I have been studying the Forum for some time and get some valuable pointers from it. I desire to become a member and am enclosing stamps to cover cost of button.

Good luck to the League and a standard of better pictures.

Respectfully,
William Holbrook,
Fillmore, Utah.

N. A. M. L.,

My dear Editor:—I received the button today. I thank you for giving me the address of a slide manufacturer so I can get a slide made. If every operator took as much interest in N. A. M. L. as I do, the film exchanges would fire all the inspectors.

Yours truly,
J. T. JOHNSTON,
Arcade Theatre, Summerville, S. C.

Dear Editor:

Enclosed find membership blank, also 25c. in stamps for bronze button. I hope you will accept me as a member of the League as I am very much in favor of it and think every projectionist who cares for his profession should join.

I am yours for a larger N. A. M. L.,
Melvin Grant,
Liberty Theatre,
Chester, S. C.

N. A. M. L.,

Dear Sir:—Please send me a supply of labels, also a new bronze button. I have lost my membership card so I would appreciate your sending me a new one. Please send the button C. O. D. as the post office is closed at this time and I haven't any stamps.

Very truly yours,
GUY K. COON, No. 1298,
Ford Theatre, Lincolnton, N. C.

Dear Sir:—Please find enclosed 25c. for which please send me N. A. M. L. button by return mail. Also give me information as how I can get in that organization called the I. A. T. S. E.; also the address.

Respectfully,
EARLE E. JONES, No. 1886,
Box 183, W. Blocton, Ala.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New applicants when sending in blanks for membership in the N. A. M. L. please enclose twenty-five cents for a membership button

Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Number of Proposed Theatres Continues Large

Weekly Reports on New Building Shows Steady Increase for Year

CALIFORNIA

San Pedro—Building permit has been issued for theatre building to be erected at 7th and Palos Verdes Sts. by Mrs. Rudecinda F. S. de Dodson to cost $240,000. Building to be at 114 West 7th St., 86 x 157. Plans call for structure of concrete and hollow tile exterior with concrete foundation, floors and roof.

Hyde Park—Plans are being prepared by Architect F. J. Soper and A. L. Rogelmaier, for a one-story theatre and store building to be erected for Miss Emma Walter. Theatre will seat 250 and structure will contain three stores.

ILLINOIS

Chicago—J. E. O. Pridmore, 38 S. Dearborn St., has plans for five-story theatre building, stores, hotel and dance hall at Lawrence Ave. and Winthrop, $1,500,000. Owner, Flotke & Grosby, 2532 N. Clark St., Chicago. Building, brick, stone trim and reinforced concrete, fireproof.

IOWA

Oelwein—A new theatre will be erected here by T. H. Kerwin. Plans are being prepared by H. H. Burr, Commercial Nat'l Bank, Waterloo.

Sioux City—Architects Buettler & Arnold, Grain Exchange Bldg., have filed plans for the new $50,000 community building.

MASSACHUSETTS

Fall River—Architect N. C. Chase, 11 Pleasant St., has plans for one-story theatre building at 257 Brightman St. Owner, St. Michael's Portuguese Benefit Protective Assn., c/o J. F. Diniz, 185 Brownell St., Fall River. Building of brick, owner taking bids.

Somerville—Wm. A. Dykeman, 15 Exchange St., Boston, has completed plans for the Magoun Square Theatre.

MICHIGAN

Detroit—George V. Pottle is preparing plans for brick theatre, 30 x 177, to be erected on VanDyke Ave.

Detroit—Architect I. M. Lewis, 503 Congress Bldg., has plans for two-story and basement theatre costing $80,000, 100 x 100, N. E. corner Shoemaker and St. Clair. Owner, B. Berkowitz, 933 E. Kirby Ave. Brick, stone and steel, concrete. Architect taking bids on separate contracts.

MINNESOTA

Winona—Architect Otto A. Merman, Linker Bldg., La Crosse, Wis., has plans for theatre, capacity 1,250, 66 x 140, Johnson St. between 3rd and 4th. Owner, Beyerstadt Amuse. Co., W. F. Queisser, Secy., Winona. Re. conc. fdn., brick and tile, steel re. concrete. Owner taking bids.

MISSOURI

Kansas City—Plans have been completed for the new theatre for Star Amuse. & Invest. Co. which is to cost $125,000, by Architect Sunderland & Besecke, 406 Interstate Bldg.

NEW JERSEY

Passaic—Architect A. Presikel, Flayhouse Bldg., Passaic, has plans for two-story theatre on Main between Madison and Henry. Owner, Jacob Fabian, 150 Fair St., Paterson. Brick construction. Capacity 2,600.

Paterson—F. W. Wentworth, 140 Market St., has plans for one-story theatre, $150,000, on Church and Market Sts. Owner, Alexander Hamilton Theatre, 209 Main St. Brick, architect taking bids.

Wildwood—Andrew J. Sauer & Co., Danckla Bldg., Philadelphia, has plans for one-story theatre, 100 x 200,. Owner, Hunts Theatre, Inc., W. C. Hunt, Pres., 1220 Vine St., Philadelphia. Frame and stucco, architect taking bids.

NEW YORK

Jamestown—Beck & Tinkham, 317 Washington St., has plans for two-story theatre, 3rd and Spring Sts., owner, J. Russell Rogerson, Gokey Bldg. Brick structure, general construction contract let to Warren Constr. Co., Gokey Bldg., Jamestown.

Mt. Vernon—Harrison G. Wiseman, 25 W. 34th St., N. Y. C., has plans for theatre on S. 5th Ave. between 1st and 2nd Sts. Owner, Wm. Brandt, c/o architect.

New York City—Wm. La Zinsk, 101 Park Ave., has plans for one-story theatre, 182 x 183, irreg. Bway, 169th to 170th Sts. Owner, 170th St. Theatre Co., Inc., 280 Madison Ave. Brick structure, architect taking bids on separate contracts.

Coudersport—H. E. Crane, proprietor, West St. Theatre, let building contract for the erection of a new theatre building to W. H. Cramer of Emporium. Theatre to be erected on First and Main Sts. Building will be 50 x 94, fireproof, and cost $25,000. Capacity 500, two stores in front of building.

Philadelphia—Hoffman Henon Co., Finance Bldg., Philadelphia, have plans for one-story, bal. and base. theatre building, 118 x 156, on 11th and Market St., S. E. corner, $1,500,000. Owner, Stanley Co. of A., 1214 Market St. Building, concrete and brick, architect sublets.

Philadelphia—Thos. W. Lamb, 644 8th Ave., N. Y. C., has plans for 12-story theatre bldg., 63 x 129, S. W. corner 16th and Market, $2,000,000. Owner, Max Film Corp., 126 West 26th St., N. Y. C. Engineer, H. H. Miller, 34 S. 17th St., Philadelphia. Structure, skeleton steel.

Pittsburg—Simons, Brittain & English, Magee Bldg., has plans for three-story and base. theatre, 60 x 170, at Center and Montross Ave., $150,000. Owner, Steel City Amuse. Co., J. L. Branch, 801 Wylie Ave. Brick, stone and terra cotta.

Somerset—Architect E. B. Walker has completed plans for $100,000 theatre, Purdy and Cataissa Aves. Owner, C. B. Pascoe, Grand Theatre.

Titusville—Eugene De Rosa, 110 W. 40th St., N. Y. C., has completed plans for theatre for W. Spring St. Owner, J. C. McKinney, Titusville.

York—Steve S. Horn of E. C. Horn & Son, Arch., of N. Y. C., have plans for new theatre to be built at 40-48 N. George St., 57 x 114. Nathan Appell.

WISCONSIN

Lancaster—Architects Claude & Starck, 8 S. Carroll St., Madison, Wis., completed plans and awarded contracts for $100,000 theatre. Owner, City of Lancaster, c/o John M. Stone, City Clerk, City Hall.

Milwaukee—C. W. & G. L. Rapp, 190 N. State St., Chicago, have plans for six-story and base. theatre and office building, 6th and Grand Sts.,

On the left is a view of the newly-opened National Theatre, New York, which can boast of a wide and imposing front, with a marquee covering the entire width of the building.

The display cases, also the Spanjergraph, are so arranged that they can accommodate three sheet posters or photographs of any size.

The house is owned and managed by Messrs. Rosenzweig and Katz, who also own and operate the City Line, Ozone Park and the Florence Theatre, shown on right, which also recently opened in New York. The lobby displays were installed by the Libman-Spanjer Corp., New York City.

Theatre Managers Know

That the curtain and draperies of the house exercise a mighty influence on box office receipts.

Harmony of design, consideration of colors, and appropriate materials decide whether a house is elegant or tawdry.

Our long experience and individual study of each theatre enable us to make draperies pay for themselves plus a profit.

Architects, owners and managers are invited to get our ideas—and we manufacture especially good equipment, too.

Haller & Haller

Terminal Building Columbus, Ohio

Small jobs and releases receive the same careful and personal attention. They are

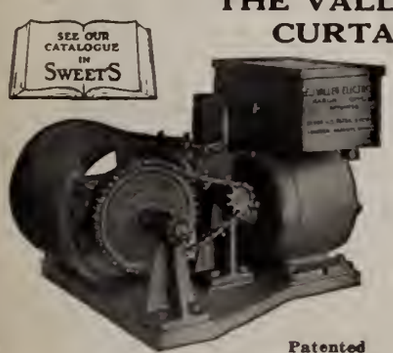
Empire

PRINTS

EMPIRE LABORATORIES, Inc.

Phones 5437 BRYANT 5736 723 7th Ave., N. Y. City

THE VALLEN AUTOMATIC CURTAIN MACHINE



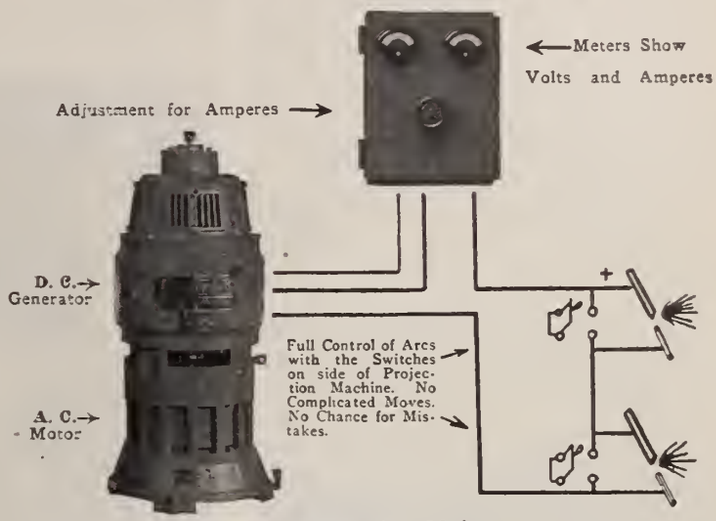
Noiseless
Positive
Foolproof
Economical
Guaranteed

Patented

E. J. Vallen Electrical Co.

13 So. Canal St. Akron, Ohio

TransVerteR


Meters Show Volts and Amperes
Adjustment for Amperes
D. C. Generator
A. C. Motor
Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
+

Motor Generating Unit

Ball Bearing Quiet Efficient

Built to Last and Give Satisfactory Service

All Arcs in Series Two or More

Any Two Simultaneously Same Amperes in each Arc

The Series Arc M-G Set That Produces Perfect Arcs

TransVerteR (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

Only such voltage is generated as is used in the arc itself (no ballast being used).

TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer

THE HERTNER ELECTRIC CO.

1900 West 112th Street, Cleveland, Ohio

TRANSACTIONS of the SOCIETY of MOTION PICTURE ENGINEERS may now be secured from the Secretary. Address 729 Seventh Avenue, New York City, Room 402.

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY NEW YORK CITY

702 SOUTH WABASH AVENUE CHICAGO, ILL.

109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

Theatre of the Future and Its Equipment

(*Continued from page 96*)

applies directly to the color principle of which you spoke. If a mistake is made and the wrong color used, the layman may not be able to say directly, "You are wrong," but instinctively he will feel that it is wrong. That is the peculiar psychology of the audience. They may not be able to put their finger on it and say, "that is wrong," but they will feel it is wrong, and therefore we have had trouble. It is far from being developed, but it is going to be developed along the line of the gradation of color and the inter-change of different colors, making any combination that is desired.

MR. CAMPE: Do you make use of gradations in intensity? In other words when you work up to the climax, do you throw on a stronger light?

MR. ROTHAFEL: Yes, in the same way that you can have gradations of sound on the piano, you can have gradations of light. That will not be done by pressure, but automatically. It will be on exactly the same principle of the pipe organ, except that instead of striking a note you will strike color.

DR. MEES: I should like to point out to those who wish to make experiments in this color work, that you can get all the possible combinations of color by the use of the three primaries. If you are designing any organs for that purpose, or if you are doing any experimental work, you can just as well start with the three primaries. There is no need of using any more than three colors, provided you use the right colors to start with. If you do not use the right primaries you will have to have a larger number, but if you choose the right ones, you will need only three.

MR. ROTHAFEL: I never knew that I was going to meet Dr. Mees here, but Dr. Mees has been unanimously appointed a committee of one to consult with us before we go ahead in the further development of this thing, because we have the greatest respect and admiration for Dr. Mees and his opinion.

DR. MEES: I did not want to appear to dictate to those who have been carrying on experiments. I only want to suggest to any others who want to make experiments to start with the three primary colors.

MR. ROTHAPEL: You are perfectly right.

Three Manuel Marr and Colton Concert Organ which was installed in Pittsfield's Half Million Dollar Capitol Theatre

Norwich Palace Theatre Company Formed

Organization of The Norwich Palace Theatre Company, planned to be one of the most modern playhouses in southern New England, given over to both motion pictures and vaudeville, was perfected last week at Norwich, Conn.

Plans and specifications of a modern fireproof theatre have been completed by Cudworth & Thompson, Norwich, architects. Bids on construction and furnishings will be asked within a short time. Construction of the proposed theatre will be of reinforced concrete and steel, with entrance on Rose Place. The house will be built to have a seating capacity of about 1,500. A pipe organ will be installed and the house equipped for handling any dramatic, musical or motion picture program.

Washington State Reform School Installs Simplex

Sales and installations announced during the past week by the B. F. Shearer Theatre Equipment Company of Seattle, include a new model Simplex projector sold to and installed in the Washington State reform school at Chehalis, Wash.

Mr. Theatre Owner—Face The Facts

Statistics show that 90% of the Film Fires originate in the projector.

The owner carries Grave Responsibility for the Safety of his patrons against Fire and Panic and is forced to face serious loss even though covered by insurance.

The National Board of Fire Underwriters Says "Protectall" **Affords Protection Against Film Fire**

Insurance is only a partial cure of the results of fire at heavy cost

"Protectall" Prevents Fire and the Investment is Small

"An ounce of prevention is worth a pound of cure." And yet this prevention costs many times less than the partial cure.

Think This Over and Be Fair to Yourself

THE "Protectall" CO., 752 S. Wabash Ave., Chicago, Ill.
or Southern Address, 1324 E. Front St., Ft. Worth, Texas

Mail particulars

Name .....

Address .....

Loew's Windsor, Ontario, Changes Ownership

Simon Meretsky, owner of the Windsor theatre and originally part owner of the Walkerville theatre, has closed the deal with the stockholders for the Loew's theatre at Windsor, Ontario, and will start to operate same immediately, the name of the house to be the Capitol. The company consists of S. Meretsky, owner of the Windsor, and Edward Glasgo, owner of the Empire theatre, and Hon. Dr. Reaume. Interior decorations and scenic effects are the best that were ever put into any theatre in Canada or the United States. Five acts of the best vaudeville that can be obtained will be shown with every change of pictures.

Pre-War Prices Now Being Quoted For

NEWMAN

METAL FRAMES

Make a wonderful showing in your lobby.

Sizes for 8 x 10″ and 11 x 14″ photos, 1-sheet and 3-sheet posters, and special cards.

Furnished in finishes that are artistic and never require polishing.

Write for Catalog "N."

NEWMAN MANUFACTURING CO.
418 Elm Street CINCINNATI, OHIO
Branch—68 W. Washington St. Chicago, Ill.

TICKETS

Of all kinds — USED ALL OVER THE EARTH — Write for samples

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

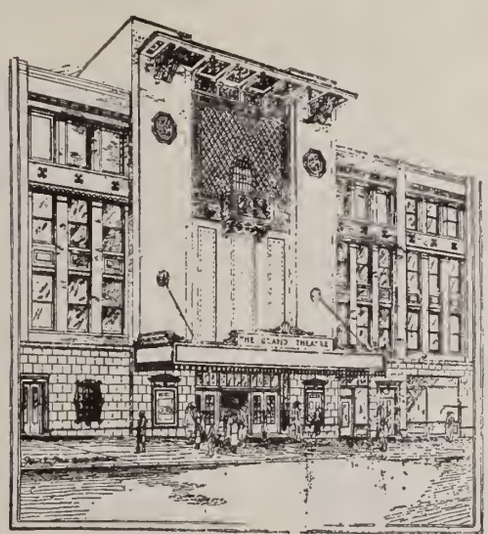
Positive Raw Film
Produced in Italy
By the
Fabbrica Italiana Lamine
Milano
SOLE AGENTS
Commercial Fibre Co. of America, Inc.
15 East 26th Street New York City
Phone: Madison Square 4430

New Classic for Washington, D. C.

D. G. Joseph is erecting the new Classic theatre at 61st and Dix streets, N.E., Washington. The foundations of this two story theatre, store and professional men's office building are complete and the 500 seat house is to open by June 1, 1923. Julius Wenig is the architect. The lobby entrance will be in the center of the building, a drug store occupying the Dix street corner. Representing a $50,000 investment the house will have a spacious stage, and dressing rooms, will run fifty feet on Dix, and 109 feet on 61st. The building is of tapestry brick construction—concrete and steel in the theatre portion and strictly fireproof throughout.

Isis Theatre, Augusta, Ga., Being Remodelled

D. A. Bisagno, local oil man, announces plans for the rebuilding and remodeling of the Isis which will be one of the show spots of the town. The old front of the theatre will be discarded and an entirely new marble front will be erected. The entire interior will be remodeled to give greater seating capacity and the interior decorations will be in keeping with the balance of the house.



WEST VIRGINIA

Charleston—Architect Wallace Knight, 205 Oberlin Bldg., has completed plans for theatre to be erected on Summer St. for owner, Charleston National Bank, 201 Capitol St., Charleston, W. Va.

Business Offerings

THEATRE CHAIRS WANTED—Any quantity for cash within 100 miles. John Blum, 79 West Forty-fifth Street, New York City.

ON SALE—One Powers Six B complete motor drive, $250.00. One Hill Transmitter for two machines complete with starting box, $250.00 (with guarantee). Brinkman, 125 West Forty-sixth Street, New York City.

FOR SALE—Thirty-six foot electric sign with wording The Auditorium. Also double attraction board, three lines. All in good condition and at a bargain price. State Theatre, Dayton, Ohio.

DID YOU KNOW that of $250,000 worth of movie ads placed in Chicago in 1922—we excelled all other advertising companies combined by $225,000—Plans and ideas free. THE MASTER ADVERTISERS CORP., 732 S. Wabash Ave., Chicago.

ELECTRICALLY OPERATED
NEW STANDARD AUTOMATICKET SELLER
UNIVERSALLY USED
Write for prices and name of distributor in your territory.
AUTOMATIC TICKET REGISTER CORPORATION
1778 Broadway New York, N. Y.

Have Your Electric Sign in C

The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching color that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps. Circular on request.

REYNOLDS ELECTRIC COMPANY
Makers of Reco Flashers and Motors
2628 W. Congress St., Chicago, Ill.

RADIO-MAT PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

50 RADIO-MATS $2.
WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. MAKERS NEW YORK

IS THE STATIONERY OF THE SCREEN

PERFECT LABORATORY RESULTS
Are Impossible Without
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue Jersey City, N. J.

WANTED
Salesman of recognized standing among the Important Film Manufacturers. This vacancy offers the opportunity to secure highly profitable side line which will not conflict with other business. Box 245, Motion Picture News, N. Y. C.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by **Months** *in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)*

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crimson Clue	Rich'rds'n-Sedgwick	Clark-Cornelius	5 reels	
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	6 reels	Sept. 23
Face to Face	Marguerite Marsh	Pathe (Playgoers)	5 reels	Sept. 16
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 19
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers (Pathe)	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Kindred of the Dust	Special Cast	First National	8 reels	Feb. 11
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back	Special Cast	Pathe (Playgoers)	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mahel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood		Arrow-S. R.		
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Aug. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	6 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Thundering Hoofs	Peggy O'Day	Aywon-S. R.		
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Under Two Flags	Louise Vale	Clark-Cornelius	5 reels	
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 1
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson		
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Nihlo	Playgoers (Pathe)	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilhert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of Sonth Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light In the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Lights of New York	Marc McDermott	Fox		
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers (Pathe)	5 reels	Oct. 14
Pals of the West	Special Cast	Clark-Cornelius-S. R.	5 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	6 reels	Oct. 7
Remembrance		Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Who Are My Parents?	Special Cast	Fox	8 reels	Sept. 2
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	5 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn		Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Hungry Hearts	Special Cast	Goldwyn		Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Love Gamhler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers (Pathe)	5 reels	
Man Wanted	Arthur Housman	Clark-Cornelius-S. R.	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov 11
Man Who Waited, The	Special Cast	Playgoers (Pathe)	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	5 reels	Dec. 2
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	7 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Woman Conquers, The	K. MacDonald	First National	5 reels	
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
Back Home and Broke	Thomas Meighan	Paramount		
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Dec. 30
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	5 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Cold Courage	Special Cast	Metro	6 reels	
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec. 16

Dr. Jack	Harold Lloyd	Asso. Exhib.	5	reels	
Ebb Tide	Lee-Kirkwood	Paramount	7	reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6	reels	
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5	reels	
Forsaking All Others	Moore-Landis	Universal	5	reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7	reels	
Great Night, The	William Russell	Fox			
Heroes of the Street	Wesley Barry	Warner Bros.	7	reels	Dec. 23
Inner Man, The	W. Standing	Playgoers (Pathe)	6	reels	
Jazzmania	Mae Murray	Metro	6	reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5	reels	
Kentucky Derby, The	Reginald Denny	Universal	6	reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson			
Love in the Dark	Viola Dana	Metro	6	reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6	reels	Nov. 25
My Friend and Yours	Special Cast	Metro	6	reels	
New Minister, The	Special Cast	East Coast-S. R.	5	reels	
One Exciting Night	Special Cast	United Artists	10	reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5	reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7	reels	
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5	reels	
Outcast	Elsie Ferguson	Paramount	6	reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox			
Prince and Pauper	Tibi Lubin	Amer. Releasing	6	reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5	reels	
Singed Wings	Bebe Daniels	Paramount	8	reels	Dec. 9
Strangers' Banquet, The	Special Cast	Goldwyn			
That Woman	Catherine Calvert	Amer. Releasing	6	reels	Dec. 30
Unconquered, The	Maciste	Aywon-S. R.	7	reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6	reels	Dec. 16

JANUARY

Feature	Star	Distribnted By	Length	Reviewed
Brass Commandments	William Farnum	Fox		
Dollar Devils	Special Cast	Hodkinson		
Flaming Hour, The	Frank Mayo	Universal	5 reels	
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox		
Ghost Patrol, The	Graves-Love	Universal	5 reels	
House of Solomon, The	Wm. H. Strauss	Amer. Releasing	6 reels	
Kick In	Compson-Lytell	Paramount		Dec. 9
Kindled Courage	Hoot Gibson	Universal	5 reels	
Little Church Around the Corner	Claire Windsor	Warner Bros.	6 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Power of a Lie, The	Special Cast	Universal	5 reels	
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	
Second Fiddle	Astor-Hunter	Hodkinson		
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Spanish Cavalier, The	Rodolph Valentino	Paramount		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec. 2
Three Who Paid	Dustin Farnum	Fox		
Vengeance of the Deep	Special Cast	Amer. Releasing		
While Paris Sleeps	Lon Chaney	Hodkinson		
World's Applause, The	Bebe Daniels	Paramount		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1	reel	
Agent, The	Larry Semon	Vitagraph	2	reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2	reels	
All Wet	Al St. John	Fox	2	reels	
Alarm, The	Al St. John	Fox	2	reels	
Aladdin, Jr.	Lewis Sargent	Universal	1	reel	
American Plan	Lee Moran	Universal	2	reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1	reel	
Best Cellar, The	Neely Edwards	Universal	1	reel	
Big Flood, The	Aesop's Fables	Pathe	2/3	reels	
Big Scoop, The	Johnny Jones	Pathe	2	reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1	reel	Dec. 2
Blazes	Lige Conley	Educational	2	reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1	reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2	reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3	reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2	reels	
Broadcasting	Johnny Jones	Pathe	2	reels	Oct. 21
Bully Pair, A	Molina	Universal	1	reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½	reel	
Cabby, The	Lorraine-Maude	Universal	2	reels	
Chased Bride, The	Neal Burns	Educational	2	reels	Dec. 2
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½	reel	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2	reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2	reels	Nov. 4
Chop Suey	Dorothy Devore	Educational	2	reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2	reels	Dec. 30
City Chap, The	Al St. John	Fox	2	reels	
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½	reel	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½	reel	
Crash	Jimmie Adams	Educational	1	reel	Nov. 18
Cupid's Elephant		Fox	2	reels	
Cured	Queenie (horse)	Universal	2	reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2	reels	
Dandy Dan		Fox	2	reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1	reel	
Diary of a Nut		Lee-Bradford-S. R.	1	reel	
Dig Up	Snub Pollard	Pathe	2	reels	
Dog Gone Day, A	Lewis Sargent	Universal	1	reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3	reel	
Doing 'Em Good	Neely Edwards	Universal	1	reel	
Double Trouble	Lee Klds	Fox	2	reels	
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½	reel	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2	reels	Dec. 30
Egg, The	Stan Laurel	Metro	2	reels	
Electric House, The	Buster Keaton	First National	2	reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3	reel	Nov. 4
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2	reels	
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3	reels	
Face the Camera	Paul Parrott	Pathe	1	reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2	reels	
Fair Week	Paul Parrott	Pathe	1	reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½	reel	
Farm Follies		Universal	2	reels	
Fearless Fido	Aesop's Fables	Pathe	2/3	reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2	reels	Nov. 11
Fire Fighters	Children	Pathe	2	reels	Dec. 30
Fire the Fireman	Paul Parrott	Pathe	2	reels	Oct. 14
First Flivver, The	Sarg's Almanac	Educational	1	reel	
Flivver, The	Paul Parrott	Pathe	1	reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1	reel	
Foolish Lives	Lee Moran	Universal	2	reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3	reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2	reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1	reel	
Fresh Heir, The		Fox	2	reels	
Fresh Kid, The	Fox-Gregory	Universal	2	reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3	reel	
Friend Husband	Lupino Lane	Fox	2	reels	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3	reel	
Ginger Face	Johnny Fox	Universal	2	reels	
Golf	Larry Semon	Vitagraph	2	reels	
Golf Bug, The	Paul Parrott	Pathe	1	reel	Oct. 28
Good Scout, A		Educational	2	reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2	reels	
Harvest Hands	Paul Parrott	Pathe	1	reel	Nov. 18
Haunted Castle, The		Educational	1	reel	
Haunted House, The		Fox	2	reels	
Hee Haw!	Trimble & Maud	Universal	1	reel	
Heeza Liar and Ghost		Hodkinson	1	reel	
Heeza Liar's Treasure Island		Hodkinson	1	reel	
Hello Judge	Lee Moran	Universal	2	reels	
Henry's Busted Romance	Aesop's Fables	Pathe	2/3	reel	
High and Dry	Clyde Cook	Fox	2	reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2	reels	
High Power	Lige Conley	Educational	2	reels	Dec. 2
His First Job	Lewis Sargent	Universal	1	reel	Oct. 14
Home Made Movies	Ben Turpin	First National	2	reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2	reels	Nov. 18
Hurry Up		Educational	1	reel	
I'll Take Vanilla	Paul Parrott	Pathe	1	reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2	reels	Dec. 9
Jim Jams	Mutt & Jeff Cart'n.	Fox	½	reel	
Jungle Romeo, A	Snooky	Hodkinson	2	reels	
Just Dogs		Universal	2	reels	
Kickin' Fool, The	Maude (mule)	Universal	2	reels	
Kids and Skids	Lee Kids	Fox	2	reels	
Landlubber, The	Paul Parrott	Pathe	1	reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Lazy Bones	Clyde Cook	Fox	2	reels	
Let 'Er Run	Dorothy Devore	Educational	2	reels	Sept. 30
Look Out Below	Lige Conley	Educational	2	reels	Aug. 19
Lot O' Bull	Molina	Universal	1	reel	
Love Drops	Neely Edwards	Universal	1	reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3	reel	
Matinee Idles	Neely Edwards	Universal	1	reel	
Me and My Mules	Queenie (horse)	Universal	2	reels	
Model Messenger, A	Lewis Sargent	C. B. C.-S. R.	2	reels	
Mud and Sand	Stan Laurel	Universal	1	reel	
My Hero	Lupino Lane	Metro	2	reels	
My Mistake	Smith-Williams	Fox	2	reels	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½	reel	
Newly Rich	Snnb Pollard	Pathe	2	reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Ocean Swells	Neal Burns	Educational	2	reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1	reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1	reel	
Old Sea Dod, The	Snub Pollard	Pathe	2	reels	
Once Over		Educational	1	reel	Dec. 30
Once to Every Boy	Lewis Sargent	Universal	1	reel	Oct. 28
One Terrible Day	Children	Pathe	2	reels	
Our Gang	Children	Pathe	2	reels	Nov. 4
Out of Place	Al St. John	Fox	2	reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Pardon My Glove	Bobby Vernon	Educational	2	reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1	reel	Dec. 23
Pirate, The	Lupino Lane	Fox	2	reels	
Pitter Patter	Jimmie Adams	Educational	1	reel	Nov. 18
Please Be Careful		Fox	2	reels	Sept. 30
Poor Fish, A		Fox	2	reels	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2	reels	Sept. 16
Punctured Prince, A	Bull Montana	Metro	2	reels	Oct. 28
Puppy Love		Fox	2	reels	Dec. 30
Quiet Street, A	Children	Pathe	2	reels	
Radio Hound, The	Brownie (dog)	Universal	2	reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1	reel	
Railroading	Earl Hurd Cart'n.	Educational	1	reel	Dec. 2
Ranch Romeo, The		Fox	2	reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½	reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2	reels	
Rides and Slides		Fox	2	reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½	reel	
Ring Tail Romance, A		Educational	2	reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1	reel	
Rolling Stone, A	Aesop's Fables	Pathe	2/3	reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3	reels	
Rookies	Brownie (dog)	Universal	2	reels	
Ropin' Fool	Will Rogers	Pathe	2	reels	
Saturday Morning	Children	Pathe	2	reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1	reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1	reel	Oct. 28
Skipper's Sermon, The	Dan Mason	Educational	2	reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2	reels	
Soak the Sheik	Paul Parrott	Pathe	1	reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2	reels	
Some Family	Lee Moran	Universal	2	reels	
Some Service	Neely Edwards	Universal	1	reel	
Speed Boy, The	Lewis Sargent	Universal	1	reel	
Speeder, The	Lloyd Hamilton	Educational	2	reels	Sept. 23

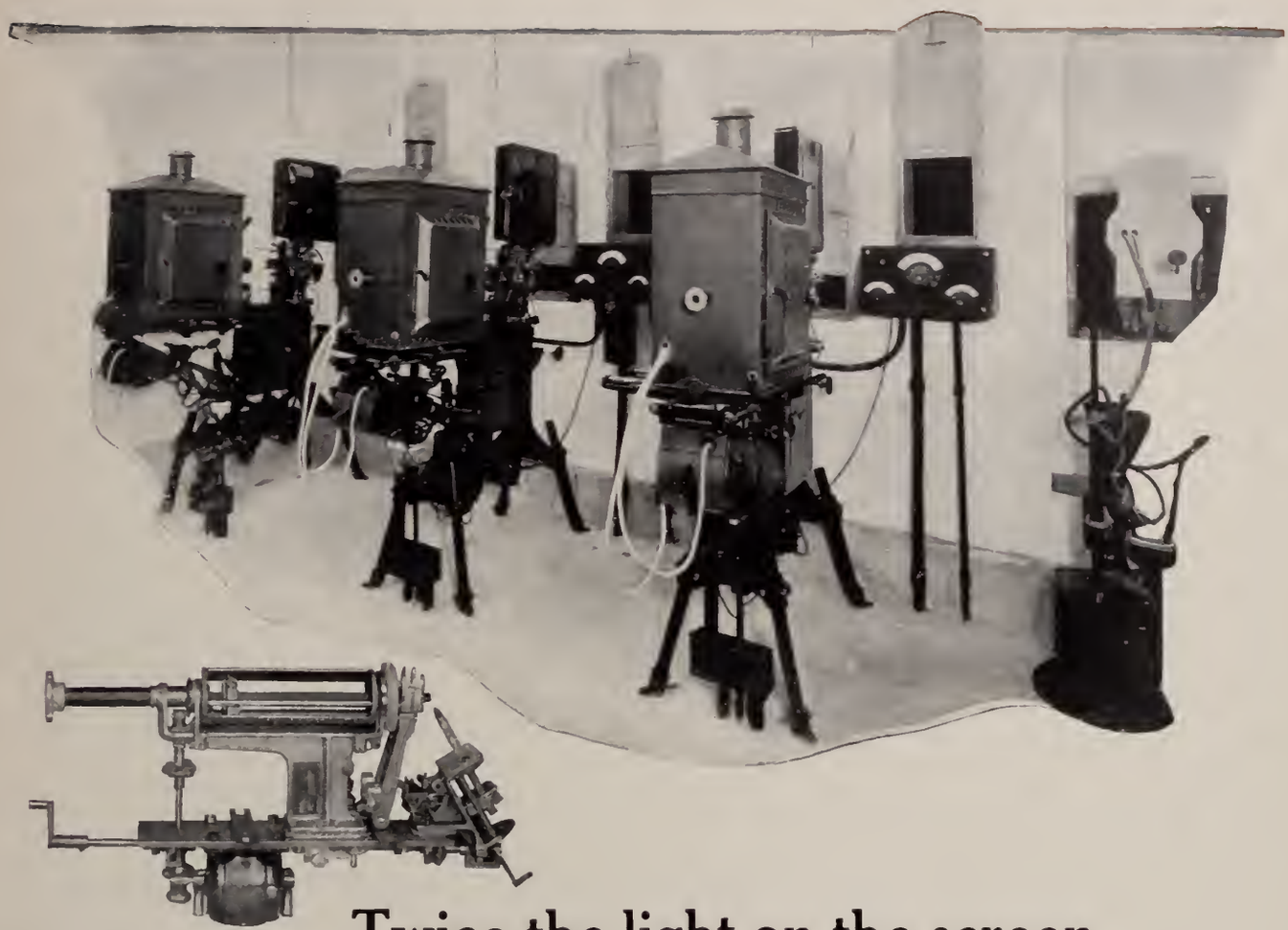
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Squirrelville Circus		Lee-Bradford-S. R.	1	reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1	reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½	reel	
Steeplechaser, The	Lige Conley	Educational	2	reels	Oct. 7
Step Lively Please		Fox	2	reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2	reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2	reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3	reel	
Stung	Johnny Jones	Pathe	2	reels	
Sweet Thirteen	Gloria Joy	Film Book, Offices	2	reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2	reels	
Tattle Tail, The	Brownie (dog)	Universal	2	reels	
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2	reels	
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
That Son of a Sheik	Neal Burns	Educational	2	reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2	reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1	reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2	reels	Dec. 9
Tin Bronco, The		Fox	2	reels	
Toonerville Topics	Dan Mason	Educational	2	reels	
Town Terrors, The	Lee Kids	Fox	2	reels	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 1[illegible]

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Eille Norwood		Educational	2	reels	
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)		Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall		Universal	2	reels	
Deputized (Drama), Leo Maloney		Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart		Universal	2	reels	
Drifter, The (Drama), Leo Maloney		Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)		Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)		Educational	1	reel	
Duty First (Tenement Tales)		Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)		Vitagraph	1	reel	
Empty House, The (Drama), Eille Norwood		Educational	2	reels	
Enchanted City, The		Educational	1	reel	Oct. 14
Famous Northwest Mounted (Sport Review)		Goldwyn	1	reel	
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2	reels	
Fleeced For Gold (Artfilm)		Pathe	1	reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2	reels	
Fresh Fish		Educational	2	reels	Oct. 7
Fruits of Faith (Drama), Will Rogers		Pathe	3	reels	Dec. 23
Fun From the Press		Hodkinson	1	reel	
Game of Graft, A (Drama), Edmund Lowe		Murray Garsson	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart		Universal	2	reels	
Gibeah (Holy Land Series)		Amer. Releasing	1	reel	
Golden Bullet, The (Drama), Harry Carey		Universal	2	reels	
Goose Safari on Lower Mississippi		Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)		Vitagraph	1	reel	
Gypsy Trail, The (Drama), Art Acord		Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey		Universal	2	reels	
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)		Universal	2	reels	
Here's Your Men (Drama), Leo Maloney		Pathe	2	reels	Dec. 23
His Last Case (Tenement Tales)		Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney		Pathe	2	reels	
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1	reel	
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)		Universal	18	epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy		Universal	2	reels	
Joan of Newark (Leather Pushers)		Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart		Universal	2	reels	
King Winter (Lyman Howe)		Educational	1	reel	
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe		Murray Garsson	2	reels	
Law of the Sea (Drama), Jack Mulhall		Universal	2	reels	
Little Knight, The, Arthur Trimble		Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy		Universal	2	reels	
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1	reel	
Love Charm, The, Arthur Trimble		Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)		Clark-Cornelius	1	reel	
Man vs. Beast		Educational	2	reels	Oct. 21
Mass Play (Sport Review)		Goldwyn	1	reel	
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1	reel	
Mooseback Riding on the Miramichi		Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel		Clark-Cornelius	1	reel	
Mystery Box, The		Hodkinson	1	reel	
Nature and Poet (Urban Classic)		Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)		Vitagraph	2	reels	
Old Spain		Fox	1	reel	
One Jump Ahead (Drama), Leo Maloney		Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1	reel	
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2	reels	
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2	reels	
Pekin Ducks		Fox	½	reel	
Perils of the Yukon (Serial)		Universal	15	epis.	July 8
Pirates of the Air (Urban Classic)		Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall		Universal	2	reels	
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1	reel	
Plunder (Serial)		Pathe	15	epis'd's.	Dec. 16
Price of Progress, The		Pathe	2	reels	Nov. 18
Priory School, The (Drama) Eille Norwood		Educational	2	Reels	Oct. 14
Quail, The		Hodkinson	1	reel	
Radio King, The (Serial)		Universal	10	epis.	Sept. 30
Redheaded League, The, Eille Norwood		Educational	2	reels	
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Eille Norwood		Educational	2	reels	
Road to Jericho (Holy Land Series)		Amer. Releasing	1	reel	
Rough Going (Drama), Leo Maloney		Pathe	2	reels	
Roving Thomas in Nova Scotia		Vitagraph	1	reel	
Roving Thomas on an Aeroplane		Vitagraph	1	reel	
Roving Thomas on Fishing Trip		Vitagraph	1	reel	
Royal Chinook, The (Artfilm)		Pathe	1	reel	
Runaway Dog, The		Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart		Universal	2	reels	
Samaria (Holy Land Series)		Amer. Releasing	1	reel	
Sea Elephants (Lyman Howe)		Educational	1	reel	
Shechem (Holy Land Series)		Amer. Releasing	1	reel	
Shiloh (Holy Land Series)		Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall		Universal	2	reels	
Sky Splitter, The		Hodkinson	1	reel	Dec. 2
Social Buccaneer, The (Serial)		Universal			
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2	reels	Oct. 28
Soul Herder, The (Drama), Harry Carey		Universal	2	reels	
Speed (Serial)		Pathe	15	eps'ds.	Sept. 23
Spending Six Million a Day (Urban)		Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe		Murray Garsson	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)		Educational	1	reel	Nov. 18
Staff of Life, The (Urban Classic)		Vitagraph	1	reel	
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2	reels	
Story of Ice, The		Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)		Universal	2	reels	
Such Is Life Among Idlers of Paris		Film Book, Offices	1	reel	Sept. 30
Such Is Life in the Riviera		Film Book, Offices	1	reel	Sept. 30
Such Is Life Near London		Film Book, Offices	1	reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey		Universal	2	reels	
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey		Universal	2	reels	
This Wife Business		Alexander Film	2	reels	
Thrills and Spills		Fox	½	reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart		Universal	2	reels	
Timber Queen, The (Serial)		Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1	reel	
Tracked Down (Drama), Art Acord		Universal	2	reels	
Trail and Stirrup (Sport Review)		Goldwyn	1	reel	
Under Suspicion, Leo Maloney		Pathe	2	reels	
Unseen Foes (Drama), Edmund Lowe		Murray Garsson	2	reels	Nov. 11
Vacation Cocktail, A (Sport Review)		Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1	reel	
Volcanoes of the World		Fox	1	reel	
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1	reel	
Water Sports		Fox	½	reel	Sept. 23
When Kane Met Abel (Leather Pushers)		Universal	2	reels	
White and Yellow (Drama), Jack Mulhall		Universal	2	reels	
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)		Vitagraph	1	reel	
Without Evidence (Tenement Tales)		Clark-Cornelius	2	reels	
Wrong Man, The (Drama), Harry Carey		Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall		Universal	2	reels	
Young King Cole (Leather Pushers)		Universal	2	reels	

MOTION PICTURE NEWS
EXTENDS HOLIDAY GREETINGS

THE WILLIAMS PRINTING COMPANY, NEW YORK



Twice the light on the screen with the same current consumption

The G-E High Intensity Projection Arc gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption. Also the quality of the light is almost the same as daylight lessening eye-strain and giving, in the case of colored films, full color values. After the arc is struck, operation is automatic, there being only two hand adjustments (for regulating size of spot). The focus is fixed; no adjustments are necessary during operation.

All these features are embodied in this lamp which is offered to motion picture exhibitors only after two and a half years of successful operation in actual service. You get the finest films for your theatre—show them to best advantage.

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in
all large cities

35C-83

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Inspiration Pictures, Inc.
Charles H. Duell, President,
Presents Richard Barthelmess
With Miss Dorothy Gish in
"Fury" by Edmund Goulding.

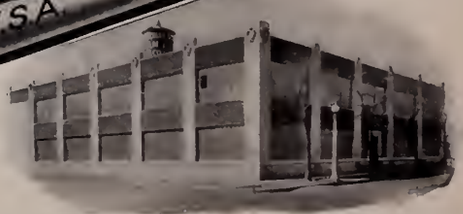
Roy Overbaugh photography;
Art direction by Robert M. Haas;
Edited by Duncan Mansfield—
All personally supervised
And directed by Henry King.

Richard Barthelmess with
Miss Dorothy Gish—what an
Attractive art combination!
A First National Attraction.
Rothacker Prints and Service.

Richard Barthelmess
with
Miss Dorothy Gish
in
"Fury"

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Ask the Exhibit

Founded 1910
by
Watterson R. Rothacker

JANUARY 13, 1923

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

"Keep It Up"

says T. Edgar Beard, manager of the Coalville Opera House, Coalville, Utah in a letter commenting on Exhibitors' Reports on Pictures. "It is the best thing I ever ran onto."

Exhibitors' Reports on Pictures is a feature of Motion Picture News that shows at a glance what exhibitors think of the current releases. Watch for it the first issue of each month.

The News is Filed Throughout the Field

VOL. XXVII No. 2 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

A Private Laboratory

WITH the service THE STANDARD FILM LABORATORIES are giving, every producer in Southern California has the equivalent of a private laboratory at his studios. He has all the advantages, all of the conveniences of a plant of his own, but none of the accompanying worries. THE STANDARD FILM LABORATORIES are at his command 24 hours a day. Efficiency makes Standard daily service all and more than is ever required.

THE organization handling your film is composed of high class laboratory workmen, all experts in their departments. That explains the superiority of Standard negative and prints. They look better and wear longer. Are you getting this service?

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Phone Hollywood 4366

Our New Number

Seward and Romaine Streets
Hollywood California

Standard Prints

MARION DAVIES

WHEN KNIGHTHOOD WAS IN FLOWER

MARION DAVIES

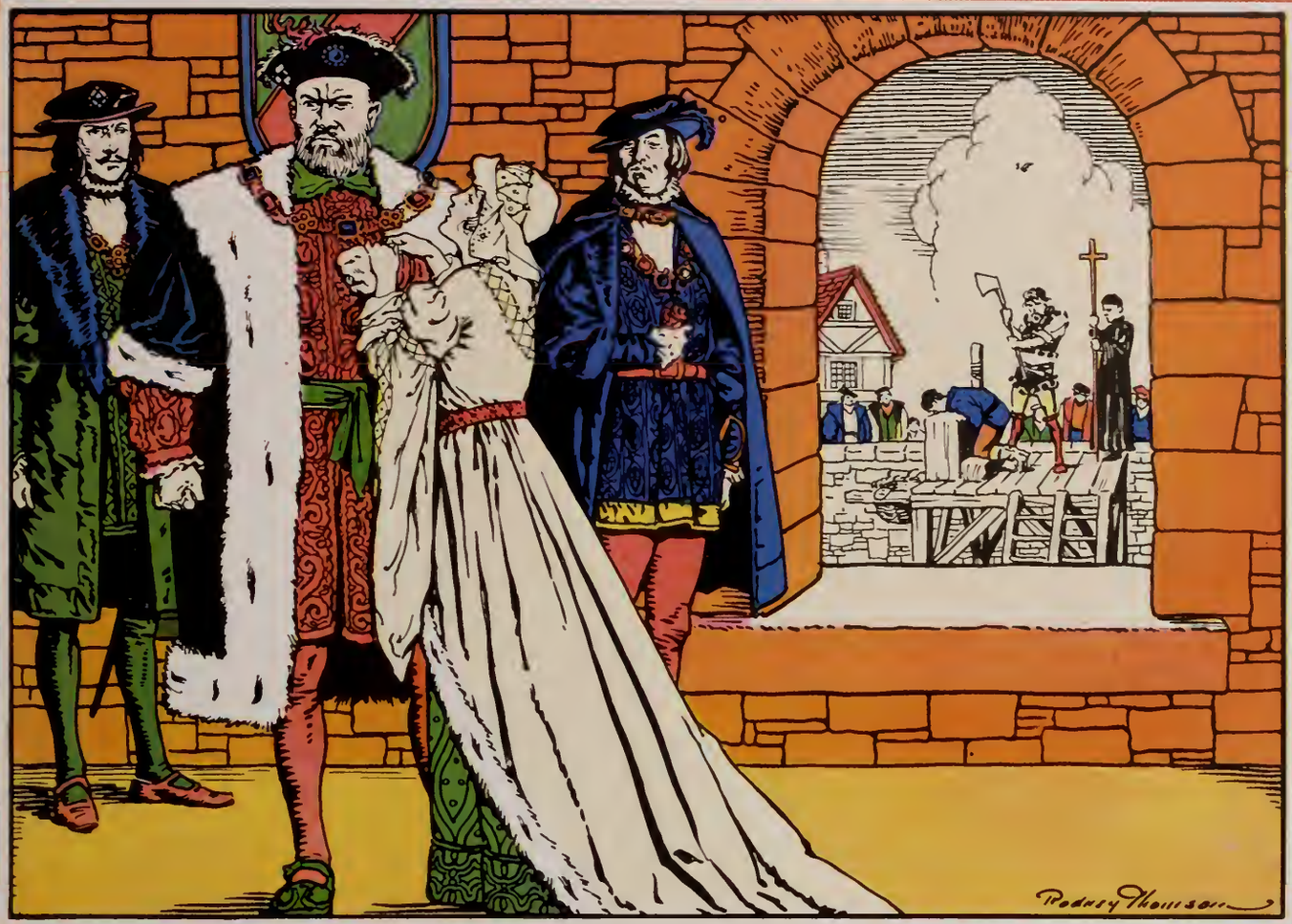
When Knighthood Was in Flower, a Cosmopolitan production starring Marion Davies, stands as the supreme motion picture achievement of all time. Produced at a greater outlay than any other film, with the finest cast ever assembled and the most marvelously beautiful settings ever conceived, every dollar spent upon it is apparent on the screen. Coming at a time when great things were needed, it represents one of the outstanding epochs in picture-making. William Brandt summed up its importance, when, addressing the Theatre Owners' Chamber of Commerce, he declared:

"The industry needed something to buoy it up —some big thing that would restore confidence. Right at this crucial moment comes William Randolph Hearst with a great picture, When Knighthood Was in Flower, one of the few really wonderful pictures ever made. Its effect has been magically beneficial. The entire industry owes a vote of thanks to Mr. Hearst."

Beginning its pre-release engagement at the Criterion Theatre in New York on Sept. 14, and at the Scala Theatre in London with the Prince of Wales in attendance, "Knighthood" is still the sensation of Broadway, reflecting its glory along the famous street and actually bringing prosperity to other pictures because of its unprecedented success.

Not since "The Birth of a Nation" has a photoplay attracted such attention nor scored such a success. Never has there been such unanimous praise from the critics. Never such glowing approbation to a star's work as has been heaped upon Marion Davies in the role of Mary Tudor. From city to city as other pre-releases followed, the peans of praise continue—praise for the cast, for Joseph Urban's exquisite settings, for Robert G. Vignola's direction, for the delightful love story of Charles Major, for its historical accuracy, for the sumptuousness of it all. There has not been one dissenting voice. All have acclaimed

KNIGHTHOOD THE WONDER PICTURE



WHEN KNIGHTHOOD WAS IN FLOWER

WHEN KNIGHTHOOD WAS IN FLOWER has stirred the critics of the daily newspapers in leading cities to the highest pitch of enthusiasm. Here are a few excerpts culled from scores of glowing tributes to this wonder picture:

"When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King! Such a King!"—*J. O. Speering, N. Y. Times.*

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words in dictionaries."—*N. Y. Daily News.*

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories."—*Robert G. Welsh, N. Y. Evening Telegram.*

"The most amazingly beautiful motion picture ever screened. Moves swiftly, never wearying, and leaving at the last a regret that it is over."—*N. Y. Mail.*

"When Knighthood Was in Flower is everything that a spectacular photoplay should be. It is beautiful, exciting, vivid and authentic. It is a great picture."—*R. E. Sherwood, Life.*

"If the motion picture public fails to appreciate When Knighthood Was in Flower, then its plea for better films is all a sham."
—*Boston Post.*

"For gorgeousness and sheer beauty, there probably has never been another photoplay that can equal this one."—*Boston Globe.*

"A gorgeous spectacle not to be missed."
—*Boston Traveler.*

"Neither time, thought nor expense has been spared to make When Knighthood Was in Flower what it is—a truly gorgeous spectacle."—*Mae Tinne, Chicago Tribune.*

"One marvels at the settings, at the immensity of the picture."—*Chicago Journal.*

"One of the most glittering and magnificent screen plays ever produced. When Knighthood Was in Flower does not disappoint, but sends its audience from the theatre thrilled and enchanted."—*Detroit Free Press.*

"It is the richest, most entertaining and by far the most spectacular photoplay that we have ever seen."—*Detroit Times.*

"Marion Davies is a star of the first magnitude, and When Knighthood Was in Flower is one of the half dozen finest pictures ever screened."—*Milwaukee Journal.*

"Even better than we were led to expect."
—*Washington Star.*

"Marvelously beautiful.'
—*Washington Herald.*

"One of the most beautiful specimens of the film producers' arts that the world has ever seen."—*London Daily Telegraph.*

"When Knighthood Was in Flower is indisputably the most brilliant photoplay of a season strikingly illumined by brilliant photoplays."—*Guy Price, Los Angeles Eve. Herald.*

The *New York Mail* declares When Knighthood Was in Flower

SETS A NEW STANDARD IN MAGNIFICENCE

"MARION DAVIES gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—*Louella O. Parsons, Morning Telegraph.*

"MARION DAVIES as the merry little sister of bluff King Hal shows new artistic skill. She mingles comedy and pathos something of the quality of Mary Pickford."—*N. Y. Evening Telegram.*

"THIS picture is all that has been claimed for it, and Marion Davies acts as well as she looks in the role of the spirited young queen. The people simply burst into applause again and again."—*Harriette Underhill, N. Y. Tribune.*

"MISS DAVIES is wonderfully clever. She is one of the most beautiful girls I have ever seen on the screen. What else has she appeared in? I would like to see them all."—*Edward Albert, Prince of Wales.*

"THE scene showing Marion Davies in an attitude of prayer as her beloved goes to the axe, is one of the finest moments which we have seen in the cinema, and the underplaying, rather than the overplaying of Princess Mary's bedroom scene, is something to be thought about."—*Quinn Martin, N. Y. World.*

MARION DAVIES

WHEN Knighthood Was in Flower, which has justly earned the reputation of "the most beautiful picture ever made," is also the most costly. It was filmed in 160 working days at an expense of $1,221,491.20. This represents $47,634.32 a day or $954.29 an hour for an eight-hour working day.

More than three thousand actors, including fifty-five principals, appeared in one scene. For this the largest indoor set ever filmed was constructed. It covered 28,000 square feet of floor space and contained 32 separate buildings.

No picture has ever had such a great cast of splendid actors recruited from both stage and screen. Lyn Harding, who plays the role of King Henry VIII, was brought over from England especially for this picture.

Every object used in the magnificent court scenes is a genuine antique or an exact duplicate of one. Both Europe and America were scoured for art objects which would give the exact atmosphere of Tudor times.

The great hall of Hampton Court palace is reproduced exactly as it was in the time of King Henry VIII.

Genuine gothic tapestries valued at $230,000 were used.

Ancient armor came from some of the most famous collections of Europe.

Antique jewelry and silverware used are worth $1,000,000.

Three thousand costumes of the Tudor period represent an expenditure of $100,000.

The wedding dress alone worn by Miss Davies when, as Princess Mary Tudor, she became the bride of old King Louis XII of France, cost $1,500 and is so heavily laden with gems it weighs twenty-five pounds.

Twenty expert swordsmen engaged in the thrilling duel scenes.

One of the most spectacular feats ever filmed is where Princess Mary and Charles Brandon on horseback jump off a bridge thirty feet high and into the river to escape the king's pursuers.

Thirty-three cavalry horses are used in this scene.

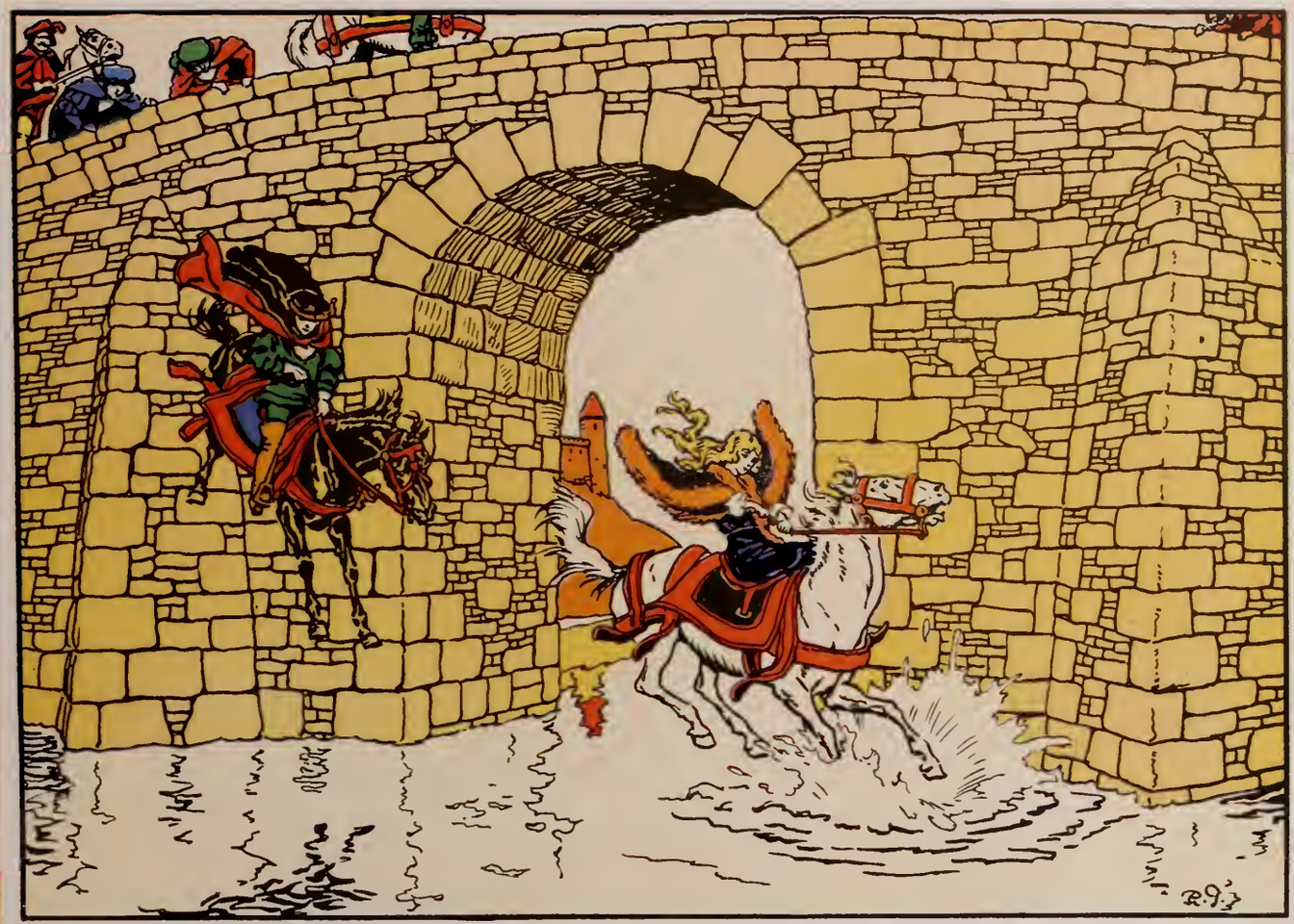
Director Robert G. Vignola and Assistant Director Phil Carle were aided by fifteen assistants, so stupendous were the demands of the production. In all the big sets a complete telephone system was installed through which the directing was done.

CAST

LYN HARDING	as	*Henry VIII*
WILLIAM NORRIS	as	*Louis XII*
FORREST STANLEY	as	*Charles Brandon*
PEDRO DE CORDOBA	as	*Duke of Buckingham*
ERNEST GLENDINNING	as	*Sir Edwin Caskoden*
WILLIAM H. POWELL	as	*Duke Francis*
ARTHUR FORREST	as	*Cardinal Wolsey*
MACEY HARLAM	as	*Duc de Longueville*
JOHNNY DOOLEY	as	*Will Sommers*
WILLIAM KENT	as	*King's Tailor*
GUSTAV VON SEYFFERTITZ	as	*Grammont*
CHARLES GERRARD	as	*Sir Adam Judson*
GEORGE NASH	as	*An Adventurer*
ARTHUR DONALDSON	as	*Sir Henry Brandon*
TERESA MAXWELL CONOVER	as	*Queen Catherine*
FLORA FINCH	as	*A French Lady in Waiting*
RUTH SHEPLEY	as	*Lady Jane Bolingbroke*
and		
MARION DAVIES	as	*MARY TUDOR*

Scenario by Luther Reed from the story of Charles Major

SETTINGS DESIGNED BY JOSEPH URBAN



WHEN KNIGHTHOOD WAS IN FLOWER

NEVER have the trade papers been so unanimous in their endorsement of a picture as they have been of "Knighthood." Here is some of the comment:

"What a picture! What a production! What a cast! Everybody. In this industry. From executives. To errand boys. Should see it. And feel proud. That they are in the picture business. Lord knows. You don't get that chance. Too often."—*Danny in The Film Daily.*

"Cosmopolitan's stupendous picture When Knighthood Was in Flower has made screen history. It is not only Cosmopolitan's greatest achievement, it is one of the greatest achievements of the silver sheet. It stands as a monument for the industry. None have excelled it in its appeal to the eye, the heart and the imagination. Very few have equalled it."—*William A. Johnson in The Motion Picture News.*

"It is safe to say that never has a picture been produced of greater beauty. It will cause you to believe the advance statements of its huge costs, for it all shows in the film."—*Moving Picture World.*

"It is a picture of tremendous beauty. For sheer pictorial appeal, it sets an enviable standard. It is enacted by as competent and satisfying a cast as could be wished for. It is, on the whole, the sort of production that reflects glory upon everyone who has had a hand in achieving the final result."—*Martin J. Quigley in The Exhibitors' Herald.*

"Let us give our homage to When Knighthood Was in Flower. William Randolph Hearst has made a great picture—a picture that the entire motion picture industry can be proud to claim. If there were more like it, we should not now be fighting a set of paid reformers and a lot of fanatic legislators."—*N. Y. Morning Telegraph.*

"When Knighthood Was in Flower far exceeds anything that was anticipated. It easily bears out all the things that have been said for it. The production is gorgeous, the direction excellent, the acting masterful, and it is real entertainment. Furthermore, the picture looks like the money that is claimed to have been spent on it. Put your order in and get ready to have it work for you."—*Film Daily.*

DIRECTED BY ROBERT G. VIGNOLA

MARION DAVIES

IN

WHEN KNIGHTHOOD WAS IN FLOWER

Copyrighted 1922 by William Randolph Hearst

A Cosmopolitan Production

Prints of *When Knighthood Was in Flower* are now in all Famous Players-Lasky exchanges, which will supply you with all information regarding the picture. Arrange for YOUR date at once.

A PARAMOUNT PICTURE

Here is a Picture "Great in Concept!"

"Save for the war period, when pictures did rise to their great opportunities, we have had no great pictures, *great in concept,* since 'Intolerance'"

William A. Johnston in an editorial in the Motion Picture News

Paramount has just completed a drama which is certainly great in concept. No period of American history offers greater material for the motion picture than the period of 1849, and to make this epoch live again, in all its romance, its daring and its achievement, has been the aim behind the making of "The Covered Wagon".

Those who were charged with the responsibility of making the picture have had a full realization of their opportunity to record indelibly a phase of American life which is fast becoming extinct. It is doubtful if such a picture as "The Covered Wagon" could be adequately made a few years from now.

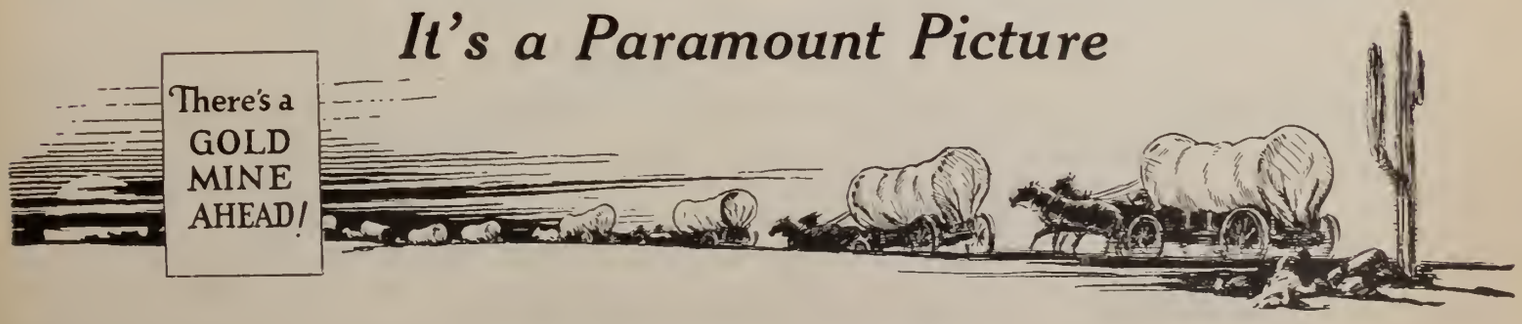
There is scarcely a family in America which cannot point with pride to some grandfather or great-grandfather who participated in one of the greatest migrations known to history. The human incidents occurring by the minute in a group of two or three thousand people who made up the famous wagon trains, beset by dangers on all sides, are the elements which will make "The Covered Wagon" a picture *great in entertainment value as well as great in concept—*

And greatest in box-office appeal!

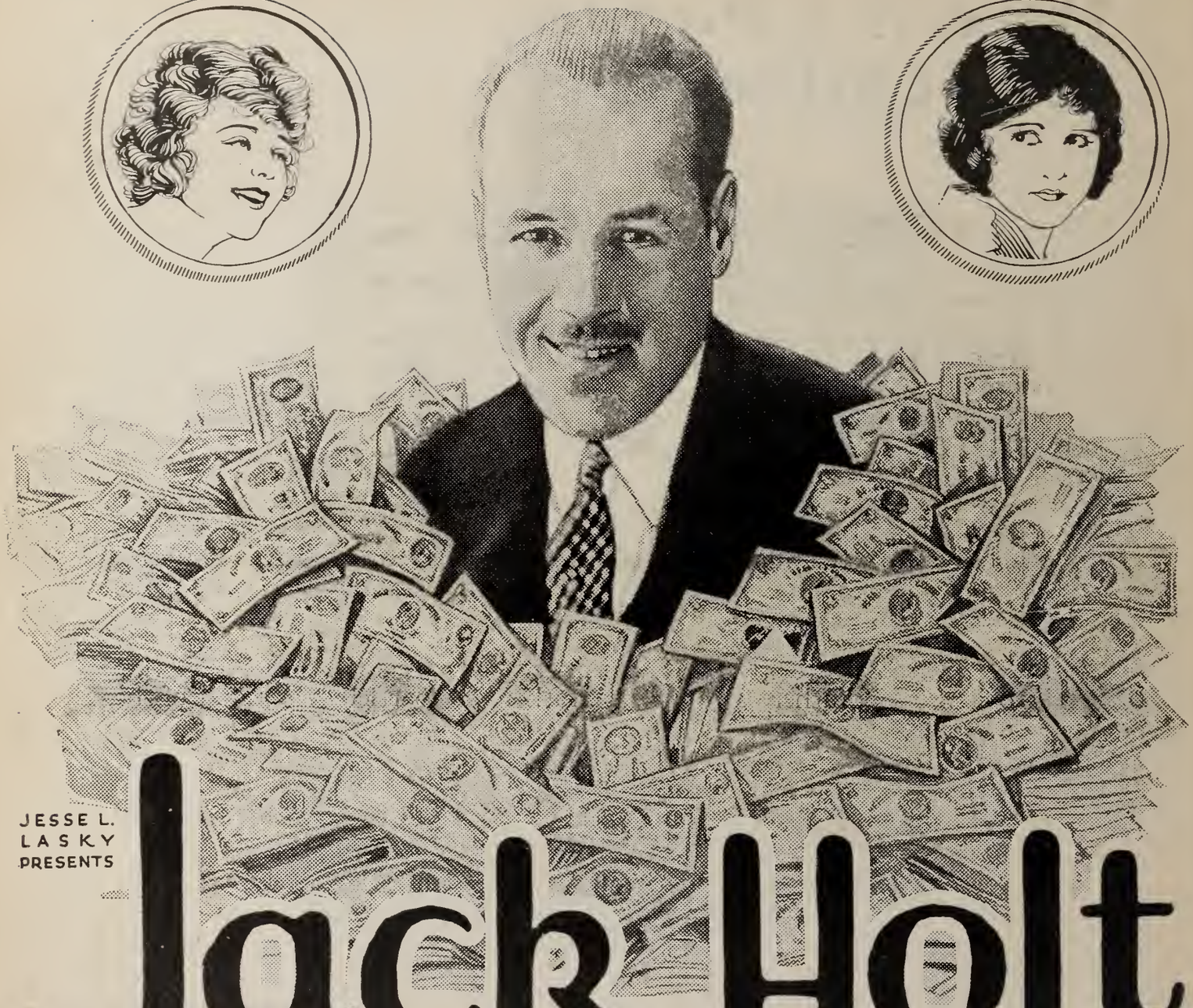
A fortune has been spent in making this picture. Three thousand people lived in the desert, eighty miles from a railroad, for over three months. A thousand Indians were transported from reservations hundreds of miles away. Three hundred wagons were built.

"The Covered Wagon" has been produced with all the facilities that the great Paramount organization can command. It was directed by James Cruze. Jack Cunningham made the adaption from the novel by Emerson Hough.

It's a Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



JESSE L. LASKY PRESENTS

Jack Holt

in

"NOBODY'S MONEY"

A Paramount Picture

This advertisement is made from the 4-column cut that you can get at your exchange

JACK HOLT'S first comedy. Made from the big Broadway comedy success of last season. It's sure to win new admirers for this star, as he is as good in comedy as in the more serious roles.

The great supporting cast includes Wanda Hawley and Julia Faye.

From the play by William LeBaron. Directed by Wallace Worsley. Scenario by Beulah Marie Dix

The Super 39

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

No. 5

Now--- Two-Color National Advertising!

THE SATURDAY EVENING POST
January 13, 1923
TRADE MARK
Paramount Pictures
The name that earned fame through thousands of hours of wonderful entertainment!
THE name that means better pictures to the people who see pictures for entertainment and the people who exhibit pictures for a living.
Not founded on just a few successes but on more than a thousand, over years.
Successes such as the great pictures of Paramount's famous 41 released during the past six months—"Manslaughter," "Blood and Sand," "The Old Homestead," "To Have and To Hold," "The Young Rajah," "Clarence," "Ebb Tide."
Today no good theatre will make up its program until it knows what Paramount has in store.
Back of this name and this fame are an intense ideal and much the largest organization in the industry. An ideal expressed by high standards of production in every Paramount Picture—an organization unique in power, finance and personnel.
—and yet, you may miss the benefits unless you choose your pictures by the brand name Paramount!
An unromantic thing perhaps, but what thrilling results it en
FAMOUS PLAYERS LASKY CORPORATION
Paramount's Super 39 Coming!
See the two-page color announcement in the Saturday Evening Post of January 27th containing list of Paramount's Super 39, for release between February 1st and August 1st, 1923.
Paramount
If it's a Paramount Pictur

THIS is the first of Paramount's new National Advertisements.

It will run in the Saturday Evening Post, January 13th, in two colors!

The use of color more than doubles the attention value, and consequently the number of readers. That means more money for exhibitors.

Paramount plans to make its national advertising campaign for the coming season far ahead of any other motion picture campaign—and one of the finest in the whole field of advertising.

Bewitching JANE NOVAK

UNANIMOUS!

THEY'RE all agreed—press critics, exhibitors, public—EVERYBODY says th
MARIE CORELLI'S Immortal Love Drama is a truly marvelous production and a
unparalleled attraction—all state that the greatest theatrical property since the birth
the theatre has been made into a picture without an equal in its power to pull ar
please.

THE

Produced

CELLENT!
BEAUTIFUL!
EASY TO EXPLOIT!
HLY ENTERTAINING!

Packing 'Em In

"THELMA" is sweeping the country from Coast to Coast—from boundary to boundary. In the smallest theatres in the farthest "sticks" and in the most palatial theatres in the biggest cities "THELMA" is drawing and pleasing millions. The answer is simple. "THELMA" is known to every man, woman and child who can read or hear. The book has been read by countless legions. These millions are spending money to see it and are recommending it to further and further millions. Get YOUR SHARE of these millions into YOUR THEATRE NOW while "THELMA'S" praises are being spread like wildfire—NOW, while it will carry your theatre on a tidal wave of certain profits!

FILM BOOKING OFFICES

OF AMERICA, Inc.

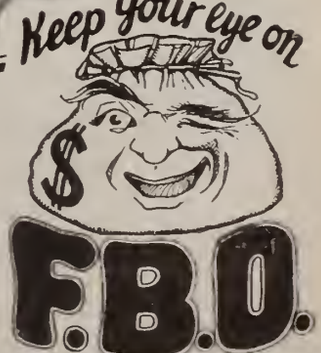
723 Seventh Avenue, New York

EXCHANGES EVERYWHERE

EXTRAORDINARY EXPLOITATION

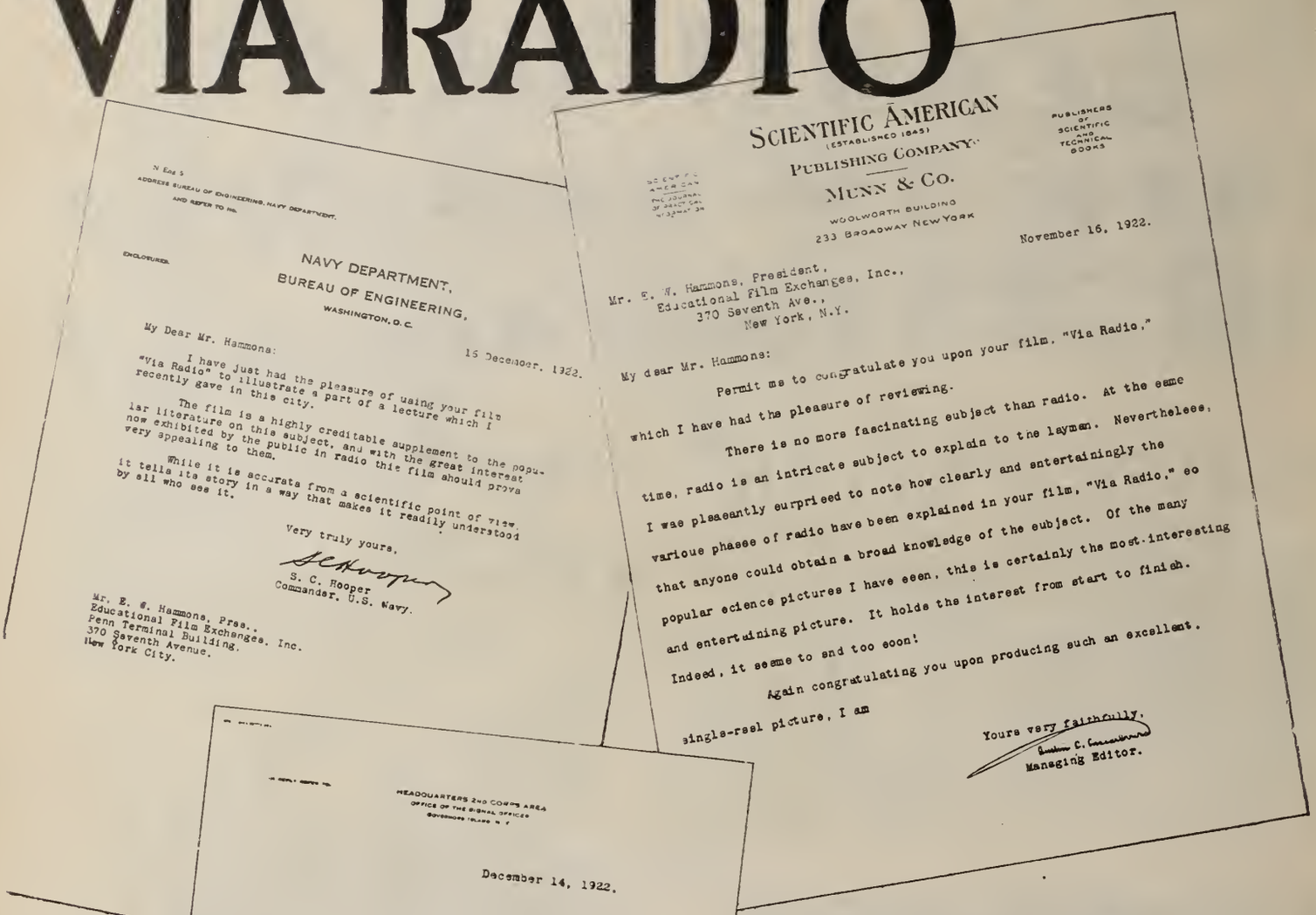
F. B. O's super-showmanship again blazes forth in a conflagration of practical ideas in the "Thelma" press book—an exhibitor's treasure-ship loaded to the gunwales with a red-hot cargo of sure-fire material—smashing ads, crashing posters, electrifying exploitation stunts, drag 'em in heralds, resistless novelties—EVERYTHING!

Get a Copy of the Big Press Sheet



Chester Bennett

"VIA RADIO"



N. Ens 5
ADDRESS BUREAU OF ENGINEERING, NAVY DEPARTMENT,
AND REFER TO NO.

ENCLOSURES.

NAVY DEPARTMENT,
BUREAU OF ENGINEERING,
WASHINGTON, D.C.

My Dear Mr. Hammons: 15 December, 1922.

I have just had the pleasure of using your film "Via Radio" to illustrate a part of a lecture which I recently gave in this city.

The film is a highly creditable supplement to the popular literature on this subject, and with the great interest now exhibited by the public in radio this film should prove very appealing to them.

While it is accurate from a scientific point of view, it tells its story in a way that makes it readily understood by all who see it.

Very truly yours,

S. C. Hooper
Commander, U.S. Navy.

Mr. E. W. Hammons, Pres.,
Educational Film Exchanges, Inc.
Penn Terminal Building,
370 Seventh Avenue,
New York City.

SCIENTIFIC AMERICAN
(ESTABLISHED 1845)
PUBLISHING COMPANY
MUNN & CO.
WOOLWORTH BUILDING
233 BROADWAY NEW YORK

PUBLISHERS OF SCIENTIFIC AND TECHNICAL BOOKS

November 16, 1922.

Mr. E. W. Hammons, President,
Educational Film Exchanges, Inc.,
370 Seventh Ave.,
New York, N.Y.

My dear Mr. Hammons:

Permit me to congratulate you upon your film, "Via Radio," which I have had the pleasure of reviewing.

There is no more fascinating subject than radio. At the same time, radio is an intricate subject to explain to the layman. Nevertheless, I was pleasantly surprised to note how clearly and entertainingly the various phases of radio have been explained in your film, "Via Radio," so that anyone could obtain a broad knowledge of the subject. Of the many popular science pictures I have seen, this is certainly the most interesting and entertaining picture. It holds the interest from start to finish.

Indeed, it seems to end too soon!

Again congratulating you upon producing such an excellent single-reel picture, I am

Yours very faithfully,
Managing Editor.

HEADQUARTERS 2nd CORPS AREA
OFFICE OF THE SIGNAL OFFICER
GOVERNORS ISLAND, N. Y.

December 14, 1922.

My dear Mr. Hammons:

Permit me to thank you for the opportunity you accorded me to see the initial exhibition of "Via Radio". I was impressed with the fact that the film is one of great interest both from an entertainment and from an educational standpoint, especially so at this time when so many thousands of people in the country are deeply interested in radio telegraphy.

Very truly yours,

C. McK. SALTZMAN
Colonel, Signal Corps.

Mr. E. W. Hammons, President,
Educational Film Exchanges, Inc.
370 Seventh Avenue,
New York City.

It's one of

Educational's

three new
Short Subject Specials

"MAN *vs.* BEAST"

"THE ENCHANTED CITY"

By Warren A. Newcombe

"VIA RADIO"

Produced under supervision of
SCIENTIFIC AMERICAN

KINOGRAMS
Gives ALL the News
of ALL the World

Educational Pictures
"THE SPICE OF THE PROGRAM"

ADVERTISED
NATIONALLY
To Your Patrons

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

ADVERTISE ALL YOUR GOODS

Three Typical One-Sheets on *Educationals* Short Subjects

PASS the show windows or read the advertisements of any SUCCESSFUL merchant. You will see that he Shows and Advertises ALL his merchandise. Those who are not attracted by one thing are brought in by another.

The most successful Exhibitor today uses his "show window" (lobby) to display ALL his show units. He advertises ALL his program. Many who are not attracted by the feature come to see the Short Subjects.

THROUGH constant National advertising your patrons know this Trade-Mark is the sign of a well-balanced program and a WHOLE EVENING'S ENTERTAINMENT.

Educational Pictures

"THE SPICE OF THE PROGRAM"

When you SHOW it—
They will go in

EDUCATIONAL
FILM EXCHANGES, INC.
E. W. HAMMONS, President

"The Man Who Waited" is a reliable, rattling good western with an abundance of action, mystery, suspense and romance which stamps it far out of the ordinary. Its hero is a youth whose one aim is to find and punish the man who wronged his father. But even after he penetrates the villain's disguise, he finds it a job to capture the rogue; and between chasing the villain, keeping secret the location of his mine and winning the heart of a girl, who proves to be the daughter of the bad man, the hero is on the jump every minute of the feature's five reels.

Edward I. Luddy, who wrote and directed "The Man Who Waited," started off the excitement by staging a rousing good fight at the beginning and kept the picture geared up to a high dramatic speed. The surprise climax comes after a thrilling race from the isolated gold mine to the desert town to file a claim. The villains are in the lead and the hero springs some spectacular riding to beat them to it.

Frank Braidwood, in the title role, has a decidedly attractive personality and can ride a horse like a demon. You can guarantee genuine thrills whenever he springs into the saddle. Inez MacDonald is pretty and everything expected of a dashing, spirited Western heroine. Jay Morley is a thorough bad man.

Play up "The Man Who Waited" as a Western thriller and ballyhoo it to the limit. Make a play on the title in your advertising and exploitation. Send out a man in a Western outfit with a bag on which is lettered: "I'm a stranger in town and missed 'The Man Who Waited' at the depot. Will someone direct me to the ..... theatre?" Bill the feature as "A Drama of Stolen Gold and Stolen Hearts" or "A Thrilling Tale of Fortunes Made, Lost and Regained."

Use the following copy in your newspaper advertisements; go and see a son track down his father's enemies and frustrate their dastardly plot against himself. The terrific explosion of a gold mine—hundreds of miners trapped. A wild race on horseback over hills and plains, a spectacular fall and the rescue by an intelligent horse. It's a western drama of thrills and action—"The Man Who Waited."

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Newspaper reviews, trade paper opinions, exhibitor comment, news articles from exchange cities, theatre lists showing an amazing array of bookings in large and small communities. These, and similar reports, have been published week by week. They give impressive support to the fact that "The Isle of Doubt" is a decided success.

Wyndham Standing and Dorothy Mackaill are splendid. The former did great work in "Earthbound," "The Iron Trail" and with Norma Talmadge in "Smilin' Through" Miss Mackaill was once a famous Ziegfeld beauty. She has a good screen opportunity in "A Woman's Woman." No better name could be suggested for a character part than George Fawcett, who, says Film Daily, is "always reliable and entertaining."

The production has drama, comedy, action and all the necessary ingredients for popularity. The Exhibitors Herald puts it clearly in saying, "'The Isle of Doubt' is a picture of qualities which make it worth while entertainment." The Moving Picture World backed up this assertion by declaring, "the production reveals an unmistakable knowledge of what proves interesting on the screen."

The story has a new twist. When a wife attempts to deceive her husband and plots to eventually marry another man, the husband calmly proceeds to test the worth of his rival. Should the scamp prove his manhood, he would have a chance of securing the girl.

"The Isle of Doubt" made good at the Marcus Loew theatres in Greater New York; the Modern and Beacon in Boston; Heilig, Portland, Ore.; Gifts, Cincinnati; Regent, Kansas City; Majestic, Des Moines; Royal, Toledo; Savoy, Buffalo; Dixie, Galveston; Rivoli, Denver; Lyric, Tulsa; Hippodrome, San Francisco and literally hundreds of other theatres.

In choosing attractions for your open play dates, bank on past performances and select a safe, sure, servicable picture; Wyndham Standing in "The Isle of Doubt," with George Fawcett and Dorothy Mackaill. Directed by Hamilton Smith from the story by Derek Bram. Photographed by Arthur Cadwell. Produced by Syracuse Motion Picture Co. Released by

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Jack Pickford in "Garrison's Finish!"

Both star and title will pull for the box-office because both artist and story are known everywhere pictures are shown, and by all classes of theatre patrons.

And in addition there are exceptional all-star supporting players cast especially for this Jack Pickford feature.

The actual running of the great Kentucky Derby and the equally famous Metropolitan Handicap.

A beautiful love story so beautifully told that it will catch and hold any type of audience.

A villain whose undoing is wrought so skilfully that the spectator is kept guessing right up to the very last.

Thrills! Romance! Action! Adventure!

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson · Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

MARY PICKFORD'S NEW "TESS" WILL DO THE SAME FOR YOU.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

F SERVICE	SYMBOL
ogram	Blue
ay Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

21 FY FFQ 61 3 EXTRA BX CHICAGO ILL 1202P DEC 27 1922

HIRAM ABRAMS UNITED ARTISTS CORP 729 SEVENTH AVE NEWYORK NY

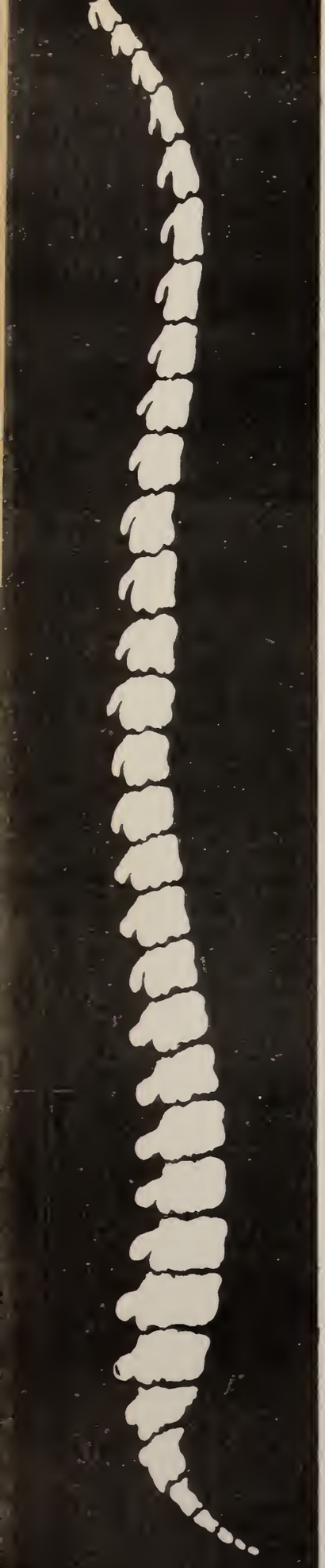
CHICAGO ACCLAIMS MARY PICKFORD IN TESS OF THE STORM COUNTRY
THE PEAK OF HER REMARKABLE CAREER STOP GENEVIEVE HARRIS IN THE
EVENING POST SAYS YOU MUST SEE THE NEW TESS OF THE STORM COUNTRY
WHETHER OR NOT YOU SAW THE FIRST VERSION STOP CHICAGO SEEMINGLY
IS DOING WHAT SHE SAYS STOP BUSINESS AT THE ROOSEVELT THEATRE
IS GREAT

BALABAN AND KATZ BY MAX BALABAN 156P

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS PRESIDENT



BACK BONE

IN PREPARATION

DISTINCTIVE PERFORMANCE

If you could gain the whole world by digging a twenty-mile ditch in the sand, would you do it? You would!

A great man once got the earth's biggest ditch in the sand—the Suez Canal—by a bloodless fight with his enemies. He had courage and power. Those same qualities enabled *Distinctive Productions* to make one of the world's master films, based on the life of this man and bearing his name as a title:

Disraeli

There is more satisfaction and real fun in working than ordinary men realize. There was more satisfaction and fun in the film story which proves this point than screen fans usually get. The picture was *Distinctive's*

The Ruling Passion

If you work hard you'll be happy. If you can, in addition, put your heart in your work you'll be much happier. You then will get as much solid pleasure in life as screen patrons got from the *Distinctive* film based on this idea. The film was

The Man Who Played God

The qualities depicted in these films are the qualities which typify the company responsible for them. *Distinctive* has had courage and power to plan distinctive pictures for the pictures' sake . . . *Distinctive* believes in working long and hard to get results . . . *Distinctive* knows that the pictures which make the public happy are the ones which entertain through heart interest . . . *Distinctive* has put its heart in the task of pleasing the public by its product.

DISTINCTIVE PICTURES CORPORATION

ARTHUR S. FRIEND
President

HENRY M. HOBART
Vice President

DISTINCTIVE PROMISE

Distinctive pictures corporation promises that its future productions will possess all the qualities of its past ones.

It further promises that its executives will never be content to put out a picture merely "just as good" as the previous one. It will have to be better to please them. They have put their minds and hearts to the accomplishment of this task. The first new *Distinctive* picture will be

Backbone

Here is a story of never-dying love, of criminal plotting, heroic counter-plotting and powerful conflicts. Clarence Budington Kelland wrote it for the Saturday Evening Post. Every motion picture producer in the country was in on the bidding for it. *Distinctive* got it! Edith Roberts and Alfred Lunt head a distinctive cast, with Edward Sloman directing. Backbone will be ready soon. Next will come

The Ragged Edge

based on Harold MacGrath's novel of the South Seas. A wonderful girl, her soul chilled to terror by heartless environment, struggles to escape. A boy, tormented by his New England conscience, seeks to bury himself in the life which appalled the girl. They meet, and solve each other's problem. How? This picture will reveal to you a new and strange story. Harmon Weight will direct it.

Just the Beginning

These two great stories are the forerunners of others. *Distinctive* will put into the filming of them all those qualities which go to the production of great pictures.

DISTINCTIVE PICTURES CORPORATION
ARTHUR S. FRIEND
President
HENRY M. HOBART
Vice President

RAGGED EDGE
IN PREPARATION

LOOK BEFORE YOU BOOK for THESE COMING BIG

BOOTH TARKINGTON'S
Masterpiece
"The FLIRT"
A HOBART HENLEY PRODUCTION

Priscilla DEAN
IN
"The Flame of Life"
From one of Frances Hodgson Burnett's greatest novels
A HOBART HENLEY PRODUCTION

"The SHOCK"
Starring
Lon Chaney
Directed by LAMBERT HILLYER

CURRENT UNIVERSAL

"Foolish Wives"
by and with Von Stroheim
UNIVERSAL SUPER-JEWEL

"The Storm"
With
VIRGINIA VALLI
HOUSE PETERS
MATT MOORE
from the great stage success by LANGDON McCORMICK
Directed by REGINALD BARKER

REGINALD DENNY
with Hayden Stevenson in
"The New Leather Pushers"
from the famous stories by H. C. WITWER
Directed by HARRY POLLARD
UNIVERSAL JEWEL
COLLIER'S SERIES

UNIVERSAL PICTU

-KEEP DATES OPEN
ONES—OR YOU LOSE

Carl Laemmle

WHITE TIGER"
Starring
PRISCILLA
Dean
Directed by
TOD BROWNING

JACK LONDON'S
widely-discussed story
"The
Abysmal Brute"
Starring
REGINALD
DENNY
with Mabel Julienne Scott
A HOBART HENLEY PROD.

AN
ALL-STAR
PRODUCTION
of
"BAVU"
EARL CARROLL'S
Great Stage Thriller
Directed by
STUART PATON

JEWEL SUCCESSES

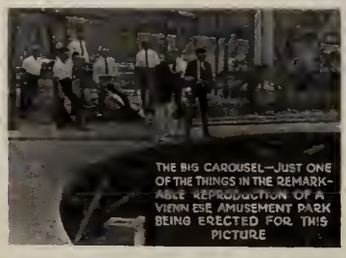
"Human Hearts"
with
OUSE PETERS
from the play by HAL. REID
Directed by
KING BAGGOT

"Under Two Flags"
Starring
PRISCILLA
DEAN
From Ouida's immortal novel
Directed by
TOD BROWNING

"The "Kentucky Derby"
Starring
REGINALD
DENNY
From the stage play "The Suburban"
by Chas. T. Dazey
Directed by
KING BAGGOT

ES CORPORATION

DRIVING THE FIRST STAKE FOR ONE OF THE MAMMOTH SETS.



THE BIG CAROUSEL—JUST ONE OF THE THINGS IN THE REMARKABLE REPRODUCTION OF A VIENNESE AMUSEMENT PARK BEING ERECTED FOR THIS PICTURE

PLANNING TRACKS FOR THE STREET CARS WHICH WILL RUN UNDER THEIR OWN POWER IN THIS GIGANTIC PRODUCTION

WATCH IT GROW

UNIVERSAL SUPER JEWEL PRODUCTION

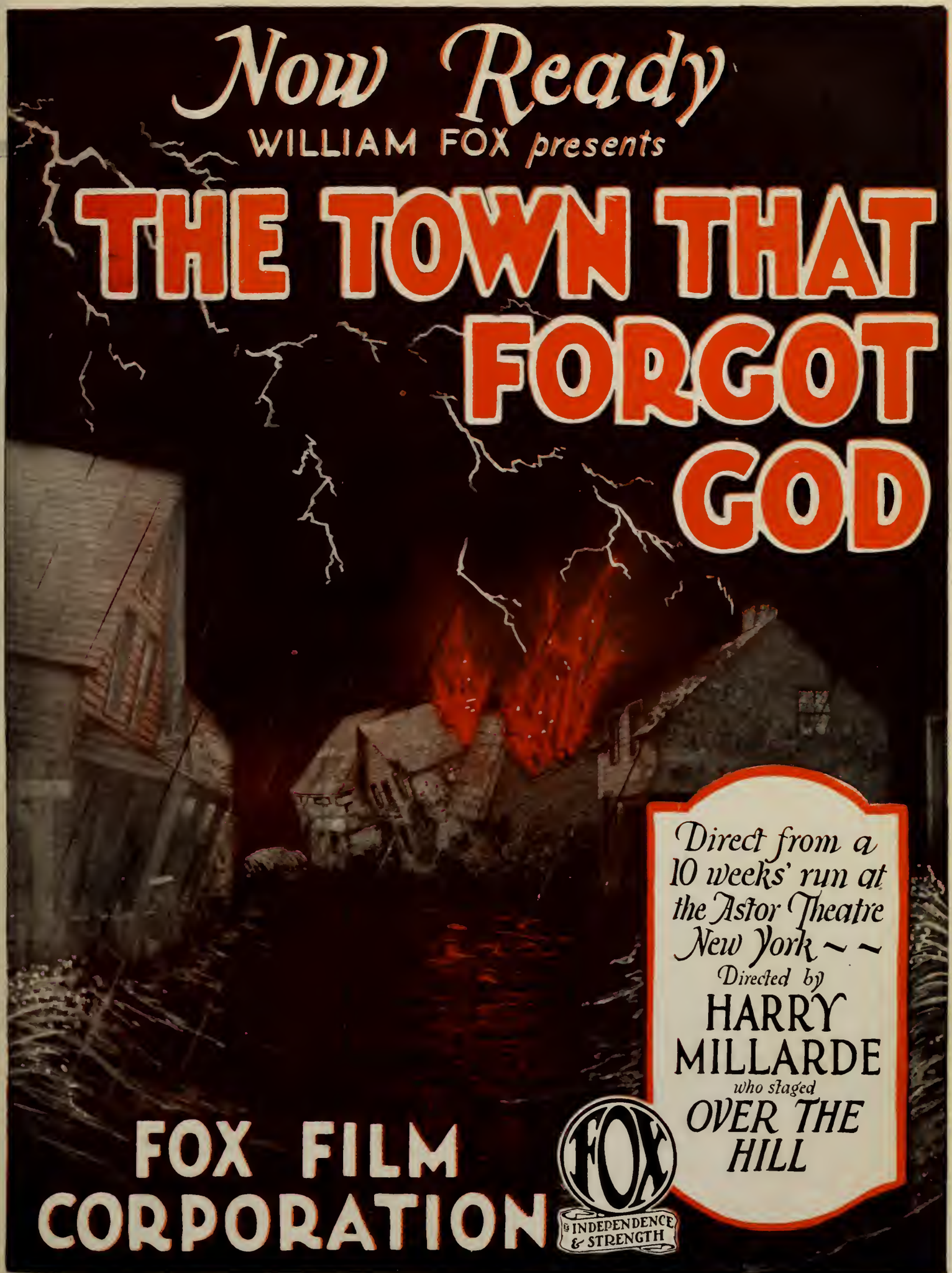
"MERRY GO ROUND"

TO BE PRESENTED BY

CARL LAEMMLE

DIRECTED BY

RUPERT JULIAN and VON STROHEIM


Now Ready
WILLIAM FOX presents
THE TOWN THAT FORGOT GOD
Direct from a 10 weeks' run at the Astor Theatre New York ~ ~
Directed by
HARRY MILLARDE
who staged
OVER THE HILL
FOX FILM CORPORATION
FOX
INDEPENDENCE & STRENGTH

"Rarely has there flashed across the Screen

"The TOWN THAT

Heralded as a Masterpiece

Evening Mail:—

"There are two outstanding features in the new William Fox picture at the Astor Theatre. One is a superlative performance of a small boy and the other is a marvelous storm and flood effect...It is a masterpiece of realism, so vivid that one expects the theatre to be swept away in the path of the raging torrent. It is a tremendous thing—that storm—with an entire town, built for the purpose, completely destroyed by the flood...This picture is done with real power. One's tear ducts must be particularly dry to resist the appeal of some of the scenes in it."

Morning World:

"We have been proceeding on the theory for some months that we were storm-proof, as far as motion pictures were concerned... But at the Astor Theatre last night for the first time since we got up and yelled for some one to rescue Lillian Gish in 'Way Down East', we were face to face with a cinema storm so terrifying, so catastrophic, so beastly real that we shivered in our boots, and actually forgot that such a thing as a motion picture camera ever had been invented. If there ever was a scene of fury pictured on a cinema screen, here it is. It is the storm of storms. It will get you, too."

Mother and Son

FOX

IS INDEPENDENCE & STRENGTH

Here's The Super-Special You've

FOX FILM

such a remarkable boy actor as Bunny Grauer"

—EVENING MAIL

FORGOT GOD"

by New York's Leading Critics

Tribune:—

"If we were William Fox and owned a deluge such as he is presenting at the Astor Theatre in a picture called 'The Town That Forgot God', we surely should use it in every picture screened for the next ten years. Such a flood has no place on the shelf, no matter how old it gets...We thought there was a marvelous storm in 'The Old Homestead', and again we thrilled at the storm in 'One Exciting Night', and again in 'The Sin Flood', but all these put together would just about equal the deluge in 'The Town That Forgot God.'"

Evening World:

"In presenting 'The Town That Forgot God' at the Astor Theatre, William Fox has given Broadway one of the most powerful photodramas yet seen. Viewed from every angle the film is practically faultless. The play finds a fitting climax in one of the most spectacular flood scenes yet filmed...In 'The Town That Forgot God', William Fox has lived up to his reputation for the spectacular and heart-touching melodrama. It is well worth a trip to the Astor."

His Mother's Chair

Waited More Than a Year To Play!

CORPORATION

COMING SOON

William Fox Announces

THE MOTION PICTURE VERSION OF

IF WINTER COMES

The Screen Drama All The World is Waiting For

The Most Widely Read Book in the History of Literature

FOX
INDEPENDENCE STRENGTH

by A.S.M. HUTCHINSON

Directed By HARRY MILLARDE

FOX FILM CORPORATION

PRESS OF THOS. B. BROOKS, INC., N. Y.

TO ALL EXHIBITORS

IN THE UNITED STATES AND CANADA

We have mailed to you today a copy of the most remarkable book ever issued in the entire history of motion pictures - it's the Press Book on "THE THIRD ALARM" Watch for it in the mail !!!

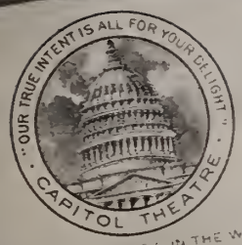
Distributed by

FILM BOOKING OFFICES
OF AMERICA, Inc.

Main Offices: F. B. O. Building, 723-7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

Here's the facts –
All the talking in
the world couldn't
make 'em bigger!



"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE

MOPEDALL REALTY CORPORATION

MESSMORE KENDALL ... EDWARD ... MANAGING DIRECTOR

BROADWAY - 50TH - 51ST STREETS

NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "THE STRANGERS' BANQUET" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were - $13,559.80

The gross receipts on Monday, January 1st, 1923 were - $10,324.10

Very truly yours,

Edward Bowes.

Managing Director.

SWORN TO BEFORE ME, NOTARY PUBLIC, JAN. 2, 1923

M. Bramberg

NOTARY PUBLIC
KINGS COUNTY

A TYPE OF PICTURE THAT

M VOGEL
STRIBUTOR
YERS FILM SERVICE LTD
AN DISTRIBUTORS

HODKINSON
PICTURES

IS NOT EASILY FORGOTTEN

Exhibitors Herald Dec. 23rd

The KINGDOM WITHIN

Will Stir the Hearts of the World

M. P. NEWS: It's a good audience picture, finely staged, and carrying a plot which holds the interest all the way. The acting is splendid as contributed by Russell Simpson, Pauline Starke and Ernest Torrence.
Good for any type of audience and should draw most everywhere.

EXHIBITORS TRADE REVIEW: "The Kingdom Within" should be well received in places where sentimentality is enjoyed.
The story is melodramatic and works up to a good climax.

EXHIBITORS HERALD: Excellent direction of capable players in a dramatic and all absorbing story stamp this feature as one of more than ordinary entertainment qualities. Swift-moving, unfaltering in interest, with its genuine appeal to the emotions it is rare entertainment of a substantial variety founded on a beautiful thought.
Thoroughly convincing dramatic production. Type of picture that is not readily forgotten. It is the type of picture that should make friends for the cinema among the more fastidious of a community.

HARRISON'S REPORTS: A powerful drama of life in the timberlands; the direction throughout is excellent and so is the acting of the featured players as well as that of the supporting cast.

"The Kingdom Within", a title, by the way' that is replete with meaning, should prove absorbing to any audience.

FILM DAILY: Effective dramatic moments and a satisfying dramatic entertainment generally.
For those who like a rather strong dramatic entertainment and favor a theme which makes faith all powerful, the picture should prove wholly satisfying.

M. P. JOURNAL, N. Y.: Excellent drama, based on a strong story, together with a well chosen and capable cast, including Pauline Starke, Gaston Glass, and Ernest Torrence. First runs indicate tremendous box-office possibilities, if exhibitor will advertise his booking. Picture may be included among the best of winter season, and is a big program special. Sure money winner.

M. P. WORLD: Intensely dramatic is the story of "The Kingdom Within," the Victor Schertzinger production which is being distributed by Hodkinson. It is a production which tells a gripping story and holds the interest throughout.
It is a picture which is quite different from the usual run and because of this and its strongly dramatic story, wealth of spiritual insight and acting of a fine cast, should prove welcome in the majority of theatres.

A VICTOR SCHERTZINGER PRODUCTION

Featuring Russell Simpson, Gaston Glass, Pauline Starke

PRESENTED BY PRODUCERS SECURITY CORPORATION

Here is the third great *Arrowplay Deluxe*. It holds tremendous box-office possibilities. It spells Profit with a capital "P".

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"Man &

Arrow-presents

Third of the Great-Eight-Sequence of

Arrowplays Deluxe

These are the First Great Eight ARROWPLAYS *DELUXE:*

Night Life in Hollywood
Streets of New York
Man and Wife
None So Blind
Lost in a Big City
Jacqueline or the Blazing North
The Broken Violin
Little Red School House

Produced by
Effanem Photoplays INC.

Directed by
John L. McCutcheon

Available at Leading Independent Exchanges

ARROW FILM CORPORATION
220 West 42nd Street, New York City
Distributors for United Kingdom:
Inter-Ocean Photoplays, Ltd., 162 Wardour Street, London

Arrowplays Deluxe are exactly what their name implies – productions which set a new high standard in motion pictures.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"Wife"

An Amazing Situation Adroitly Handled ------

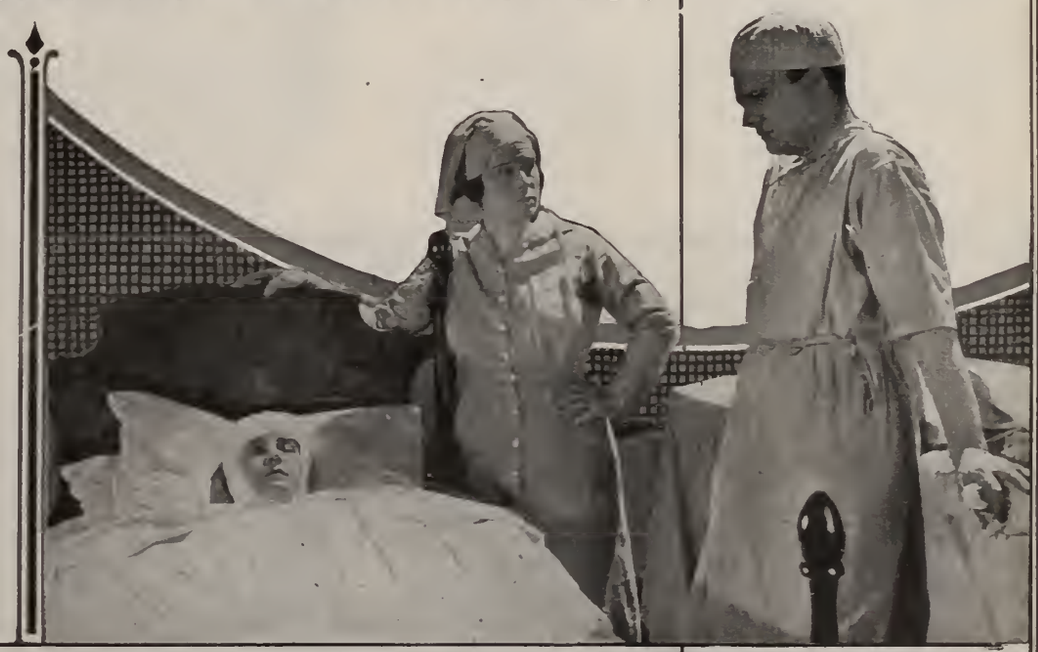
Can a man have two wives?

Every One a Super Play

Night Life in Hollywood
Streets of New York
Man and Wife
None So Blind
Lost in a Big City
Jacqueline or the Blazing North
The Broken Violin
Little Red School House

The Cast-

Gladys Leslie
Maurice Costello
Norma Shearer
Robert Elliott



Available at Leading Independent Exchanges

ARROW FILM CORPORATION
220 West 42nd Street, New York City
Distributors for United Kingdom:
Inter-Ocean Photoplays, Ltd., 162 Wardour Street, London

From the South Sea Islands, SELECT SP PICTURES Through the Mysteries of New York's Picturesque East Side - *to Happiness!*

A STRUGGLE YOUR PATRONS WILL LOVE TO SEE

J. PARKER READ, JR.'S
"PAWNED"
BY FRANK L. PACKARD
AUTHOR of "THE MIRACLE MAN"
Direction by IRVIN V. WILLAT
With
TOM MOORE and
EDITH ROBERTS

Going Over big!!!

Plum Center Comedies

starring Dan Mason are going over big, not only because popular old Dan made millions of followers in the original "Toonerville Trolley" series, but also because the new PLUM CENTER COMEDIES, produced by the PAUL GERSON PICTURES Corp., and directed by ROBERT EDDY, are cram-jam packed with NEW ideas, NEW gags, NEW situations, NEW laughs—and a speed that makes them whizz 'cross the screen in a hurricane of hilarity. See Old DAN MASON'S latest sensational snicker-snatcher—"POP TUTTLE, DETEKATIVE." It's immense—and a fair sample of what to expect of every PLUM CENTER COMEDY. There are 12 Plum Center Comedies in the series—Released one each month. Book and play them all.

HERE'S DAN MASON AS THE DETEKATIVE

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES

OF AMERICA, INC.

Main Offices: F. B. O. Building, 723 7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

"Secrets

Now an open book

"-a truly big picture" M.P. World

"-corking good melodrama" Film Daily

"-stirring action" Trade Review

"-thrilling fistic battle" Herald

The Modern Version of

Right again, Roger!

MOVING PICTURE WORLD

...would get out of the territory ... who say ... does not resemble a game?

OUR tip to the trade in general is to watch Charles C. Burr, president of Mastodon Films, Inc., and of Affiliated Distributors, Inc. His second Johnny Hines picture, "Sure-Fire Flint," is a big box office winner. And the showing of his Whitman Bennett all-star feature, "Secrets of Paris" makes our view of that production absolutely absurd. Eddie Fay, back in Providence, mopped up with the picture and we heard this week that other first run exhibitors were equally as successful in their engagements. The all-star cast is drawing them to the box office and the picture is seemingly entertaining the public; for reports on hand indicate bigger second-day business, and, after all, that is the real answer to a picture's value to the public as an entertainment vehicle.

BILL KRAFT'S stunt in Passaic, N. J., on "I Am The Law," which the New York Apollo Exchange is distributing in the metropolitan district, was one of the best of the year, for the New Jersey papers were not ... to fall. Every New York newspaper ... it on the first page, "fell" for ...

The third of the Bix Six is proving a box-office bonanza!

# of Paris

Read 'em and reap!

Eugene Sue's "Mysteries of Paris."

The first First Runs

Symphony Theatre, Los Angeles

Blackstone Theatre, Pittsburgh

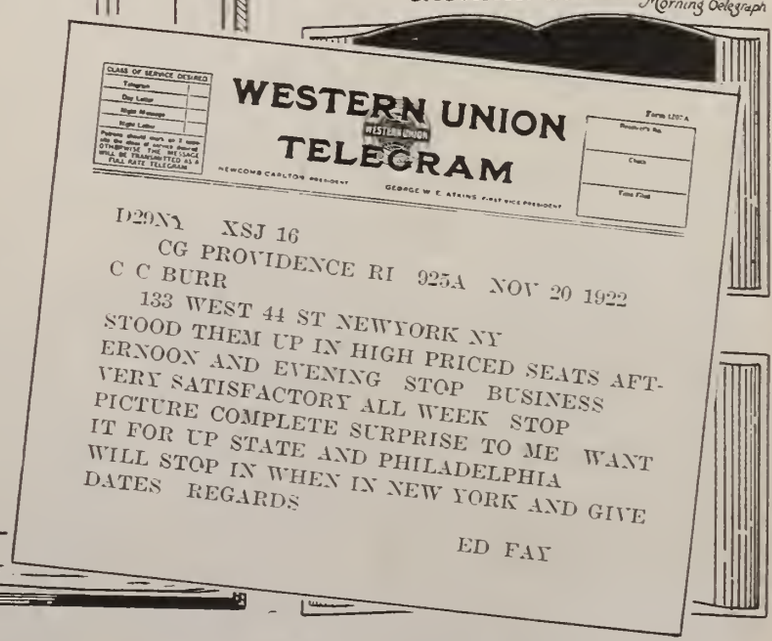
Victoria Theatre, Philadelphia

Fay's Theatre, Providence

The modern adaptation of Eugene Sue's "Mysteries of Paris" is probably the first of a cycle of mystery photoplays. They will be most successful, not alone because it is the first one, but last season and the current year all the plays of that kind or style are packing them in daily.

"good suspense" M.P. News

"excellent actors" Morning Telegraph



WESTERN UNION TELEGRAM

D29NY XSJ 16
CG PROVIDENCE RI 925A NOV 20 1922
C C BURR
133 WEST 44 ST NEWYORK NY
STOOD THEM UP IN HIGH PRICED SEATS AFTERNOON AND EVENING STOP BUSINESS VERY SATISFACTORY ALL WEEK STOP PICTURE COMPLETE SURPRISE TO ME WANT IT FOR UP STATE AND PHILADELPHIA WILL STOP IN WHEN IN NEW YORK AND GIVE DATES REGARDS

ED FAY

Get this one if you can.—Mastodon Films, Inc., C. C. Burr, Pres.

IT IS WITH A LARGE MEASURE OF SATISFACTION THAT WE ANNOUNCE TO THE **STATE RIGHT EXCHANGE MEN** AND **INDEPENDENT EXHIBITORS** THAT WE HAVE CONTRACTED WITH PREMIUM PICTURES PRODUCTIONS FOR THEIR ENTIRE OUTPUT OF SPECIAL FEATURES.

FOR THE PAST YEAR AND A HALF, QUIETLY BUT DETERMINEDLY THE PREMIUM PICTURE PRODUCTIONS COMPLETED UNDER OUR CONTRACT TEN FEATURE ATTRACTIONS EACH PRODUCTION COVERING A DIFFERENT THEME OR SUBJECT, THE TEN PRODUCTIONS EMBRACING ALMOST EVERY ANGLE OF DRAMATIC ART.

MOUNTED AND STAGED WITH THE BEST TALENT OBTAINABLE THESE ATTRACTIONS SHOULD PROVE A TURNING POINT IN THE AFFAIRS OF THOSE EXCHANGES AND EXHIBITORS WHO CONNECT UP WITH THEM.

WE HAVE PREPARED A FORM OF FRANCHISE OF DISTRIBUTION UPON A SOUND COMMERCIAL BASIS AND INVITE IMMEDIATE CORRESPONDENCE FROM RESPONSIBLE **STATE RIGHT ORGANIZATIONS** SEEKING A CONSISTENT LINE OF PRODUCT THAT WILL DRAW THE EXIBITOR TO THEIR ESTABLISHMENT.

THE CAST INCLUDES, AMONG OTHERS SUCH PICTURE FAVORITES AS

GEORGE LARKIN, RUTH STONEHOUSE,
JACK LIVINGSTON, MARY WYNN,
LURA ANSON AND **AL FERGUSON.**

THE RELEASE TITLES OF THE FIRST SIX PRODUCTIONS ARE
"FLAMES OF PASSION", "THE UNDERGROUND TRAIL",
"THE WAY OF THE TRANSGRESSOR", "THE MINE LOOTERS."
"HIS LAST ASSIGNMENT," "A CHILD OF THE GODS."

RELEASES COMMENCE FEBRUARY FIRST.

ADDRESS
INDEPENDENT PICTURES CORPORATION DISTRIBUTORS
JESSE J GOLDBURG, PRESIDENT
1540 BROADWAY
NEW YORK CITY TELEPHONE BRYANT 3993

INDEPENDENT PICTURES CORP

It's Getting the Money!

It has two big internationally known stars to get 'em in and a whale of a story to send 'em out talking. ~

SELZNICK PICTURES

Elaine Hammerstein and Conway Tearle in "ONE WEEK of LOVE"

By Edward J Montagne and George Archainbaud
Directed by George Archainbaud.
Produced by Myron Selznick

CONWAY TEARLE

ELAINE HAMMERSTEIN

ask

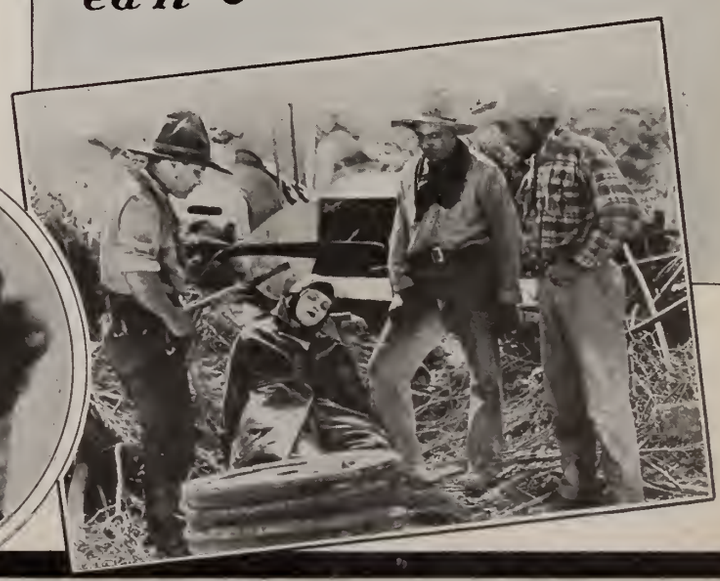
John H. Kunsky, OF THE JOHN H. KUNSKY ENTERPRISES, DETROIT, MICH.

Sam Harding OF THE LIBERTY THEATRE, KANSAS CITY, MO.

W. M. Smith OF THE ORPHEUM AND RIALTO THEATRES, TULSA, OKLA.

Leo Landau OF THE ALHAMBRA THEATRE, MILWAUKEE, WIS.

~and scores of other Big Exhibitors Who Have Played It ~



William Steiner Productions
• INC •
Presents

THE BIG SIX

NEAL HART
-AMERICA'S PAL-

IN

THE SECOND SERIES OF SIX THRILLING 5 REEL FEATURES
BIGGER & GREATER
° THAN EVER °

Exhibitors Book the New Year Big Six and Cash in--Here They Are

FIRST RELEASE ON OR ABOUT JANUARY 25th AND ONE EACH MONTH THEREAFTER

"THE SECRET OF THE PUEBLO"
A Mystic Melodrama of Thrills

"IN THE DEVIL'S BOWL"
An Adaptation of Phil LeNoir's Story, "The Man Who Wouldn't Remove His Hat." Published in Argosy All-Story Magazine

"SALTY SAUNDERS"
A Most Massive and Thrilling Story of the Round-Up

"THE FIGHTING STRAIN"
A Punchy Tale of a Two-Fisted Man

"BELOW THE RIO GRANDE"
A Story of Daring Deeds in the Big Open

"FORBIDDEN RANGE"
A Sensational Romance of the Sheep Country

For Further Information Address

WILLIAM STEINER PRODUCTIONS, INC.

Suite 605-611, 220 West 42d Street **NEW YORK CITY**

Carter DeHaven Comedies

PRESENTED BY P. A. POWERS

Every new release adds hundreds of exhibitors to the already large list of shrewd showmen who recognize the Carter De Haven Comedies as the super de luxe comedy material of the entire motion picture industry. These marvelous laugh- and money-getters are sweeping their way into the finest theatres in the land.

Grab This Latest Laughing Fest

It's a howling hurricane of hilarity—a towering typhoon of rib-tickling gags—a lilting landslide of honest-to-God LAUGHS. It's cram-jam packed to over-flowing with the sort of comedy surprises that start a laugh way down in the pit of your stomach and roll it out in a pealing sunburst of gloom-shattering shrieks.

Its atmosphere of "class" adds immeasurably to the power of its claim for a place on the program of the finest theatres in the world, and its general appeal makes it just as gigantic a bet on Main Street as it is on Broadway.

The Biggest and Best DeHaven Comedy To Date

Book and Boost

"A RINGER FOR DAD"

It's a Knockout

DISTRIBUTED BY F. B. O.
FILM BOOKING OFFICES
OF AMERICA, Inc.
Main Offices–F.B.O. Building, 723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE

PYRAMID PICTURES INC.

presents

What Fools Men Are

Directed by
George Terwilliger

From the Play
"The Flapper"
by EUGENE WALTER

With an all-star cast including
FAIRE BINNEY JOE STRIKER
FLORENCE BILLINGS LUCY FOX
HUNTLEY GORDON
J. BARNEY SHERRY

FAIRE BINNEY

After "My Old Kentucky Home," "Queen of the Moulin Rouge," "His Wife's Husband" and other Pyramid pictures that have their popularity by showing their drawing power at the box-office, it is saying a good deal for a picture to announce that exhibitors, the public and the critics like it better than any Pyramid Production released to date, and that exhibitors have proved their liking for it by booking it more rapidly than any previous Pyramid Production.

Moving Picture World: "What Fools Men Are" offers something that is worth the attention of every up-to-the-minute exhibitor. Faire Binney gives a remarkably clever performance of a girl with a jazz soul. Many opportunities for pointed exploitation and the public is sure to be interested.

Trade Review: A well told story, with new twists that sharpen the interest. It's another triangle story that proves at the same time to be a splendid drama. Will appeal to the married patrons and also the young girls of any community.

New York Tribune: In our opinion Faire Binney has become the most ravishing of all the baby vamps. She certainly is a little beauty, filled with personality and temperament, and she makes "What Fools Men Are" a mighty interesting picture.

Film Daily: Here is a first rate box-office attraction if properly handled by the exhibitor. There are a lot of picture goers who will come out strong for a picture like this. It should prove quite popular and be a good one for the box-office. Has fine exploitation possibilities and contains a definite audience appeal.

New York Journal: The cross-play of emotions in this quadrangular love problem are developed very well and there are two or three big scenes with strong dramatic values.

Motion Picture Journal: "What Fools Men Are" should prove a first rate box-office attraction.

New York Telegraph: In this picture Faire Binney is thoroughly adorable. Her eyes shatter every business-suited heart in sight, including that of her sister's husband.

New York American: "What Fools Men Are" shows the flapper craze at its height. It is interesting, emotional and intriguing and makes a vivid picture.

New York Telegram: "What Fools Men Are" is one of the best pictures of the current season and one that both the flapper and conservative should see.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

JOE STRIKER

LUCY FOX

HUNTLEY GORDON

FLORENCE BILLINGS

J. BARNEY SHERRY

Principal Pictures Corp.
present

ENVIRONMENT

by HARVEY GATES

starring

ALICE LAKE and MILTON SILLS

supported by

RALPH LEWIS RICHARD HEADRICK JR.
AND
GERTRUDE CLAIRE

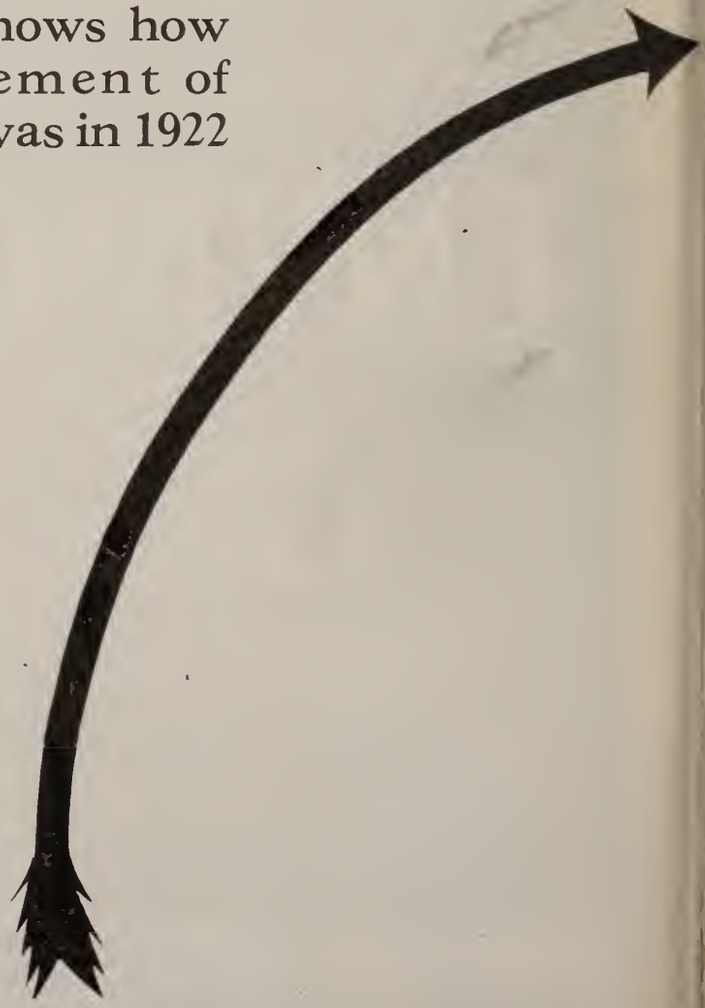
Personally produced and directed
by Irving Cummings

This Master Production is Offered
PRINCIPAL PICTURES CORP.

to State Right Buyers by
Loew State Building, New York

THE confidence of the advertiser is the strongest endorsement a trade paper can have.

The opposite page shows how strong this endorsement of Motion Picture News was in 1922



The News Alone Covers the Field

736

more pages of paid advertising than Moving Picture World—

1020

more pages of paid advertising than Exhibitors Herald—

1275

more pages of paid advertising than Exhibitors Trade Review.

Here's why it's a

"Kiss Me!"

"Nobody loves a fat boy!"

FACTS ABOUT THE PICTURE

Presented by ..... Louis B. Mayer
Directed by ..... John M. Stahl
Written by ..... Kirkpatrick Boone
Scenario by ..... J. H. Hawks and Bess Meredith
Photographed by ..... Jackson J. Rose
Asst. Director ..... Sydney Algier
Length ..... 7204 feet

THE CAST

Lewis Stone ..... Cleo Madison
Edith Roberts ..... Ruth Clifford
Myrtle Stedman ..... James Morrison
Helen Lynch ..... Lincoln Stedman
Edward Burns ..... Richard Tucker

A TASTE OF THE PLOT

After 20 years of married life, John Emerson wakes up to the fact that romance has fled. His wife treats him more like a son than a lover. He attempts to recall their sweetheart days but his wife tells him they are too old for such silly nonsense. Leaving for New York on business he meets a young and charming woman. The chance acquaintance develops into a warm friendship. John finds his departed youth again. He spends his time with the girl at the race track and at the cabarets and finally in an unguarded moment he finds the girl in his arms. He writes to his wife that he will not return. That evening he calls on the girl and finds her in the arms of another man, her fiance. She shatters his dream with the statement: "Surely you were not in earnest. Why, you are old enough to be my father." John wakes to his mistake and sees the wrong he has done his wife. Then comes a race in a motor to catch the train bearing his letter home. He reaches home without being able to get the letter. His wife has read it but pretends to be ignorant of its contents. Her eyes are opened, however, and when she finds John is truly penitent, a new romance comes.

A First National Picture

99% Plus Picture

POINTS OF APPEAL

Here is a picture with universal appeal. As the **Motion Picture News** says:

"It is good for any house, anywhere."

The **Exhibitors Herald** says:

"This will likely be one of the big box office attractions of the year. No phase of box office appeal has been overlooked."

And the **Los Angeles Times** says:

"If the public doesn't take to this like a duck to water, I shall cease worrying about pictures and begin worrying about audiences."

There is romance and a domestic problem that strikes home to everyone.

There is unusual suspense and many thrills, including some of the finest race track scenes ever screened and a race of automobile with a fast express, including the smashing of the auto by the train at a crossing.

There is an all star cast with the most finished acting on the part of Lewis S. Stone and Cleo Madison.

Wonderful photography, with unusually artistic and attractive interiors and exteriors. Direction as nearly perfect as it is humanly possible. John M. Stahl has put all the human touches that go to make this a great picture.

CHARACTER OF STORY

A society drama that is different from anything ever before presented. A domestic problem that treats of the dangerous age, which with men is about 40, when their wives have put aside romance to become mothers and housewives and are no longer sweethearts and companions to their husbands.

EXPLOITATION

Here also is a title to conjure with. You can stir up public interest to a white hot pitch on the question of what is the dangerous age—for men—for women. There are scores of sure fire exploitation angles. Ask your First National exchange for a press sheet, which will tell you how to put it over big at little cost.

"John has left me for a younger woman!"

"You put away romance with your baby's first shoes!"

Big Booking Bulletin No. 2

The Chicago Herald and Examiner Says:

"'The Hottentot' caused an uproar. The audience laughed so much they just couldn't stop. The first scenes set them chuckling, and from then on to the end there was a most hilarious time. They laughed until they almost became hysterical and their sides must have been sore. Certainly diverting and refreshing, with mirth and thrills."

DOUGLAS MacLEAN and MADGE BELLAMY

in the comedy drama special, taken from Willie Collier's rollicking stage success.

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Distributed by
Associated First National Pictures, Inc.

Thos. H. Ince presents

"THE HOTTENTOT"

Motion Picture News

Buy Right

WE have been asked to venture our opinion upon the proposition of having an exhibitors' National Organization—the M. P. T. O. A.—go into the distributing business.

It is difficult to give a definite opinion, because no definite proposition seems to exist.

It appeared at the last National Convention of the M. P. T. O. A. that the organization had no constitution. One, we believe, was written during the Convention. But it has not been published. So we do not know what provision is made as to the League's rights and purposes in this important connection.

* * *

The National Organization is an association of state units, each undoubtedly with rights and purposes of its own.

So it does not appear that the National Organization is—as yet at least—prepared to enter, as a whole, the distributing business.

An incorporated body, therefore, even though headed by the officers of the League, is not the Exhibitors' League.

The proposition then becomes a straight commercial one—namely an attempt to interest exhibitors as stockholders in a cooperative distributing organization.

As such the idea is by no means new. A previous venture along these lines and organized by a former League President was a failure, entailing a loss to the stockholders. The First National Exhibitors Circuit later organized by powerful exhibitors in strategic points proved a success.

The matter is simply one, then, of an exhibitor buying stock in a commercial enterprise; and that is his own business strictly, not ours. We have only to remark what he already knows that the success of any enterprise depends always and mostly upon the acumen, experience and interests of the men who run it.

As to the idea in general of exhibitors entering the distributing business as a way out of their present difficulties our mind goes back to a convention of the New York State League held at Albany a year or so ago.

Heated speeches were made from the floor; and details were given of exorbitant rentals and distributor oppression.

But silence came, we clearly recall, and no argument was forthcoming when an exhibitor arose and said that he had no trouble because he "bought right"; and he stated emphatically that if every exhibitor would use the good buying sense of any retailer he would not find it necessary to put his head in another noose in order to untie one already around his neck.

Isn't that about right, gentlemen?

* * *

We are not trying to preach down your troubles. We know they exist pretty nearly as well as you do.

But you've got to look at things—if they are to be corrected properly—from the broad viewpoint of the entire industry.

Production is wrong today because distribution is wrong; and distribution is wrong—to a great degree—because exhibition is certainly not all it should be.

We need *basic* improvements—like percentage booking, a credit system, neutral distribution, advertising, to correct things all along the line. You can only better yourself permanently as the other fellow—the producer and distributor—betters himself. That's gospel truth.

And these improvements are bound to come. We are on the eve of them now.

In the meantime stick to the knitting you know about—and know it better!

"Buy right!"

PICTURES AND PEOPLE

IN a previous issue of the NEWS it was mentioned in this department that the Chicago & Alton Railroad was establishing screen entertainment for its travelers who journeyed on through trains in the night. One of their passengers was seated in the parlor car the night of December 12th when the porter announced "Movin' pictuahs in the dining cah. Passengahs invited."

Time and distance were forgotten while Harold Lloyd's "Grandma's Boy" was shown on the screen at one end of the car, while the projecting machine was on a table at the other end. Tables had been removed, shades pulled, and chairs arranged at the sides of the car, making a miniature picture theatre traveling at express train speed.

Contrary to what was anticipated, there was no objectionable vibration. Electric current for the projector was obtained from the generator and storage battery of the car, the same used in lighting the train. The experiment was successful and motion pictures are planned as regular features to relieve the tedium of the long hours of traveling.

* * *

IT looks like a pretty nifty cast which George Archainbaud has lined up for the Selznick picture. "The Common Law," —a cast that includes Elliot Dexter, Corinne Griffith, Bryant Washburn, Miss DuPont, Hobart Bosworth, Phyllis Haver and Harry Myers.

* * *

WERE you among the fortunates who saw the stage production of "Grumpy"? Cyril Maude, the English actor, played the title role. As a screen production it should give Theodore Roberts the chance of a lifetime to show his skill at characterization. William De Mille, who is making the production for Paramount, has engaged May McAvoy to appear in the leading feminine role.

* * *

OLD LADY RUMOR has it that Ann Pennington (you remember Ann as a Lasky star a few short years ago) is leaving for the Coast to make a picture. The diminutive comedienne, it is understood, will have a test made as soon as she reaches Los Angeles, since the production depends entirely how she screens at the present time. The intervening seasons have been very kind to Ann Pennington if one may judge from the piquancy and charm of her personality as she graced a few of our musical shows.

* * *

MRS. EDWARD B. McLEAN, a member of Washington society, gave a private screening recently of "Douglas Fairbanks in Robin Hood" in her home for Vice-President Coolidge, members of the President's Cabinet, the Senate and House of Representatives and the diplomatic corps. Among those present were: Charles E. Hughes, Secretary of State, and Mrs. Hughes, Secretary of the Interior Fall and Mrs. Fall, President Lasker of the Shipping Board, Sir Eric Geddes, the British Ambassador, and Lady Geddes, Jules Jusserand, the French Ambassador, and Mme. Jusserand, Attorney General Daugherty, Secretary of the Treasury Mellon, General Pershing, Secretary of the Navy Denby, Assistant Secretary of the Navy Roosevelt, Congressman Longworth and Mrs. Longworth, Senator Ernst of Kentucky and Senator Elkins of West Virginia.

* * *

A RECENT arrival in New York is J. Epstein, the French director, who will be found at the Hotel Astor with a print of his production, "Pasteur," the film depicting the life and deeds of the great scientist, Louis Pasteur, whose centenary is soon to be celebrated.

HAL ROACH is in New York on a short visit—his first for more than a year. With "Dr. Jack" already on the road to success and Harold Lloyd busy on a new comedy to succeed "Safety Last," completed several weeks ago, Mr. Roach felt that the trip was coming to him.

Although his visit is mainly of a social nature, Mr. Roach said that he would, of course, discuss the matter of future productions with officials of Pathe, which distributes his company's product. The producer intimated that he was also interested in discovering whether the metropolis held any particularly promising young leading woman suitable for work in any of his comedy units.

Mr. Roach must have felt highly gratified over the reception of "Dr. Jack" at the Strand. It had 'em laughing for sixty minutes.

* * *

BENJAMIN DE CASSERES, the demon free lance, who doubles in brass writing titles and supervising scripts for Paramount productions at the Long Island City studio, has made a few dozen New Year wishes. In one of them he hopes to see a picture wherein Nita Naldi and Pola Negri try to vamp Rodolph Valentino for ten reels.

* * *

YOU wouldn't think to look at Buck Jones as he jumps into that lil' ol' saddle that he once kicked up considerable dust in Mack Sennett's Keystone comedies. Sure as shootin'.

* * *

ALL the circuses wintering in Southern California are cooperating with Jackie Coogan toward providing the genuine atmosphere of the big tops for his next picture, "Toby Tyler." Jackie's circus was presented to the Los Angeles public recently to supply the needs of the Near East Emergency Relief Fund which pleads for the outraged and perishing children of Armenia. Seven tents covered the lot of the "Toby Tyler Shows," and the performers were members of the Al G. Barnes Shows and the Sells-Floto organization. There were Martha Florine, equestrienne with Barnes, Tom Atkinson and his dog and pony show from Sells-Floto, Mike Braham with his high school horses from Barnes, Mike and his bucking mule from Ringlings, and several freaks from the side shows of the combined circuses. The menagerie was present too. The ringmaster was the director, Eddie Kline.

"Toby Tyler" tells the story of a small boy's adventures during ten weeks while he was with a circus after running away from home. It looks like a winner. Circus stories never fail.

* * *

GEORGE HERNANDEZ, who has endeared himself to picturegoers through his comedy characterizations, has heard the last call of "Camera." The veteran actor of screen and stage died last Sunday night in Glendale, a suburb of Los Angeles. He was fifty-nine years old. He had been an actor nearly forty years. He is survived by his widow, Anna Dodge, an actress. Mr. Hernandez has appeared under the banners of Selig, Metro, Universal, Paramount, Thomas H. Ince, Triangle, and Benjamin B. Hampton.

* * *

ANOTHER arrival on the Coast is William V. D. Kelley, technical advisor of Prizma, who will begin work on plans for his company's new print laboratory to be established in Hollywood this month. It is designed to supply negative and the first color positive print only. Quantity release prints for producers using the Prizma color title prints will be made for the time being at the fully equipped Jersey City laboratory.

THE National Board of Review, in its bulletin of the last week of December, selects "Milady," issued by American Releasing, and "The World's Applause," issued by Paramount, as worthy of the asterisk denoting particularly fine pictures.

* * *

FLORA FINCH, whose screen experience goes back to the days of John Bunny, and who was reported last week as being seriously wounded at the Jamaica Hospital, is in an even graver situation according to the latest bulletins issued by the hospital authorities. Mrs. Finch is flat on her back in a plaster cast and it will probably be several weeks or more before she will be able to leave the hospital in a convalescent condition. An x-ray examination taken at the hospital revealed the fact that the actress had sustained a badly fractured thigh bone. Mrs. Finch was working in "Luck," the Johnny Hines picture, when she suffered her injury. It is hoped by her friends in and out of the industry that she makes a speedy recovery.

* * *

NONE of them are related to one another. Who? Theodore Roberts and Edith Roberts; Douglas Fairbanks and William Fairbanks; Bill Hart and Neal Hart; Bill Farnum, brother Dustin and Franklyn Farnum; Norma Talmadge, sister Constance and Richard Talmadge; Tom Mix and Buck Mix; Macklyn Arbuckle and "Fatty" Arbuckle; Lila Lee and Rowland Lee; Alice Brady and Edward Brady; Stuart Holmes and Helen Holmes; Hoot Gibson and Helen Gibson; Mae Murray and Charles Murray.

* * *

HUGO BALLIN is making "Vanity Fair" as Thackeray wrote it, without addition, subtraction or moderation other than eliminating several characters. Characters? There are seventy-three introduced in the novel, which if they found their way to the screen would necessitate using nine reels of sub-titles. So many will be marked absent.

* * *

BETTY COMPSON, who recently completed "The White Flower" at the Lasky studio, arrived in New York last Saturday to spend New Year's, do a little shopping and see a few shows. She will return to Hollywood, January 11, to start her next picture.

* * *

ALLAN DWAN and his "Glimpses of the Moon" company have returned to New York from Miami, Fla. Among the players who glimpsed the moon through the branches of the sheltering palms are Bebe Daniels, David Powell, Charles Gerrard, Nita Naldi, Rubye de Remer, and Maurice Costello.

* * *

THE Federal Trade Commission has made reply to Sydney S. Cohen, President of the Motion Picture Theatre Owners of America in reply to his application, in behalf of the Exhibitor organization against the Society of Composers, Authors and Publishers on account of alleged violation of the law against unfair methods of competition by the imposition of a tax or royalty on motion picture theatres for the right to play copyrighted music of its members. The Commission states that they have considered the matter thoroughly and examined the decisions of the Courts applicable thereto, with the result that it has been concluded that the case is not one calling for the exercise of the Commission's corrective power.

"The chief reason for this conclusion may be stated as the fact that the making of a claim for royalties, apparently in good faith, cannot be said to constitute 'an unfair method of competition in commerce'; it cannot be said to be unfair in the sense in which the word is used in the Commission's Organic Act, but is merely an assertion of a supposed legal right which is fully determinable by the Courts; and it is not a 'method of competition' because the parties to the controversy are not in any way competing with each other."

This places the question of the music tax once and for all outside of the Federal Trade Commission. It is now a matter to be settled by the Attorney-General's office or by the continuation of the suits which are at the present time pending and the carrying of them through to the higher Courts where a definite and final decision can be made.

This, of course, is going to cost the theatre interests of the country a great deal of money for lawyers' fees and other general expense.

* * *

LEWIS STONE, who knows how to add the lifelike touch to his characters, has arrived in New York to assume the principal male role in "You Can't Fool Your Wife," George Melford's next production.

* * *

ADVANCE information on Famous Players-Lasky's "The Covered Wagon" merits the prediction that something well up on the list of great pictures will soon be forthcoming.

The picture has cost some eight hundred thousand dollars and Famous claims that this immense sum has been well spent. Reproducing in detail as it does a great epic in American history, the days of '49, there is every opportunity for a story of even greater appeal than that of "The Birth of a Nation." The life of this period was such as to provide from actual experiences, material for such a picture. Over the great plains, and across the desert that lies between the Father of Waters and California, journeyed men and women from every land, of every type and of every known nationality, all flung together into a heterogenous mass of humanity that held little respect for the laws of either God or man. Here they laughed and loved, worked and struggled, fought and died, their very names lost and forgotten, but of one thing we are sure. They lived.

To present a true picture of those eventful days, Famous Players-Lasky has gone the limit in the matter of cast, costuming and properties. "The Covered Wagon" is to turn the calendar back seventy-five years. And what opportunities it presents for the live wire exploitation man.

It is said that Claude Saunders, Paramount's exploitation department chief is laying awake nights planning the big stunts that will be used to aid each exhibitor playing the picture.

* * *

JOHN EMERSON and Anita Loos are on the Coast, where they intend to remain for a while writing and supervising stories for Constance of the Talmadges. The first essay will be a romantic comedy with a historic background and was originally written during their visit in Europe last spring. The Emerson-Loos combination is responsible for most of the star's comedies during the last three years, including "The Virtuous Vamp," "In Search of a Sinner," "Woman's Place," and "Polly of the Follies."

Index to Departments

Editorial 167
Pictures and People 168-169
General News and Special Features 170-180
Chicago and Mid-West 182
Comedies, Short-Subjects and Serials 209
Construction and Equipment 217-228
Exhibitors' Service Bureau 188-201
Feature Release Chart 232-234
Pre-Release Reviews of Features 229-231
Production-Distribution Activities 210-216
Regional News from Correspondents 203-207
Reviews of Latest Short-Subject Releases 209
Studio Notes and Player Brevities 181
What the Big Houses Say 183
With the First-Run Houses 184-187

The Past Year's Best Performances

By LAURENCE REID

WITH the year 1922 making film history with its exceptional pictures it is indeed fitting to pay tribute to those players whose performances enriched the screen and brought value to the photoplays in which they appeared. It is not our purpose to state that one player's interpretation surpassed another, for this would bring up the argument that many of the conspicuously fine performances were possibly due to better stories and characters—and better direction. The player who establishes his personality or talent in a mediocre picture is entitled to more praise than one who has everything done for him in the way of appropriate story, proper casting and worthy production. Yet a fine picture makes artists of them all.

Let us go back to the beginning of the old year and see what the pictures present. January, 1921, gave us Will Rogers, who furnished a delightful bit of gentle burlesque in "Doubling for Romeo," while a month later found his quaint humor giving expression in "One Glorious Day." The comedian did not flash his art again in a feature length picture until he played the role of Ichabod Crane in "The Headless Horseman," a film which did not give him real opportunity to display his mirth-provoking talent, though it did provide him with a chance to show his skill at characterization.

January also brought us the unique performance of Eric von Stroheim in "Foolish Wives." Here is an actor gifted in lending the continental flavor to his roles. In this same picture Dale Fuller showed a distinct forte for emotional acting in the part of the wronged servant.

"His Nibs" was a January release. It brought us the inimitable Chic Sales, who has no peer in the delineation of the country yokel.

"The Little Minister" gave us Alice Calhoun, who showed picture patrons that she is endowed with histrionic gifts. She was an ideal Babbie. Her talent came forward again many months later in a study of a street waif, "Little Wildcat."

Memories of "Miss Lulu Bett" bring Lois Wilson to the foreground. In the title role she rendered a magnificent portrayal of the colorless girl whose spinster complex nearly made her lose the big thrill of romance.

We cannot mention "Orphans of the Storm" without acquainting you again with the sterling performances of Lillian Gish, who demonstrated that she has no superior when it comes to tugging at the emotions. Her eloquent hands and face indicate that she knows the art of pantomime. Monte Blue and Joseph Schildkraut also contributed cameo touches in the Griffith opus. And Dorothy Gish balanced her sister's emotional stress with her sparkling humor.

Wesley Barry was "Penrod" to the life in the picture of that name.

Lionel Barrymore brought a real study of character to "Boomerang Bill," and duplicated his work in "The Face in the Fog," which followed many months later.

"Turn to the Right" was excellently acted by a well-balanced cast, with George Cooper coming through with a picturesque sketch of a crook. Harry Myers also stood out conspicuously in the Ingram feature—in the same type of role.

$307,000 Is Collected by M. P. Commission

SINCE August 1, 1921, when the New York state Motion Picture Commission started to function, it has collected $307,000 for censoring pictures.

During the same length of time, the Commission has spent approximately $116,000, according to Chairman George H. Cobb. There have been made about 5,000 eliminations and less than 100 pictures have been condemned in their entirety.

No one can deny that Pauline Frederick is not blessed with genuine emotional ability. "Two Kinds of Women" doesn't linger in the memory so much, but the star made it appear really worth while. She shone again in "The Glory of Clementina."

Hobart Bosworth? This actor never fails in his rugged characterizations. Which means that "White Hands" was finely played. Ethel Clayton caught the true spirit of the role which she interpreted in "Her Own Money." Miss Clayton is always sincere and dependable. Ann Forrest didn't fail us in "Love's Boomerang." Her acting carries a vital quality. "A Prodigal Judge" gave us Macklyn Arbuckle in one of his finest performances. Dorothy Dalton brought her spirited personality to the sea story, "Moran of the Lady Letty."

Elsie Ferguson contributed real acting values to "Peter Ibbetson," and followed up a few months after with a perfect cameo in "Outcast." "Saturday Night" gave us Leatrice Joy, who has since flashed her art in "Manslaughter" and "Minnie." The De Mille picture also introduced Theodore Roberts, who is a genius at characterization. We defy you to forget his work in "The Old Homestead" and "If You Believe It, It's So."

George Fawcett is another who enriches the screen with his picturesque portrayals. He also was one of the all-star cast of "Peter Ibbetson," and also brought rich reality to "The Old Homestead" and "Ebb Tide." He might have stepped from the pages of Stevenson in the last mentioned offering. Lewis Stone did not fail us in "The Rosary," and his art was demonstrated again in "The Prisoner of Zenda" and "Trifling Women."

Raymond Hatton doesn't have many chances to display his ability on account of his stature, but his work in "His Back Against the Wall" is unforgettable.

What of Colleen Moore, who is rapidly becoming one of our most gifted actresses? Can you forget her in "Come on Over?" "The Wall Flower" and "Broken Chains"? Bill Hart has played the burly westerner for so long that he has made it mellow. Bill didn't have many chances in 1921, but he made "Travelin' On" vivid with his personality. Vera Gordon duplicated her work in "Humoresque" when she graced "The Good Provider" and "Your Best Friend." Norma Talmadge came through, as usual, in "Smilin' Through" and "The Eternal Flame." May MacAvoy lent a wistful charm to "Through a Glass Window," while a small bit in "Kick In" was magnificently done. Thomas Meighan humanized "The Bachelor Daddy," "Our Leading Citizen" and "Back Home and Broke." Glenn Hunter admirably limned a youthful character sketch in "The Cradle Buster."

Richard Barthelmess carried on his good work in "Sonny" and "The Bond Boy." George Arliss did not fail us with his studies in "The Ruling Passion" and "The Man Who Played God." James Kirkwood, one of the best actors of the silent drama, caught the real spiritual value of "The Sin Flood." Harold Lloyd showed his finest pantomime in "Grandma's Boy," and his latest, "Dr. Jack," carries him to greater heights. Edward Horton has indicated in "Too Much Business" and "A Front Page Story" that he knows comedy expression. Victor Seastrom, a Swedish actor, flashed some real acting in "A Stroke of Midnight." Wallace Reid endowed "The Dictator" and "Clarence" with a fine sense of characterization. Mary Carr carried on her mother love in noble fashion in "Silver Wings."

Rodolph Valentino revealed himself a genuine artist in "Blood and Sand." George Beban never fails. That's why "The Sign of the Rose" stays in the memory. John Barrymore brought his finished art to "Sherlock Holmes." Marie Day gave a vital performance of the spiteful spinster who sees the light in "Timothy's Quest." Jackie Coogan, who has been called by some the best actor on the screen, made "Trouble" a fine picture and "Oliver Twist" a masterpiece of its kind And there is House Peters, who helped make "The Storm" so memorable. Constance Talmadge gave us a delightful sketch of Ming Toy in "East Is West," and Warner Oland, in the same picture, contributed an admirable study as the wily Oriental, Charlie Yung.

Rosa Rosanova made "Hungry Hearts" a real heart document. Can you forget Fritzi Ridgway in "The Old Homestead"? A genuine etching. Lyn Harding and William Norris furnished picturesque expressions in "When Knighthood Was in Flower." Claude Gillingwater seemingly stepped right out of life in "Remembrance." And Blanche Sweet might have stepped forth from an old miniature in "Quincy Adams Sawyer." Lon Chaney is always dependable—an actor of real expression. His character work in "Shadows" and "Oliver Twist" was truly marvelous. George Nichols gave us a superb study of an indulgent father in "The Flirt." Laurette Taylor humanized "Peg o' My Heart"—one of the greatest performances in the history of the screen. Douglas Fairbanks vivified Robin Hood in his big spectacle, but the acting honors belong to Wallace Beery as King Richard. Did you ever see Beery give a poor performance? Neither did we. Ernest Torrence has forged to the front as an actor of parts. His work in "Broken Chains" and "The Kingdom Within" reminded us that his vital acting in "Tol'able David" was no flash in the pan. Frank Keenan, an actor of the old school, was splendid in "Lorna Doone." Mary Alden's work in "The Bond Boy" and "That Woman" establishes her as one of our best character actresses. Mary Pickford was—well, just Mary Pickford in "Tess of the Storm Country," a most appealing study.

These are the outstanding performances as we see them for the year of 1922. Who can deny that screen pantomime has not become a real expression?

Motion Picture Censorship Doomed in N. Y.

Governor Smith Recommends Repeal of State Law in Message to Legislature

MOTION picture censorship in New York state will soon become a thing of the past. Within the next few days a bill will be introduced to repeal the present law, which created the Motion Picture Censorship Commission in 1921. In his message to the Legislature on Wednesday, January 3, Governor Smith left no doubts along this line.

"We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that Liberty which the constitution guaranteed, and it should be repealed."

There is no doubt but that Governor Smith will get his way in this important matter. The Senate is this year Democratic, with James J. Walker, who battled for years to prevent censorship of motion pictures in this state, at its head.

Senator Walker in an address before the City Club of Cleveland last week had the following to say, in part, regarding censorship:

"Those who favor censorship would change our historic Bill of Rights to a Bill of Don'ts. If they had had censorship in Shakespeare's day the censors probably would have found enough things on which to bar his plays and the most treasured possessions of the English language probably would have been lost to the world.

"Censorship is un-American. It violates the constitution of the United States. It is a violation of the freedom of the press. It hampers progress; it cripples art.

"In New York state Governor Smith was elected by an overwhelming majority on a platform which contained a plank for the abolition of movie censorship in New York."

Back in 1921 the bill which created the Motion Picture Commission and brought censorship into the Empire State was jammed through by Clayton R. Lusk, majority leader of the Senate, and his associates during the closing hours of the session, following one of the greatest fights of the year, staged in the Senate by Mr. Walker, and in the Assembly by Charles Donohue. The Commission was organized and came into existence on August 1, 1921, when three commissioners appointed by Governor Miller took office at salaries of $7,500 a year. Since that time several deputies have been named, and with offices in Albany and New York the Commission has run up a large expense.

Just who will introduce the bill which will call for the repeal of the present censorship law in this state is not known as yet. In the Senate it will probably be Mr. Walker, with Mr. Donohue introducing a companion bill in the Assembly.

In his annual message to the Legislature Wednesday, Governor Smith had this to say concerning motion picture censorship:

"Recent legislation in our own state has aimed at serious restriction of personal liberty.

"For several years we have been drifting away from the fundamental idea of the Declaration of Independence and the Document that was intended to give it force and vigor, the Constitution of the United States. Throughout the Declaration there are related the abuses to which the American people were subjected by tyrannical government. The imposition of taxes without consent of the people, interference with trade and commerce, and with the personal liberty of the citizens were set forth as the principal reasons for a declaration of a fundamental principle of government that has burned its way through the literature of the world right up to our own time. Inquisitions, spy systems, rules and regulations for personal conduct not prompted by the Ten Commandments are an unnecessary interference with the freedom of a people.

"Throughout the Constitution of the United States there was sounded the note set forth in the preamble, which said that the purpose of the document was 'to secure the blessings of liberty to ourselves and our posterity.' In our own state the opening sentence of our Constitution is the expression of our gratitude to Almighty God for our freedom, and in order to secure its blessings we establish a Constitution.

"Censorship is not in keeping with our ideas of liberty, and of freedom of worship or freedom of speech. The people of the state themselves have declared that every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right, and no law shall be passed to restrain or abridge liberty of speech, or of the press. This fundamental principle has equal application to all methods of expression.

"The spoken drama has always had its place as an influence to educate. In many countries it is sustained as a national enterprise. In early days it was used to give expression to biblical history. Nobody will dispute that the invention of moving pictures opened the way for a new avenue of great education as well as of amusement. We have looked too lightly on guarantees of freedom of speech and of the press, when we select from among our citizens three people who, before the fact, have the power to declare what is and what is not a violation of the statutes enacted for the protection of the morality of our people.

"Carrying this policy to its logical conclusion, everything written or spoken or taught, might be subject to a censorship by public authority. We have abundant law in the state to jail the man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after his conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed.

"Interference with personal liberty, censorship of thought, word, act or teaching, abridgement in any way of the freedom of speech and of the press by the government itself, unquestionably encourages, if in fact it does not promote, intolerance and bigotry in the minds of the few directed against the many. I recommend to your earnest consideration the immediate repeal of the statutes spoken of in this section of my message."

Late News Notes from the West Coast by Wire

TAMAR LANE, director of publicity for Selznick on the West Coast, claims that the story was incorrect which was published in the Los Angeles Sunday Times this week to the effect that all members of the cast of "Rupert of Hentzau" went on strike Thursday morning, last week, and did not work until 3 o'clock that afternoon because they had not received their weekly salary checks for the previous week, due Tuesday. A damage suit against the Los Angeles Times is declared probable, as the strike story named several players who have completed their parts and were off the payroll several weeks previous.

William Duncan and wife, Edith Johnson, left for New York last Saturday. Duncan's Vitagraph contract expires shortly and it is understood he is negotiating with others for two serials per year. Ed Moriarty, Duncan's representative, preceded the star to New York.

Dr. A. H. Giannini of the East River National Bank and Commercial Trust Company of New York has spent the past week in Los Angeles on business with several members of the film industry.

Irving Lesser left for New York on Wednesday.

Fred Niblo and his wife, Enid Bennett, are spending the holidays in Mexico City. Upon his return, he will edit "The Famous Mrs. Fair."

Edwin Stevens, sixty years of age, died at his Hollywood home on Tuesday as a result of pneumonia. He was formerly leading man for Ethel Barrymore and Henrietta Crossman and created the name role in "The Devil." He was in pictures for four years. He leaves a wife and two daughters, all of Hollywood.

Missouri Faces Bitter Censorship Fight

Missouri is facing the most bitter fight for state censorship of motion pictures in the history of the industry.

The local film colony is justly alarmed at the menacing aspects of the situation, and a special meeting of the St. Louis Film Board of Trade was held on Friday, December 29, to discuss the outlook. At that gathering it was decided that each exchange man should acquaint his home office officials with the situation here, while wires will also be sent to Will Hays and his organization. All exhibitors will also be requested to do their bit in helping to overcome the propaganda of the reformers.

As usual, the "blue-nosed" ones are taking every advantage of facts and half-truths to win their way.

People who are not well informed are being told that if the state had censorship of motion pictures "Fatty" Arbuckle could be barred from the screen.

From every angle it looks like a bitter fight. The only hope for the industry is for every branch to stand united, shoulder to shoulder, and not to overlook anything that can be done to checkmate the moves of the reformers.

N. Carolina M.P.T.O. in Constructive Session

Harmonious Meeting of Exhibitors Discusses Vital Problems Affecting Industry

"CONSTRUCTION versus destruction" was the keynote of the mid-winter meeting of the North Carolina M. P. T. O., held in the O. Henry Hotel, Greensboro, N. C., on December 27th and 28th, and it resulted in the most constructive, harmonious and pleasant convention ever held in the State, not to mention the largest attendance in several years at any convention of this organization.

They did not condemn Hays for freeing Arbuckle; they did not urge exhibitors of the state not to show the Arbuckle pictures; they did not urge cancellation of the First National Franchise; neither did they harangue the tactics of United Artists nor the practices of Famous Players; all of which all conventions formerly did with redounding glory.

More than fifty members of the organization were in attendance. The entire convention was highly constructive, devoted strictly to business and entirely devoid of arguments or wrangling; serious minded exhibitors dropped their individual enterprises for a couple of days to discuss and deal with many vital problems affecting the industry in a manner that called forth the plaudits of press and public of the whole state, every daily newspaper in North Carolina carrying long wire reports of the laudable movements launched and the constructive resolutions passed.

Outstanding among the actions of the convention was the passing of a resolution and the appointment of an active committee to arrange for the building of a suitable auditorium as a gift from the theatre owners for either the Jackson Training School in Carrabus county or the Orthopedic Hospital at Gastonia, both state-sustained institutions. Plans will be drawn and report made by the committee at the next meeting relative to every theatre giving a day's gross receipts to the cause, programs to be donated by the exchanges. The committee was composed of the following theatre owners:

W. E. Stewart, Concord; Jas. A. Estridge, Gastonia; R. D. Craver, Charlotte; P. L. McCabe, Tarboro; J. W. Prevo, Thomasville; G. C. Gammon, Leaksville; E. C. Pearce, Winston-Salem; E. F. Dardine and E. E. Heller, Charlotte.

Secretary Varner presented a very flattering report of the past six months' activities of the state organization, showing a nice balance in the bank with which to start the year's legislative work in Raleigh. He also reported the largest paid up membership in the history of the organization.

A special legislative committee was appointed to keep in close touch with affairs during the coming session of the General Assembly in Raleigh, consisting of the following theatre owners: Sam T. White, Greenville; Jas. A. Estridge, Gastonia; E. F. Dardine and G. M. Tyler, Charlotte; H. B. Varner, Lexington. This committee was given full power to employ active representatives or otherwise expend the funds of the association to combat censorship legislation or any other matters affecting the theatre owners of the State which may come up during the session of the legislature, which opens in January. They will effect a permanent working organization within the next few days.

Resolutions were passed strongly condemning the iniquitous "graft and robbery" of the music tax and "the burdensome and unjust increase" in the State privilege tax; commending the efforts of the National M. P. T. O. in behalf of a fair, equitable uniform contract and especially commending their work to abolish the music tax inquisition. Another resolution commended highly the better films movement and pledged the support of the organization "to the end that better programs may be secured and objectionable pictures relegated to the scrap heap by cooperation with the public rather than through the impossible scheme of political censorship."

Another resolution was passed expressing the sympathy of the membership to Colonel C. L. Welch, of Salisbury, in the sudden death of his son, which occurred on Christmas Day. Colonel Welch is one of the oldest members of the State organization.

In the absence of President Percy W. Wells, who was detained at home on account of illness in his family, Vice President E. F. Dardine, of Charlotte, presided over the convention. The following were registered on the convention books for the sessions of the convention:

Senator A. F. Sams, Auditorium, Winston-Salem; A. F. Moses, Broadway, Winston-Salem; Harry Summerville, Imperial, Greensboro; E. F. Dardine, Strand, Charlotte; George Roberts, Gem, Siler City; C. A. Turnage, Strand, Washington; W. H. Hendrix, Central, Greensboro; B. B. LeFaux, Columbia, Albermarle; R. D. Craver, Broadway, Charlotte; Ralph DeBruler, Broadway, Charlotte; W. E. Stewart, Pastime, Concord; C. M. Isenhaur, Piedmont, Concord; E. C. Pearce, Amuzu, Winston-Salem; H. B. Varner, Lyric, Lexington; U. K. Rice, Pilot, Winston-Salem; J. L. Clayton, Boulevard, Leaksville; Sam Richardson, Milton Hall, Erlanger; P. L. McCabe, Colonial, Tarboro; C. J. McLane, Winston-Salem; Sam T. White, White's, Greenville; A. B. Huff, Broadway, High Point; P. R. Parrish, Orpheum, High Point; J. E. Simpson, Ideal, Gastonia; Jas. A. Estridge, Gastonian, Gastonia; M. W. Jordan, Piedmont, Madison; S. A. Lambert, Charlotte; C. L. Welch, Victory, Salisbury; G. C. Gammon, Boulevard, Leaksville; J. W. Prevo, Lee, Thomasville; A. A. Neese, Beatrice, Haw River; C. E. Buckner, National, Greensboro.

Among the film and accessory representatives present were the following: W. J. Kupper, Fox Film Corporation, Charlotte; G. M. Tyler, Fox, Charlotte; Frank P. Bryan and Bryan Craver, Associated First National, Charlotte; Dan O'Connor, George V. Atkison, C. Alexander and E. E. Heller, Pathe Exchange, Charlotte; H. I. Horton, Universal Film Exchanges, Charlotte; R. T. Good and Richard Keller, Film Booking Offices, Charlotte; Otis Branon, Eltabran Film Co., Charlotte; J. L. Marentette, Goldwyn Distributing Corporation, Atlanta; B. T. Burckhalter, Educational Film Exchanges, Charlotte; H. R. Schofield, Schofield Piano Co., Charlotte; Eugene Reilly, American Renting Company, Charlotte; Ben Abrams, Automatic Ticket Register Company, New York.

$19,412,900 Capital in N. Y. Companies During Year

DURING the past year a total of 327 motion picture companies were incorporated in New York state, according to official figures given out by the secretary of state. These companies represented a capitalization which totalled $19,412,900. During the month of December 38 companies were formed, and received charters, these being capitalized for $1,630,800.

During the year 1921, New York state witnessed the incorporation of 455 motion picture companies, having a combined capitalization which amounted to $28,373,400.

Troy Houses Relieved of Paying Firemen

The ordinance which will relieve the motion picture theatre owners of Troy, N. Y., of an excessive burden in the way of salaries paid to firemen stationed in the theatres, has been unanimously approved by the public works committee of the common council of that city. The measure became effective January 1.

The ordinance provides that paid firemen will take the place of the firemen who have been stationed at the theatres, under salaries paid by the theatre owners. The expense will be met by an annual tax on the theatres, rated according to their seating capacity.

The new ordinance will not only prove a relief to the theatre owners, but it will also regulate fire protection in the theatres and put the work directly under the city fire department. The tax on the theatres will be turned over to the firemen's pension fund.

Pictures Along Health Lines Needed

The use of motion picture films in the work done along health lines in New York state is increasing daily, and the demand for this class of films is beyond the supply of the State Health Department, according to Gilbert Tucker, Jr., director of the visual instruction division. The department has twenty-six health films, and these are in constant use by medical associations and civic associations throughout the state.

"If we had four times as many films," said Mr. Tucker, "we would not have a supply sufficient to meet the demand. The call for the old slides has been reduced to almost nothing. By means of the moving pictures we have been able to reach thousands, while through literature we would only reach a few."

Ohio Exhibitors to Meet January 16, 17

The second annual convention of the Motion Picture Theatre Owners of Ohio will be held January 16 and 17 at the Chittenden Hotel, Columbus, Ohio. Following the business sessions of two days there will be a banquet at which Will Hays, Governor Vic Donahey, Dr. Francis Holley and others of national prominence have been invited to make addresses.

As the legislature will be in session during the progress of the meeting it is planned for the entire convention to call upon the members of that body. Among the important details of the convention will be the submission of legislative plans for the approval of exhibitors.

Sydney Cohen, M. J. O'Toole and other national officers, as well as exhibitor leaders from all over the country promise messages of importance.

Winning the Public Back to Pictures

By A. N. Smallwood
Secretary-treasurer of Pyramid Pictures, Incorporated

EDITOR'S NOTE:—*Following is an article written by A. N. Smallwood, secretary-treasurer of Pyramid Pictures, Inc., in which observations are made and questions are asked relative to that all-important question of today, "How to bring the public back to regular attendance at the picture theatres."*

A discussion in which exhibitor, producer and distributor exchange views on this subject can not fail to be of benefit to the entire industry. The pages of MOTION PICTURE NEWS *are open to all for an expression of views on the problem.*

WHEN motion picture box offices were attracting their maximum millions of patrons daily, the popular short-story magazines and dime novels lost millions of subscribers. Why is it, then, that these magazines are now gaining in circulation and why are more and more of these popular short-story magazines being successfully launched today?

Ten years ago many people did not consider their day's routine complete unless they "took in a movie." Why, then, are these same people attending motion picture shows only once a week or perhaps less frequently?

It was not so long ago that the motion picture was blessed because it brought inexpensive diversion to the masses. Is it possible that the motion picture has ceased to be "the poor man's entertainment"?

Have the comparatively few idealistic "high brows" who succeeded in their agitation to "elevate the movies" by the injection of symphony concerts, uniformed attendants, expensive prologues and sociological propaganda been a factor in promoting or retarding the popularity of pictures?

Have the small-town exhibitors and the neighborhood houses, in attempting to follow the precedents established by the bigger theatres who adopted these innovations and forthwith increased the price of admission, increased or driven away patronage?

Is the competition between producers for stars, stories and directors, resulting in higher production costs and bigger rentals, which, it was believed, had been partially eliminated a few years ago, again becoming the vogue with the increasing number of big "million-dollar" spectacles?

Does the 90 per cent. of our public—do the masses, and the exhibitors demand a continuous supply of these "million-dollar productions" with their tremendous rentals and increased prices of admission?

Are the exhibitors forced to play these Big Pictures for more days than they SHOULD at higher rentals which necessitates charging patrons more than they can afford to spend for picture amusement OFTENER THAN ONCE A WEEK?

After all, motion pictures attained their popularity and enjoyed their greatest prosperity when they appealed, primarily to the "common peepul"—to the 90 per cent.—who paid their dimes for an hour's entertainment and were satisfied that they were getting their money's worth.

Wouldn't the exhibitor look with favor upon a general rule of booking the really big pictures on a percentage basis, letting the Big Picture and its alleged drawing power commensurately compensate both the exhibitor and the producer, without obligation on the part of the exhibitor to make guarantees to the producer? Under such circumstances, higher admission prices would soon tell their own story.

On the other hand, would the exhibitor make more money by buying a good commercial product which he could resell to his audiences at lower admission prices, and profit more in the long run?

This last thought is, to my mind, worthy of very serious consideration. Whether or not, more money is to be made with the "million-dollar pictures" than with the "good commercial product" is a question. But on one point theatre owners will agree with me, and that is they made more money a few years ago before pictures were, so to speak, "elevated" as a result of the agitation of the upper crust—the 10%.

I believe the industry has devoted itself too much to converting this minority into motion picture theatre patrons. We have discovered that the 10% can make a good deal more noise than the 90%. The 10% are discriminating amusement buyers. They see only a few pictures. They are usually very sparing in their praise even for a "Birth of a Nation," but they become vociferously active in denouncing and criticising everything that does not come up to their arbitrary standards.

The 90% are just plain, every-day people, most of whom are earning around $40.00 a week, and who comprise the mass, yet who are looked upon by the upper crust as "morons." The masses have not much money to spend, for the most part, and get the greatest enjoyment out of a story that is not too difficult for them to follow. They want a kick in their entertainment; and with all due respect to those who seek to elevate the films, they want a thrill, a laugh—and a tear; and if you give them what they want at a price they can afford to pay many of them will come back to the movies and "buy our goods" *every day* as they used to do, instead of only occasionally as they are now doing.

As I said in the beginning, I bave only been in the show business for 15 years and am therefore not qualified to answer the question I have raised, but it does seem to me there is plenty of room for thought in all of the above.

Arbuckle's Attorney Ready to Assist Him

IN the comeback which is being planned by Fatty Arbuckle he is to have the earnest assistance of Gavin McNab, who three times defended the film comedian against the charge of manslaughter growing out of the death of Virginia Rappe. This is the word that comes from San Francisco.

McNab announced that he is the legal advisor of a group of San Franciscans who are about to organize a company for the production of Arbuckle pictures. He declared, moreover, that he stood ready to protect them and Arbuckle against any overt act or display of enmity which might result from the announced opposition to the return of the comedian to the screen.

"I am merely the attorney for the gentlemen who propose to back Arbuckle," said McNab. "I am not authorized to make public their identity until the incorporation is completed. But I have assured them, and Arbuckle as well, that they can count upon me to prosecute any person or persons in any part of the United States who shall commit any illegal act against Arbuckle's pictures when shown. His pictures have always been clean and always will be."

Exhibitors Will Protest Daylight Saving

Exhibitors of Baltimore will fire the first gun in their campaign against the possibility of a return to daylight saving in Maryland next summer when they hold a public mass meeting in the Garden theatre January 7. The meeting has been arranged by the Exhibitors' League, and the public has been invited.

Arrangements have been made to distribute cards to those attending the meeting in order that a straw ballot may be obtained to determine the attitude of the public on the question. Baltimore had daylight saving last summer, and exhibitors of the city declare that their consequent losses totaled many thousand dollars.

Valentino Warns Against Alleged Imposter

A letter over the signature of Rudolph Valentino warns against an alleged imposter whom it is claimed is posing as a brother of the star.

The letter follows:

"I am informed that one, Antonio Muzii of 500 W. 112th St., N. Y. C., has been representing and holding himself out to be my brother. I write this letter to inform you that the said Muzii is in no way related to me.

"You are requested to take no advertising given you by anyone in which the said Antonio Muzii is exploited under the name 'Valentino.'

"(Signed) Rudolph Valentino."

Owner of "Snooky" Wins Injunction Suit

Justice Gavagan, in the Supreme Court, New York, has just granted a temporary injunction to John Rounan, owner of "Snooky, the Humanzee," the monkey screen actor, against Clarence L. Chester, C. L. Chester Corporation and the Chester Pictures Corporation.

The injunction restrains the defendants from distributing or offering for sale any film featuring Snooky or using the name "Snooky" or "Snooky, the Humanzee," or offering any film in opposition to Mr. Rounan's "A Jungle Romeo," a comedy featuring Snooky.

Virginia Exhibitors Will Ballot on Arbuckle

The Virginia exhibitors are to ballot, through their state organization, to determine the general opinion as to whether the Arbuckle pictures shall be shown or not. After the decision is announced, if favorable, the exhibitors antagonistic to Arbuckle will not have to book his pictures. If unfavorable, exhibitors not caring to be bound by the decision may show the films if they so desire.

Hodkinson Gets Whaling Picture

"Down to the Sea in Ships" Directed by Elmer Clifton Has Rare Sea Views

THE W. W. Hodkinson Corporation has secured "Down to the Sea in Ships" for distribution. This screen production was made by the Whaling Film Corporation, organized and financed by a group of leading business men of New Bedford, Mass. The picture was designed to perpetuate through the medium of the motion picture screen the wealth of tradition that surrounds the whaling industry of that New England city.

Elmer Clifton

Elmer Clifton, who was formerly associated with D. W. Griffith, was engaged to direct the production. The technical staff which assisted Mr. Clifton in the filming of the story comprised Leigh R. Smith as assistant director, Alex G. Penrod as chief cameraman, Paul Allen, Maurice E. Kains and Albert Doubrava. Besides these staff members, Mr. Clifton was accorded the cooperation of practically the entire population of the town of New Bedford, who took part in certain of the scenes; and the Dartmouth Historical Society, which did much to preserve the historical and individual accuracy of the story and the settings. The whaling ship on which the sea sequences were filmed was in charge of James A. Tilton, dean of the New Bedford whaling fleet, with a crew of officers and twenty-one men.

The cast, in addition to the extras, presents in the important roles William Walcott, William Cavanaugh, Leigh R. Smith, Marguerite Courtot, Raymond McKee, Juliette Courtot, Clarice Vance, Curtis Pierce, Ada Laycock, Clara Bow, James Turfler, Patrick Hartigan, Captain James A. Tilton and J. Thornton Baston.

A feature of the Whaling Film Corporation's production is the realism of the action and locales depicted in the course of the picture. The story built around the adventures of a young college man, whose right to the hand of the girl he loves depends upon his ability to harpoon a whale, brings the audience through one of the most exciting screen plots presented on the screen for some time. The highlights of the production are actual storm scenes filmed on the tempestous high seas, a mutiny aboard the whaler, the chase after a real school of whales in the Atlantic, the harpooning of a ninety-ton whale, and the subsequent attack of the enraged sea mammal upon the frail whaling boat with its cargo of human freight, helpless before the onslaught of their infuriated captive. In the reviews of the picture by the trade press critics, the scenes depicting the capture of the whale, his attack upon the lifeboat and subsequent dash for life and freedom are described as some of the most thrilling moments ever presented on the screen.

Hope Hampton Heads Cast In "Does It Pay"

The cast for "Does It Pay?" a new William Fox special, is headed by Hope Hampton, and includes Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short. The screen version is by Howard Irving Young.

Scenes from "The Strangers' Banquet," Marshall Neilan production, distributed by Goldwyn.

Henry Hull and Mary Thurman in scenes from "Through the Skylight," a Producers Security release.

"The Blood Ship" to be Bosworth Vehicle

Norman Springer's "The Blood Ship," first published as a serial magazine story, but since issued in book form, will be Hobart Bosworth's next starring vehicle, according to an announcement by Morris R. Schlank, president of the Anchor Film Distributors, Inc.

"The Blood Ship" will be the second of a series which Bosworth will make for independent release through Anchor, the initial production through this channel being "The Law of the Sea," recently completed.

Bosworth will make five pictures for Anchor, according to Mr. Schlank, the third possibly "Scottish Chiefs," the screen rights to which Bosworth has recently secured.

Florence Vidor Engaged for "Main Street"

Florence Vidor has been engaged by the Warner Brothers to play the feminine lead in the screen version of Sinclair Lewis' novel, "Main Street," which is being directed at the coast studios by Harry Beaumont under the supervision of S. L. and Jack Warner. A number of other prominent screen players have been added to the cast. These include Noah Beery, Louise Fazenda, Robert Gordon and Josephine Crowell.

"Brass Commandments" Is Completed

"Brass Commandments," William Farnum's latest picture, with Wanda Hawley, Tom Sanstchi and Claire Adams in the cast, has been completed at William Fox's Western studio.

"The Strangers' Banquet" at N. Y. Capitol

MARSHALL NEILAN'S first production in association with Goldwyn, a screen version of Donn Byrne's novel, "The Strangers' Banquet," is the attraction at the Capitol theatre, New York, for the week beginning Sunday, December 31.

Mr. Neilan and his lieutenant, Frank Urson, made the adaptation of the novel as well as producing the photoplay.

The cast contains forty well known players, the principal members of which are Claire Windsor, Eleanor Boardman, Rockliffe Fellowes, Hobart Bosworth, Ailee Pringle, Thomas Holding, Claude Gillingwater, Nigel Barrie, Ford Sterling, Lucille Ricksen, Dagmar Godowsky, Arthur Hoyt, Brinsley Shaw, Stuart Holmes, Edward McWade, James Marcus, Jack Curtis, Virginia Ruggles, Jean Hersholt, Cyril Chadwick and Philo McCullough.

"Birth of a Nation" Not Booking in Mass.

Through a typographical error announcement was made in an advertisement published in the motion picture trade journals that the D. W. Griffith feature, "The Birth of A Nation" may now be booked in the state of Massachusetts through United Artists Corporation exchanges.

This picture is not being offered by United Artists to exhibitors in Massachusetts but can be booked by theatre owners in following states:

New York, Pennsylvania, Michigan, Indiana, New Jersey, Maryland, Missouri, Oklahoma, Arkansas, Texas, Mississippi, Louisiana, Alabama, Tennessee, Florida, Georgia, South Carolina, North Carolina, Virginia and Kentucky.

Scenes from "Bell Boy 13," in which Thomas H. Ince presents Douglas MacLean.

William Fox presents Charles Jones in "The Footlight Ranger." The cut shows scenes from the production.

Universal Releases 5 for January

Adaptations of Stories by Well-Known Authors to Introduce 1923 Schedule

UNIVERSAL will release five features during the month of January, in addition to the previously announced release of "The Flirt." In the order of release the five features will be, "The Flaming Hour," "Kindled Courage," "The Scarlet Car," "The Ghost Patrol" and "The Power of a Lie."

The January 1st release, "The Flaming Hour," is a spectacular picture which gives Frank Mayo, its star, the opportunity for a complex role—part of the time a prosperous business man and the other part an outcast. He is supported by Helen Ferguson and Charles Clary. The story of "The Flaming Hour" was written by Mrs. George Randolph Chester, wife of the famous novelist. Her husband, who is one of Universal's scenario experts, put it into picture form.

Hoot Gibson's first 1923 film to be released January 8, is "Kindled Courage," a humorous story by Leet Renick Brown. It was directed by William Worthington, with supporting cast consisting of Beatrice Burnham, Harold Goodwin and others.

On January 15 the Universal will release "The Scarlet Car," a screen adaptation of one of Richard Harding Davis' "Scarlet Car" stories. Herbert Rawlinson is the star, and is supported by Claire Adams, Edward Cecil, Norris Johnson, Tom McGuire, Marc Robbins and Tom O'Brien. The story is a combination of machine politics, reform movements and stirring romance and adventure. Stuart Paton directed the production. George Randolph Chester adapted the story for the screen.

"The Ghost Patrol" is Universal's release for January 22. There are four featured players in "The Ghost Patrol," namely, Ralph Graves, Bessie Love, George Nichols and George B. Williams. Among the supporting cast are Max Davidson, Wade Boteler, Dan Crimmins, Lydia Titus, Gordon Sackville, Danny Hoy, Melbourne McDowell and others.

The story is by Sinclair Lewis, the author of "Main Street" and "Babbitt." The story concerns an old policeman retired because of supposed inefficiency, who continues to "walk his beat" in secret, and how he wins back his rightful place and a promotion because of his good work.

"The Power of a Lie," Universal's last January release, is a screen adaptation of Johann Bojer's novel of that name. The Norwegian author won the French grand literary prize with this story several years ago, when it was crowned by the French Academy.

Universal has made it into a powerful picture with Mabel Julienne Scott, Maude George, June Elvidge, Earl Metcalfe and David Torrence in the featured roles. Others in the cast are Phillip Smalley, Ruby Lafayette, Stanton Heck, Winston Miller and others.

The story was scenarized by Charles Kenyon. George Archainbaud was especially engaged by Universal to direct the Bojer picture. It will be released January 29th.

J. Searle Dawley Company to Star Mary Carr

J. SEARLE DAWLEY enters the ranks of motion picture producers as the head of his own company. The organization of which Mr. Searley will act as president is to be known as the J. Searle Dawley Productions Corporation.

According to the announcement just made, Mary Carr will be starred under the auspices of the new producing company.

Mr. Dawley has been connected with the industry for fifteen years, and durthat time has served in a directorial capacity for many of the screen's leading stars.

Universal Starts Big Spectacle

"The Hunchback of Notre Dame" Will Require Six Months for Production

WORK has begun at Universal City on "The Hunchback of Notre Dame," a picturization of Victor Hugo's novel. Wallace Worsley, the special director engaged by Carl Laemmle to handle the making of the Hugo picture, has assembled the cast, and has given the final seal of approval for the gigantic sets now being constructed.

Signalizing the beginning of work on the picture, the entire Universal studio plant celebrated the laying of the corner stone of the big structure which is to be a full size replica of the famous Notre Dame Cathedral. of Paris.

Other sets being constructed include a reproduction of the famous Court of Miracles. that strange quarter of old Paris where the mendicants, cripples and fakirs congregated in the fifteenth century, the Place de la Greve, where criminals were tortured and punished, the Palace of Justice, court rooms, mansions, and many Parisian streets. In connection with the Cathedral there will be an immense interior vista of the church's aisles and pillars.

Universal accountants figure the production cost of the picture between $750,000 and $1,000,000.

Finding players to interpret the colorful roles painted by Victor Hugo to describe the fifteenth century characters was difficult. However, the following stars and players already have been selected; Lon Chaney, Norman Kerry, Patsy Ruth Miller, Brandon Hurst, Ernest Torrence, Kate Lester, Alexander Frances, Harry van Meter, Tully Marshall, Raymond Hatton and Eulele Jensen.

Kerry plays the role of Phoebus, the young hero of the novel. Chaney will play Quasimodo, the weird little hunchback bell ringer of Notre Dame. The part of Esmeralda will be played by Miss Miller. Hurst as Jehan. Torrence as Clopin, the leader of the thieves, Miss Lester as Madame de Gaundelanier, Frances as Dom Claude, Van Meter as Monsieur de Neufchatel, Tully Marshall as Louis XI, Raymond Hatton as Gringoire, the poet, and Miss Jensen as Marie, complete the cast so far as selected.

The task of adapting the Victor Hugo novel for the screen was entrusted to two of Universal's most expert scenarists, Perley Poore Sheehan and Edward T. Lowe, Jr.

Burton King Special Title Changed

The Burton King special which will be released under the brand of Arrowplays De Luxe, which was produced under the working title of "Shylock of Wall Street," has been changed to "None So Blind."

It is from an original story by Loota Morgan, and was produced under the personal direction of Burton King. In the cast are Zena Keefe, Edward Earle, Anders Randolf. Dore Davidson, Maurice Costello and Gene Burnell.

Grant Carpenter Added to Warner Scenario Staff

Grant Carpenter, well known scenarist, has been added to the staff of Warner Brothers' scenario department. Mr. Carpenter has written an unusual number of screen plays, both originals and adaptations, one of the many being "Lessons in Love." Carpenter has been placed under a six months' contract.

Two other prominent scenarios on the Warner staff are Olga Printzlau and Julien Josephson.

The cut shows scenes from "The Hero," a Gasnier production with Gaston Glass, Barbara La Marr, John Saenpolis, Martha Mattox, Doris Pawn, David Butler, Ethel Shannon and Frankie Lee. The picture is to be distributed by Al Lichtman Corporation.

Scenes from the Paramount picture "My American Wife," starring Gloria Swanson.

Schenck Buys New Stories for Talmadge Sisters

Joseph Schenck purchased three new picture stories while abroad and now has enough screen material to keep the Talmadge sisters busy for some time to come.

When she has finished "Within the Law," Norma Talmadge will have ready for her, another Robert Hichens story, "The Garden of Allah," "The Dust of Desire," and "Ashes of Vengence." The last two were purchased by Mr. Schenck while abroad. Which will follow "Within the Law" has not been decided as yet.

Until Mr. Schenck's return the intention was to have Constance Talmadge make a picture from an original story by Anita Loos and John Emerson, but this plan has been changed since Mr. Schenck was able to get the rights to the screen version of "Madame Pompadour," a French comedy drama. Constance will do the Emerson-Loss story after she finishes "Madame Pompadour."

William DeMille Starts Work on "Grumpy"

William DeMille, who recently returned to the West Coast after several weeks spent in New York in conference with his scenario writer, Clara Beranger, has started at the Lasky studio his Paramount production of "Grumpy," which Mrs. Beranger adapted from the stage play by Horace Hodges and T. Wigney Percyval. The cast includes Theodore Roberts, May McAvoy and Conrad Nagel as featured players and also Casson Ferguson, Charles Ogle, Bertram John, Bernice Frank and Fred Huntley.

This is a mystery story which presents Theodore Roberts as the eccentric old Grumpy.

Alice Lake Signed by Universal for Lead Role

ALICE LAKE has been signed by Universal to play opposite Herbert Rawlinson in his newest vehicle, "Nobody's Bride," which is just entering production.

Edna Murphy, seen opposite Rawlinson in many of his previous vehicles, will handle the other of two strong feminine roles in the story. With Harry Van Meter for a principal character, this completes the list of names selected so far.

Herbert Blache, a well-known French director, will direct the filming.

Meighan Company Sails for Panama

A company of twenty-one Paramount players and technical men headed by Thomas Meighan, sailed on the S.S. "Santa Luisa" last Thursday for Panama, where exterior scenes will be filmed for "The Ne'er-Do-Well," a new Paramount picture to be made from Rex Beach's famous novel. Scenes will be taken in Panama City, Colon and at various points along the canal.

The party included Mr. and Mrs. Meighan, Director Alfred E. Green and wife, Lila Lee and her father and mother, Gertrude Aster, Sid Smith, John Miltern, Laurance Wheat, Jules Cowles and George O'Brien. Mr. Green's technical staff consisted of Ernest Hallor and William Miller, cameramen; Don O'Brien, assistant director; E. Pfitzmier, Herman Doering, Ed Ellis, George Chennell and George Hinners.

"Environment," personally produced and directed by Irving Cummings, is a Principal Pictures Corp. production, starring Alice Lake and Milton Sills.

Striking scenes from "Kick In" a Paramount picture made from the famous story by Willard Mack, which proved a tremendous stage success.

F. B. O. Buys Four New Stories

Material for Production Includes "The Valley of the Giants" by R. W. Richie

UNDER the direction of John Brownell, who several months ago joined the Film Booking Offices of America, the newly-formed Eastern scenario department of that company has already made several purchases of important stories which will be utilized for productions at the R-C studios in Los Angeles.

Among the most important stories which will be transferred to the screen and released by F. B. O. Mr. Brownell announces "Valley of the Giants," a novel by Robert Wills Richie, which appeared serially in the Country Gentleman. The locale is the redwood forests of California and the story is described as one of virility and dramatic strength. "Valley of the Giants" will be produced as an F. B. O. special during the coming year.

"Judith of Bohemia," another recently acquired F. B. O. story, is a present-day drama laid in the Bohemian quarter of London. It appeared recently as a novelette in Munsey's Magazine. The authors are Corelie Stanton and Heath Hosken. "Jerry Comes Home," a three-act play by Roy Briant, is a story of small town newspaper life which will be adapted for the screen by Film Booking Offices of America.

A fourth story recently acquired is "Born of the Cyclone," adapted by G. Marion Burton from the play by Charles B. Stillson and Charles Berham. The new F. B. O. star, now known as Derelys Perdue, but whose professional name is as yet undecided, will be featured in this production. The story is one of gypsy life, with the large part of the action laid in the Northwest.

Mr. Brownell has enlarged the Eastern branch of the F. B. O. scenario department to include two experienced readers, who are devoting their entire time to finding suitable material for future F. B. O. productions.

"The Ingrate" Is Neilan's Next for Goldwyn

Marshall Neilan's second production in association with Goldwyn will be "The Ingrate," written by Mr. Neilan and adapted to the screen by Carey Wilson.

The players thus far cast for "The Ingrate" are Hobart Bosworth and Claire Windsor, Bessie Love, Raymond Griffith, George Cooper and Tom Gallery.

The story of "The Ingrate" is said to be a eulogy of the physician's work and his service to humanity.

James R. Grainger to Tour Goldwyn Exchanges

JAMES R. GRAINGER, vice president and general sales manager of Goldwyn Distributing Corporation, left New York January 2, for an extended tour of the country, during which he will visit each of the twenty-seven Goldwyn exchanges.

Cities to be visited by Mr. Grainger include: Atlanta, Ga.; Boston, Mass.; Buffalo, N. Y.; Chicago, Ill.; Cincinnati, O.; Cleveland, O.; Dallas, Tex.; Denver, Colo.; Detroit, Mich.; Kansas City, Mo.; Los Angeles, Cal.; Minneapolis, Minn.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Seattle, Wash.; Washington, D. C.; New Orleans, La.; Omaha, Neb.; Salt Lake City, Utah; Indianapolis, Ind.; Milwaukee, Wis.; Portland, Ore.; New Haven, Conn., and Albany, N. Y.

Shorter Length Features Desired

News Survey Shows Desirability of Room for Short Subjects Says Christie

By Charles H. Christie,
General Manager Christie Film Company

ONE outstanding observation comes to mind in checking the results of the Motion Picture News Survey, and that is the relation of the length of pictures to the short subjects presented on theatre programs.

How can we reconcile the fact that more than 72% of the theatre managers of the United States indicate a preference for two reel comedies, and at the same time the average number of reels shown on the theatre programs is only eight?

This would seem to indicate beyond argument the desirability of five or six reel features, allowing a place for the two-reeler and the news reel or other worth-while short subjects. Taking the "average motion picture theatre" of the United States, it is found that this typical theatre presents eight reels as an entire show. Then how can the exhibitor take advantage of his preference for a well-rounded bill if the feature picture he runs is eight reels or more?

Although the News survey did not definitely ask the question as to what length of feature pictures are desired, the other figures seem to point clearly to the need for shorter features than the "specials" ordinarily presented today.

We and the other makers of comedies and short subjects are doing everything in our power to gradually build up the quality of the offerings in two reels or less. The exhibitor demands this type of entertainment, but he is in many cases powerless to take advantage of a "complete bill" without cutting a few reels out of his features. He does not like to do this because he realizes that this cutting could best be done at the source of production.,

Famous Players-Lasky Corporation, I believe, is paving the way for shorter features, trimming practically all of their program pictures down to the meat, and they are to be congratulated for thus making it easier for the exhibitor to run a complete show of films.

I should like to hear a definite consensus of opinion from exhibitors on this most important question. Many have already begged for shorter features, and I believe the Motion Picture News could ascertain more completely the desires of theatre men in this regard.

MacLean to Star in Adaptation of "The Aviator"

Douglas MacLean will be the star of a screen adaptation of James Montgomery's stage comedy, "The Aviator." This will be MacLean's first stellar vehicle to be released through Associated Exhibitors. Word has been received at Associated Exhibitors' home-office from General Manager Bogart of the Douglas MacLean Productions on the Coast that production work on the subject is about to start.

"The Aviator" after its original stage presentation was adapted into musical comedy form and staged under the title "Going Up." Both stage versions had successful careers. "The Aviator," following its opening at Atlantic City, in August 1910, went on the road and played for seven weeks in Chicago. It opened at the Astor, New York, December 8th, 1910.

"Going Up" made its debut at the Liberty, New York, December 25th, 1917, continuing there for the season of 1917-18. It also was given a year's run in London. Frank Craven played in the lead role of Robert Street in the original company presenting "Going Up." This part Douglas MacLean will enact in the screen version.

Amusing scenes from the Johnny Jones two reel comedy "Stung," which Pathe releases on January 14.

Cast Is Completed for "Backbone"

Edith Roberts and Alfred Lunt head the "Backbone" cast of Distinctive Pictures Corporation. They play Yvonne and John Thorne. The redoubtable Colonel Tip has been given to Major James Doyle. William B. Mack, as Bracken, and Frank Evans, as Doc Roper, are the trouble-makers of the story. The role of Yvonne's grandfather, Andre, is taken by L. E. LaCroix, Charles Fang is Ken, the Chinaman; Frank Hagney is the Indian, and Marion Abbott, of "Tol'able David" fame, takes the part of the faithful Mrs. Whidden.

In the French episode of "Backbone," George MacQuarrie is the Constable of France, William Walcott is Robert, the girl's father. J. W. Johnson is the Captain of the Guard, Hugh Huntley is the King, and Adolph Miller is the jailer.

United Artists' Executive Sails for Orient

H. Wayne Pierson, assistant general manager of the foreign department, United Artists Corporation, will sail from Seattle on board the steamship President Jackson, January 14th, for the Orient on a tour of inspection of the foreign offices. His first stop will be at Tokio. His itinerary will include Russia, Japan, China, the Straits Settlements, Philippine Island, India, South Africa, Egypt and Australia.

The foreign business of United Artists Corporation is said to have developed so rapidly that additional facilities for distribution of the product must be devised and Mr. Pierson will arrange with Far East representatives of the organization for new subordinate offices and the extension of the sales force.

Scenes from the First National attraction "A Man of Action."

Lichtman Representatives to Aid Exhibitors

As part of a special service to exhibitors, Al Lichtman is developing a special sales force which will spend most of its time in the field, except for conferences at the home office from time to time.

Already five experienced film men have been taken on with a prospect of increasing that number as the need develops. They are Leon D. Netter, Edward Grossman, Foster Moore, Joseph Klein and V. P. Whitaker, all of them for many years connected with companies in the sales end of the business.

It is Lichtman's intention to send his special representatives all over the country where they may be needed in a special capacity. At the moment, Netter is in the Blank territory; Grossman in the Skouras territory; Moore in the Friedman territory; Klein in the Charnas territory while Whitaker's first stop will be Washington. Later he will go to Atlanta and New Orleans.

Two Arrow Productions Are Completed

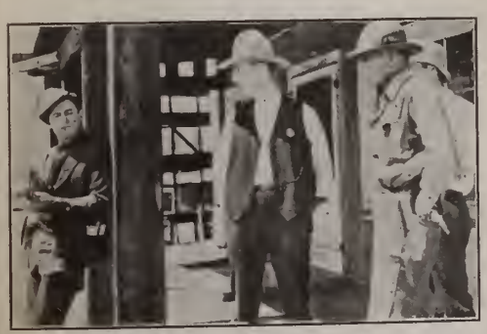
Announcement is made by Arrow Film Corporation this week of the completion of the production work on two of the Arrowplays De Luxe specials to be released in the near future.

The two productions are the Blazed Trail production, "Lost in a Big City," from the scenario by L. Case Russell, starring John Lowell, and the Martin J. Heyl production of Hal Reid's old stage play, "The Little Red Schoolhouse, or in Convict Stripes." All the actual shooting of the productions has been completed, and both pictures are now in process of editing and titling, and it is expected that they will be ready for screening within the next few weeks.

These are the second two of the first sequence of eight Arrowplays De Luxe recently announced. Others in this group are the Burton King production, "The Streets of New York," "Man and Wife," "None So Blind" (formerly "Shylock of Wall Street"), "The Broken Violin," "Night Life in Hollywood" and "Jacqueline of the Blazing North."

Goodman Is Editing Latest Special for Equity

Daniel Carson Goodman, author and producer of "Has the World Gone Mad?" which will be released by Equity Pictures on the independent market, is now cutting and editing this production. Actual filming was complete last week under the direction of J. Searle Dawley. Mr. Goodman expects to complete this work within a few weeks' time and have this latest production available to state right buyers at an early date.



Scene from Will Rogers' three reel sympathetic screen drama called "Fruits of Faith," Pathe.

"One Stolen Night," includes the above scenes laid in the Orient and is a Vitagraph production, starring Alice Calhoun.

Carewe Decries False Advertising

Declares Famous Plays and Books Do Not Necessarily Make Great Pictures

"ADVERTISING value may be an important factor in the screen adaptation of plays and books that have been a success, but unless the pictures themselves carry a good story the result will be unsatisfactory from both an entertainment and a financial standpoint." So declares Director Edwin Carewe.

Continuing, Mr. Carewe says:

"To draw any other conclusion is to argue that the motion picture-going public is too ignorant to tell whether a story is good or not. Any opinion that the public can be fooled on this point is a fallacy that has been exposed too often. It doesn't require a Lincoln to prove that.

"Notable plays and books have been and are being adapted to the screen with general satisfaction, but the mere fact that the motion picture rights of a book or play are being held at from $50,000 to $100,000 is not a token of success in film form. If the screen story is there the price may be justified. If it is not there any price is too high.

"It is because of story misfits that have found their way to the screen that the writer of original scenarios is coming into his own. Exorbitant and fictitious values placed upon the motion picture rights of spoken or printed successes, many of which are not adaptable to screen requirements, have given him his opportunity.

"Personally I look for the development of a new school of writers whose study will concentrate upon the needs of building up story value to be absorbed by the eye rather than the ear. I look for this school to progress in accordance with its ability to take advantage of its opportunities and, reversely, by the degree in which the holders of the rights to plays and books insist upon arbitrary and artificial values that are based upon advertising possibilities rather than upon the screen merit of the work.

"Plays that have been a success because of sparkling dialogue or brilliant repartee are automatically unfitted for visual interpretation; but it is surprising how many of these have found their way into filmdom.

"Reversely, 'The Miracle Man' was not an outstanding success as either a play or book; but as a picture it was recognized as one of the finest productions of the day. Heart interest, aroused by faith in God and faith in fellowmen, was the theme that made it a picture of absorbing interest. This theme, with its hundreds of tangents, has been the underlying motive for a majority of big screen successes.

"This one example illustrates the point that stories must be judged on their possibilities for screen production, rather than because of any illustrious stage or book sponsorship, if we are to play fair with exhibitors and the public. We cannot clog either with useless expense for fictitious items. The story is the thing.

"I have been trying to work along these lines during the past year in the production of 'I Am the Law' and a more recent picture tentatively titled 'Mighty Lak' a Rose,' the last named by Curtis Benton. Neither of these has had the support of a Broadway producer or of a publishing house.

"Both were produced because, in my opinion, they were real screen stories.

"That, I am positive, will be the test for the future selection of screen material, whether it be an original or the best stage play or book of the year.

Bern Joins Universal as Scenario Editor

Paul Bern, formerly scenario editor of the Goldwyn studios, and before that associated with every branch of the motion picture industry and with principal activities of the stage, has been engaged at Universal City as an associate scenario editor. He will supervise scenario writing of a unit in the department of expert screen writers of which Raymond D. Schrock is the editor.

"Mr. Bern's well-known tendency toward novelty in story ideas and his lack of restraint by old-fashioned technique makes him a valuable acquisition to the staff," said Irving G. Thalberg, director general at Universal City, in announcing the engagement of the new associate editor. "Ultra conservatism is not desirable in the production of good pictures today."

As an actor, stage manager and producer, Bern studied the theatrical field before he entered pictures. In the film industry he sought experience as an exchange manager, laboratory superintendent, publicity writer, independent scenario writer and director before he became a scenario editor.

Delmonte, St. Louis, Books 17 Goldwyn Releases

Goldwyn Distributing Corporation announces the closing of a deal with the Delmonte theatre, St. Louis, Mo., seating 3,000, whereby all of the seventeen remaining Goldwyn pictures for the season have been purchased for that house. They will be played within a period of twenty-one weeks starting with "Hungry Hearts," the week of December 31.

Support Named for Dana in "Her Fatal Millions"

Metro Pictures Corporation announces the following supporting cast for Viola Dana's new vehicle, "Her Fatal Millions," by William Dudley Pelley: Huntly Gordon, Allen Forrest, Peggy Brown, Edward Connelly, Kate Price and Joy Winthrop.

"Her Fatal Millions" is being staged by William Beaudine. Arthur Statter made the adaptation. The photographer is John Arnold.

Warner Announces Twelve Production Titles

AN announcement of significance to the independent field was made this week by Harry M. Warner, of Warner Brothers, who revealed the names of twelve of the eighteen popular novels and stage plays scheduled for production next season.

The twelve novels and stage plays include Sinclair Lewis' "Babbitt;" Grace H. Flandrau's novel, "Being Respectable;" Clyde Fitch's famous stage play, "Beau Brummell;" Charles Dickens' masterpiece, "David Copperfield; a story by Elinor Glyn, called "How to Educate a Wife;" "Lovers' Lane," by Clyde Fitch; "Shadowed Lives," by Justin Adams; "The Age of Innocence," a novel by Edith Wharton, "Broadway After Dark;" the well known melodrama by Owen Davis, "George Washington, Jr." and "Little Johnny Jones," both George M. Cohan stage productions, and "Cornered," the Broadway success of last season with Madge Kennedy, written by Dodson Mitchell and Zelda Sears.

Estelle Taylor and John Gilbert in "A California Romance," directed by Jerome Storm for William Fox

Hyatt Daab Made F. B. O. Coast Studio Publicist

Hyatt Daab, for three years connected with the advertising and publicity department of the Film Booking Offices of America, formerly Robertson-Cole, left December 30th for Los Angeles, where he will be in charge of the R-C studio publicity department.

Previous to joining F. B. O., which at that time was Robertson-Cole, he was for six years chief sporting writer on the Evening Telegram, conducting a column under his own name. His departure from the home office was marked by an impromptu farewell party, during which the new studio publicity director was presented with a brief-case by his associates in the advertising department.

Ben H. Grimm, who has been connected with F. B. O. for the past three months, will occupy the position left vacant by Mr. Daab in the advertising and publicity department.

Pola Negri to Star in New Version of "The Cheat"

Pola Negri is to be starred in a new Paramount production of "The Cheat," which will be directed by George Fitzmaurice. Jack Holt will be featured with the star, and Charles de Roche will head the supporting cast. The picture will be started at the Lasky studio about January 22.

"The Cheat," written by Hector Turnbull, was produced originally nearly eight years ago by Cecil B. DeMille. Some time afterward it was produced upon the stage by William A. Brady, with Mary Nash and Jose Ruben in the leading roles, the stage version being written by Willard Mack. Two years ago Mr. Turnbull's story was produced in grand opera at the Opera Comique in Paris as the posthumous work of Camille Erlanger—the first and only screen story ever to be produced in grand opera.

Ouida Bergere is adapting the Turnbull photodrama. It is being entirely rewritten and modernized. Mr. de Roche will be seen in the heavy role, which, in the original version, was played by Sessue Hayakawa. The part has been altered to a Latin type for Mr. de Roche.

Cast Named for "You Can't Fool Your Wife"

George Melford has completed the selection of the cast for his newest production, "You Can't Fool Your Wife," a modern story written for the screen by Waldemar Young, which will be started soon at the Paramount Long Island studio. The principal roles will be in the hands of Leatrice Joy, Nita Naldi, Lewis Stone, Pauline Garon, Rose Tapley and William Burress.

Replica of Mayflower Is Christened

The Mayflower, built by the craftsmen of the Charles Ray Productions Studio, an exact replica of the boat that carried the Puritans to America in 1620, was christened at the Ray studio on Thursday afternoon at 2 o'clock by Priscilla Alden Evans, a direct descendant of John Alden and Priscilla Mullens.

The christening was in the presence of more than two hundred, many of whom were descendants of Mayflower passengers, members of the Alden Kindred of America, Sons of the Revolution and Daughters of the Revolution.

Preceding the christening Mayor George Cryer made a short talk and introduced Charles Ray, Mrs. Ray, Frederick Sullivan, his director; Richard Willis, who has been Ray's business associate for the past seven years; Albert A. Kidder, Jr., production manager; Enid Bennett, who will play the role of Priscilla, and other members of the cast now selected, together with many motion picture celebrities who were present.

Universal Starts Work on "His Good Name"

"His Good Name" is the title of one of the new all-star productions being initiated at Universal City. William Slavers McNutt wrote the story and Collier's published it recently. "His Good Name" is in the hands of Director Harry A. Pollard.

A cast of unusual promise is indicated in the first selections, which include Rockcliffe Fellowes, Fritzi Ridgeway, Hayden Stevenson, Buddy Messenger and Frederick Stanton. As the title indicates, "His Good Name" is a story of honor and the valuation placed upon it by a man.

Schulberg Engages Colleen Moore for Lead Role

B. P. Schulberg, president of Preferred Pictures, this week signed Colleen Moore to play one of the featured roles in "April Showers." This will be made as a Tom Forman Production, and will be placed in production as soon as Forman completes "The Girl Who Came Back." Kenneth Harlan, who was recently placed under contract by Schulberg, will play opposite Miss Moore.

Burr Price Selected as Publicity Chief

ARTHUR S. FRIEND, president of Distinctive Pictures Corporation, announces the appointment of Burr Price as Director of Advertising and Publicity. Mr. Price is best known for his work as liaison press officer for the Belgian royal party, when King Albert toured the United States in October and November, 1918. His selection for this position came as the result of his services as Director of the Press Bureau of the Belgian Ministry of Economic Affairs in Brussels.

Mr. Price is also well known as the wartime editor of the European edition of the New York Herald, as correspondent at the American front for the New York edition and as the correspondent for both papers at the Paris Peace Conference. He ended a ten-year service with the Herald to go to Belgium.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

With Paramount Units

Jesse L. Lasky announces that "The Cheat," originally made by DeMille, is to be remade by George Fitzmaurice, starring Pola Negri, with Jack Holt and Charles de Roche in the supporting cast. Production will start on the 22d. Fitzmaurice is now making the Venetian scenes for "Bella Donna."

Walter Hiers will leave Saturday for Syracuse, N. Y., after completing "Mr. Billings Spends His Dime." There, on the 12th, he will be married to Adah McWilliams, former Los Angeles girl and daughter of Charles McWilliams, general manager of the Nettleton shoe stores throughout the country. They will honeymoon in New York the 13th, 14th and 15th, returning to the coast by way of the South.

In production are: "Grumpy," William de Mille; "Prodigal Daughters," Gloria Swanson-Sam Wood; "Trail of the Lonesome Pine," Mary Miles Minter-Charles Maigne.

A Tartar village has been built at the Lasky ranch for "The Law of the Lawless," starring Dorothy Dalton under the direction of Victor Fleming.

Joseph Henaberry has completed "The Tiger's Claw," starring Jack Holt.

Henry Kolker, who has been in Canada for a week selecting locations for Alice Brady's next Paramount picture "The Snow Bride," which he will direct, has returned to the Paramount Eastern studios. Several interior scenes will be made first and then the company will travel to the snowy mountains of Canada for the exteriors. The story is an original for the screen by Sonya Levien and Julie Herne.

On the Goldwyn Lot

King Vidor has been placed under a long-term contract to direct special productions. The first is now being selected.

Marshall Neilan will next film an original story by himself, titled "The Ingrate," continuity by Carey Wilson. Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery and George Cooper are in the Neilan cast.

Roy Klaffki, for three years superintendent of photography at Metro, has signed a contract for a similar position at Goldwyn.

Hugo Ballin has completed work on "Vanity Fair" and the picture starring Mabel Ballin is now in the process of editing and titling.

June Mathis, editorial director, is completing work on the continuity for "Ben Hur."

Eric von Stroheim is still in San Francisco preparing the continuity for his first Goldwyn production, a screen version of Frank Norris' "McTeague."

Christie Comedy Bits

Al Christie and troupe have returned from Honolulu, where they filmed "A Hula Honeymoon," the first of a series featuring Henry Murdock. Babe London, heavyweight girl, and Earl Rodney are principals in this comedy.

The Neal Burns comedy titled "Be Yourself," laid in a shirtwaist factory, has been finished.

Scott Sidney is directing Dorothy Devorr in "Babies Welcome."

East and West with Fox

Jerome Storm is casting "Red Darkness," starring John Gilbert.

Stories are being selected for William Russell, Dustin Farnum and William Farnum.

In production are: "The Eleventh Hour," all-star, direction of Bernard Durning; "Modern Monte Cristo," Tom Mix, Joseph Franz directing.

Century Cut-Backs

"Too Many Lovers," Baby Peggy's current Century comedy, has been completed by Director Herman C. Raymaker. This is the comedy in which all of the boys used by Neilan for his "Penrod" play a prominent part.

R-C Production Notes

Additions to Ethel Clayton's "The Greater Glory" include Carrie Clark Ward, Clarissa Selwyn, Fred Esmelton and Albert Lee. Direction is by James W. Horne and Malcolm McGregor is the male lead. It is being finished this week.

Harry Carey's next will be "A Man of the Desert," for which continuity is now being prepared.

The DeHavens next will be "No Trespassing," by Monte Brice and George Bartlett.

The next of the Fighting Blood series will be "The Call of the Wild," Mal St. Clair directing; principals, George O'Hara, Clara Horton and boxers.

At Universal City

The cast for "Trimmed in Scarlet," the William Hurlburt play, includes Kathlyn Williams, David Torrance, Lucille Ricksen, Roy Stewart, Phillips Smalley and Robert Agnew. Direction will be by Jack Conway.

Henry Lehrman has been engaged to direct Hoot Gibson in "The Poor Worm," now being cast.

Robert Hill has made the last scenes for "Around the World" serial starring William Desmond.

In production are: "The Chicken that Came Home to Roost," Gladys Walton-King Baggot; "Nobody's Bride," Herbert Rawlinson; "Drifting," Priscilla Dean-Tod Browning; "Jewell," Lois Weber; "The Abysmal Brute," Hobart Henley; "His Good Name," Harry Pollard.

Stuart Paton is making the last scenes for "Felix Bavu" this week.

Norman Kerry has been placed under a five year contract.

Paul Bern, former editor at Goldwyn, has been engaged as associate scenario editor. Raymond L. Schrock continues as editor.

With Roach Comedians

Hal Roach is in New York concluding negotiations with Will Rogers to make a series of comedies for Pathe.

The next Harold Lloyd subject will be laid in South America and a mammouth street set is now being built. Fred Newmeyer and Sam Taylor will direct. Jobyna Ralston, the leading woman, is 17 years of age and has been seen in a number of Paul Parrott comedies.

The Paul Parrott company directed by J. A. Howe is in Big Bear Valley making a snow comedy.

Snub Pollard is working in four comedies at one time under the direction of Charles Parrott and Hugh Fay. Delays by weather made it impossible to finish subjects when started, which is the cause of the mixup.

The Bob McGowan kid comedy title "The Big Show" is finished and has been previewed at the Venice theatre this week.

Harley M. Walker has been assigned to titling the Cannibal Island feature now being completed by Roach.

Roach's "Call of the Wild" company under the direction of Fred Jackman is still at work in Yellowstone National Park.

Here and There

Maurice Tourneur is finishing "The Isle of Dead Ships" this week. His next will be "The Lullaby," an original by Lillian Ducey, for which the continuity is being written by Will M. Ritchey.

Edwin Carewe has taken space at the United Studios and is casting for "Girl of the Golden West."

Sacramento Picture corporation is beginning "Married Folks," under the direction of Lambert Hillyer, with an all-star cast headed by Mildred Davis, former leading woman for Harold Lloyd.

Halperin Productions are beginning "Tea With a Kick," an all-star subject, on the 14th.

B. P. Fineman Productions have taken space at the Fine Arts studios and will begin work within two weeks.

Clifton Eliot Productions, Charles Seeling Productions and Doubleday Productions will begin work at the Fine Arts studios within two weeks.

Gaston Glass has been placed under a three year contract by B. P. Schulberg.

Victor Schertzinger has completed "Refuse," starring Katherine MacDonald.

A print of Gasnier's "Poor Men's Wives" was shipped to New York on Wednesday.

Tom Forman will finish "The Girl Who Came Back" this week.

Gasnier is leaving for New York on a business trip.

Jess Robbins will commence his fourth Vitagraph subject on the 14th.

Johnny Hines has finished "Luck" for C. C. Burr. This is his third starring vehicle for Mastodon. "Luck" is now being titled and edited.

The Anchor Film Distributors, Inc., with headquarters in Hollywood has added two features to its list of releases. These films will be known as "Gold Seal" productions. "The Wheel of Fortune," starring Grace Darmond, is the title of one, while Hobart Bosworth in "The Law of the Sea," is the other. Clarence Barger, former Goldwyn director, wrote the continuity for "The Law of the Sea."

Miss Mary Alden completed work the week before last on the Daniel Carson Goodman production "Has the World Gone Mad?" and began work Monday on Burton King's new picture at his studio on the Jersey shore opposite 96th Street.

Miss Betty Blythe is now at work on her third Whitman Bennett starring vehicle, "The Garden of Desire."

Frank Ormstrom has been signed as art director for Norma Talmadge, in "Within the Law" and for Constance Talmadge in "Madame Pompadour," both First National releases.

Around Metro Studios

Sawyer-Lubin has completed "Your Friend and Mine."

Louis Burston has engaged Rowland V. Lee to direct his next subject for Metro, titled "Desire." The partial cast includes John Bowers, Marguerite de la Motte, David Butler, Estelle Taylor and Lucille Hutton.

In production are: "Her Fatal Millions," Viola Dana; "The Two Twins," Bull Montana.

Rex Ingram arrives on the coast next week.

Catherine Bennett, Enid Bennett's sister, has been engaged for an important feminine role in "When Knights Were Cold."

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

With the Exchanges

MANAGER I. MAYNARD SCHWARTZ, of Educational, was proud over the showing being made by Educational comedies this week, as they were appearing in every large theatre in Chicago. The Chicago theatre had "Blazes" on its program and other de luxe houses were showing "Choose Your Weapons."

Jack Barry has been appointed sales manager of American Releasings Chicago exchange, succeeding Charles Cassanave, who recently resigned.

Manager C. E. Bond, of First National, who has been indisposed for some days, was back at his desk and opened up the new year with his usual pep and efficiency. Mr. Bond, by the way, has made a splendid record since he has taken over the management of the exchange, and is determined to make 1923 even a bigger year for First National than 1922. Country Sales Manager Brumberg started his salesmen out in the territory again this week after having them all in for the period between Christmas and New Years, during which time they had an opportunity to visit with their families and also absorb new sales ideas and pep.

Ralph Kiessling, special representative of De Mille, is in the City doing some preliminary exploitation work for "Adam's Rib," the Paramount feature, which is billed for early release.

I. Ettelson has returned to Chicago from Washington, D. C., where he has been located for the last five months, to become country sales manager of F. B. O. Mr. Ettelson has a very wide circle of friends, who will be glad to know that he is again located in the Windy City.

Clyde Eckhardt, of Fox Film Corporation, was in Chicago this week for a conference with Exchange Managers Meyers, of Chicago, Edwards of Kansas City and Tarbell of Minneapolis. Plans for putting the big new Fox specials on the market were taken up at the meeting.

L. V. Keitnaur has reported to Manager Meyers of Fox Film Corporation for assignment to work and will cover the Southern Wisconsin territory. Mr. Keitnaur has been connected with the Fox organization at Oklahoma City for the past three years.

Roy Alexander, now manager of Universal's Kansas City exchange, was back in the old home town for the holidays. Roy likes Kansas City but Chicago still looks very good to him.

Cleve Adams, personal representative of A. A. Schmidt, was another Christmas visitor and left for the Southwest on New Year's day.

F. L. McNamee, who has been manager of Universal's Salt Lake exchange for some time past, is coming back east and his new assignment will be announced within a few days. He is succeeded by Robert Epperson.

C. C. Pettijohn, counsel for the Hays organization, was in Chicago last week, and while here, addressed the meeting of the Film Board of Trade. While Mr. Pettijohn did not disclose the matters taken up at the meeting, he complimented President Edwin Silverman and the Chicago exchange managers on the good work done by their organization during the past year, and the harmonious relations maintained with exhibitors. He was particularly pleased over the work of the Board of Arbitration in settling matters in controversy between exchanges and exhibitors to the satisfaction of both parties, and said that the number of disputes in this territory were much smaller than in other film centers, which testified to the business-like methods of both exchanges and exhibitors. Mr. Pettijohn has been making a tour of the central west investigating the probability of censorship legislation at the coming sessions of state legislators and finds that bills already have been prepared in several states, but as a result of his observations he is convinced that there is no demand on the part of the public for censorship, but the movement is sponsored by professional reformers and paid legislative agents, so that the proper presentation of the matter by motion picture interests, it is his belief, that the threatened legislation can be headed off. Mr. Pettijohn, as usual, was reticent about breaking into print, but commended the statement of L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, in regard to the return of Arbuckle to the screen, and said it was his belief that the matter was one which should be left to the public.

Si Griever, of Griever Productions, has taken over the distribution of the pictures formerly handled by the Clyde E. Eliott Attractions, including the Betty Blythe Series. Griever Productions has also secured Principal Pictures, Sol Lessor's new company, first two releases, "Environment," featuring Alice Lake and Milton Sills, and "The World's A Stage," an Elinor Glyn story, starring Dorothy Phillips.

William Schwartz, of Educational Films, has become engaged to Miss Bessie Farroll, a charming Chicago girl, and expects to become a benedict at an early date. Brother I. Maynard Schwartz, is still a matrimonial eligible, although his friends are urging him to follow his brother's example and plan a matrimonial career which he has been side-stepping these many years.

Publicity Manager Dan Roche, of Paramount, is doing some special exploitation work for "The Covered Wagon," the big feature which will be released shortly, and incidentally learning how it feels to travel as our forefathers did by ox team. He is personally accompanying an ox team from Sherlock, S. C. to New York City, making several stops en route. It is reported that Dan is making the long trip on horseback, but this cannot be verified. Bill Danziger is in charge of the publicity department during the absence of Mr. Roche.

Effective ad copy used by the "Rialto," Newark, N. J., heralding the attraction "From Rags to Riches"

Fox anniversary week, which starts on January 28th, will break all records, according to Manager Meyers, who states that a greater number of pictures already have been set in for that date, than in any other week in the history of the company, and that many more will be contracted for during now and the time the week starts.

Famous Players-Lasky will move their offices to their new exchange building at 13th and Wabash this week.

Among the Trade

SAM LEVINE has been appointed manager of the Le Claire Theatre, Moline, Illinois, which is scheduled to open some time in February. This project, which is backed by the Le Claire Theatre Company, of which F. L. and B. S. Cornwell, of the Delmonte Theatre, St. Louis, are reported heavily interested, includes a hotel and five stores. The theatre will have a seating capacity of 1830.

F. L. Flader, who is connected with Universal Pictures Corporation's theatre interests, has been in the city doing some special work for the Randolph Theatre.

Theatre managers throughout Chicago started the new year with a smile, and a broad one, for 1923 started with a rush of business, rarely, if ever, equalled in moving picture history. Crowds extending a half block were held out for hours at the Chicago, McVicker's and Roosevelt theatres in the loop and great business was the report coming in from all houses, whether outlying or in the downtown district. Saturday, Sunday and Monday were red letter days for the theatres and the attendance was a good omen for 1923.

Watterson R. Rothacker paged Santa Claus to the tune of $15,000 of Rothacker Film Mfg. Co. stock which was distributed as Christmas presents among members of the Chicago organization. Santa brought along a bag of gold pieces for the more recent members of the organization. Workers also received the usual increase in insurance carried for them by the firm.

Walter Hiers, one of the younger Paramount stars, is scheduled to stop over in Chicago for a personal appearance at McVicker's Theatre on January 10th. He is on his way to Syracuse, N. Y., where he is to marry Miss Ada McWilliams. Following the wedding, the young couple will go honeymooning to West Indies, the trip being a wedding gift from Jesse Lasky.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

To Have and to Hold—

Comment was all for this picture. Some seemed to have stayed away because it was a costume picture, but those who went were enough to keep the manager smiling. Much better business than week preceding. (Middle West.)

Did a big week; patrons pleased. (West.)

When Knighthood Was in Flower—

Best picture for long run we have ever played. (West.)

Still getting them on this one. Patrons pleased with improvement in Marion Davies and many have seen it twice. (West.)

The Outcast—

Drew good houses for a week's run. (Middle West.)

Good picture and business up to usual standards. (Middle West.)

The Impossible Mrs. Bellew—

The "impossible" seemed to draw. Also Miss Swanson seems to be good for the box office. This feature is one that just fits her and won much favorable comment. Crowds were better than was expected for the holidays. (Middle West.)

Attracted overflow of audiences both afternoon and evening, due, undoubtedly to Christmas holidays and otherwise strong bill. (East.)

This one played to crowded houses for a week's run. (Middle West.)

A Daughter of Luxury—

Agnes Ayres is popular here and usually plays to good attendance, this picture proving no exception. (Middle West.)

The Pride of Palomar—

Branded as a Hearst Jap propaganda picture by several of the local newspapers, this picture attracted only fair business, due, perhaps, to holiday shopping activities of patrons.

Ebb Tide—

Average picture and average box office attraction. (Middle West.)

Picture pleased moderately well. Business not what we expected at this time of the year. (Middle West.)

A good box office attraction. Played to good houses for a week. (Middle West.)

Good picture; drew well. (West.)

Clarence—

During holiday showing this picture held a good average. Business generally was better than had been expected and this feature drew well and gave general satisfaction. (Middle West.)

The Heart Specialist—

It was the opinion of the manager that something was very much the matter with this picture. But the women seemed to be attracted. Business all right. (Middle West.)

Burning Sands—

Too improbable to be convincing, even with the splendid cast chosen for it. Beautiful scenes, audience credulity cannot be overstrained. Mediocre business.

Back Home and Broke—

One of the real pictures of the year. Played an extra day by popular demand. Satisfactory receipts. (Middle West.)

Good picture; average box office value. (Middle West.)

Meighan great favorite here. Did big business and picture pleased. (West.)

Kick In—

Too much melodrama. People like thrills, but they must be delicately worked up. This didn't make much of an appeal to our patrons. (Middle West.)

Singed Wings—

Just the thing for modern day audiences and well liked and patronized by attendants at this house. Business capacity. (East.)

One of Bebe Daniels' best. Everybody likes it. Good attendance considering season. (Middle West.)

One of the best and most unusual pictures that popular Bebe Daniels has ever had here. Went over big and to excellent business. (East.)

The Cowboy and the Lady—

They come to see anything at Christmas time; business therefore, good.

On the High Seas—

Played during Christmas week and did a lively business. (Middle West.)

FIRST NATIONAL

Omar, the Tentmaker—

Cannot complain on business. Not up to expectations as a picture. (West.)

Well done in spots. People complained it was slow. (West.)

The Light in the Dark—

Picture fairly well liked. Not much business. (Middle West.)

By playing up Lon Chaney and the new color process incorporated, this one was put over to the tune of the S. R. O. sign for a week. (East.)

Domestic Relations—

Picture only fair, with mediocre business. (East.)

Rose of the Sea—

Picture and business both poor. (East.)

Oliver Twist—

Very good picture and business big. (East.)

Cleaned up on this one. Popular star and favorite story both up to patrons' expectations. (West.)

Skin Deep—

Business was not expected to be good during the pre-holiday rush, but this picture did well. Was much better than expected. Created comment, for and against, with considerable enthusiasm from those who were for it as something unusual. (Middle West.)

Lorna Doone—

The attendance for the week with this one was good. (Middle West.)

Great picture. Drew well and pleased the audience. (Middle West.)

The Deuce of Spades—

Men seemed to like this picture, a western, although some, who were attracted to it as a Ray feature, were disappointed. Business satisfactory. (Middle West.)

Minnie—

Good picture, star popular here. Went over in fine style. (Middle West.)

METRO

Forget-Me-Not—

Bad picture and business under par. (East.)

June Madness—

Viola Dana not much of a drawing card here, but business held to average, because of strong bill surrounding feature. (East.)

Enter Madame—

Has the attributes of a real picture. Was well received. Attendance up to expectations. (Middle West.)

Trifling Women—

Good picture and business satisfactory. (East.)

The Forgotten Law—

Average picture and box office value. (Middle West.)

Quincy Adams Sawyer—

Not nearly as good as it might have been. Fairly well liked and less than average business. (East.)

Peg o' My Heart—

Fine picture; well done from all angles. One of the most popular pictures we have shown this year. Business fine. (Middle West.)

Sure-fire. People all liked it; house jammed for week. (West.)

GOLDWYN

The Glorious Fool—

This picture got some pre-showing notices as hero is local boy. Business maintained a good average. (Middle West.)

Brothers Under the Skin—

Fair picture and business normal. (East.)

Excellent comedy. Fairly good drawing power. (Middle West.)

The Blind Bargain—

Mediocre picture and business good. (East.)

The Sin Flood—

Average crowds saw this one for a week's run. (Middle West.)

Remembrance—

Lack of proper exploitation failed to bring in more than an average business on this very entertaining picture.

HODKINSON

The Headless Horseman—

Fine picture; drew well. (Middle West.)

Affinities—

A very well liked little picture. Comment was that it was very clean and more of the type would be welcomed here. Good business. (East.)

Heart's Haven—

A truly wonderful picture. It holds the audience from the start. It appeals especially to the women. Nice receipts. (Middle West.)

SELZNICK

The Way of a Maid—

Star Elaine Hammerstein seems to be something of a favorite at this house. Business pretty good. (Middle West.)

(Continued on page 186)

PROGRAMS FOR THE WEEK OF DECEMBER 31ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—Operatic Potpourri, ending with "Dance of the Hours" from La Giaconda, with Mlle. Gambarelli and Alexander Oumansky, Thalia Zanou and Doris Niles, Capitol Ballet Corps.
Current Events—Capitol Magazine.
Vocal—"Love Will Find a Way" Betsy Ayres.
Feature—The Stranger's Banquet—Neilan-Goldwyn.
Recessional—Organ.

Mark-Strand Theatre—
Feature—Dr. Jack—Harold Lloyd—Second week.

Rivoli Theatre—
Overture—"Capriccio Italien"; Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Novelty—"Daddy Long Legs," a music film.
Vocal—"Spanish Serenade."
Feature—My American Wife, Gloria Swanson—Paramount.
Specialty—"Chopiniana"—The Seroya Dancers.
Comedy—The Speeder—Lloyd Hamilton.
Recessional—Organ.

Criterion Theatre—
Overture—Ballet Music from "The Queen of Sheba."
Scenic—Winter Masterpieces.
Novelty—Time—Prizma.

He loves me
He loves me not
He loves me
OH JOY!
RIALTO
DIRECTION OF A. H. BLANK
STARTING TODAY
She wrote herself love letters because no one else would. Because she never had a man she spread scandals about herself
CHUCKLE, CHEER, CHOKE
TRULY A LIVING PICTURE
MARSHALL NEILAN
presents
MINNIE
with
BEATRICE JOY
and Matt Moore
Do You Remember "Nellens Dirty" She Never Ent "Penrod" and other bits?
Nuff Sed
Then for a Real Shock
Buster Keaton
in his high voltage laugh vibrator
The ELECTRIC HOUSE
More laughs than sparks in a storage battery
Added Attraction
Extraordinary
UNIVERSITY OF NEB. MALE QUARTETTE
Harmony de Luxe
Brader's Symphony Players & Johnson at the Organ

Art ad on "Minnie," used in Omaha by the Rialto theatre

Cartoon—Jumping Beans.
Prologue—Scene, the desert.
Feature—Salome.
Recessional—Organ.

Rialto Theatre—
Overture—"Mignon"; Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Novelty—"Toddling Tots," the Hasting Twins—A Music Film; Movies of the Future, introducing Kelley's Plasticon Pictures.
Vocal—"Love Sends a Little Gift of Roses."
Feature—Back Home and Broke, Thomas Meighan, Paramount.
Specialty—"Liebesfreud," Lillian Powell, danseuse.
Cartoon—Felix Turns the Tide.
Recessional—Organ.

Forty-fourth Street Theatre—
Feature—Over the Hill—Fox—Last week.

Lyric Theatre—
Feature—Douglass Fairbanks in Robin Hood—United Artists—Last week.

Astor Theatre—
Feature—The Town That Forgot God—Fox—Last week.

Cameo Theatre—
Overture—Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Scenic—The Canyon of Dreams.
Cartoon—Earl Hurd Comedy.
Musical—Cello Solo.
Feature—Sure-Fire Flint, Johnny Hines—Affiliated.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Specialty—Dance—"Suite of Waltzes," a pantomime in which compositions of Brahms, Chopin, Schubert and Strauss are interpreted by the Mark-Strand Ballet Corps.
Overture—"Home, Sweet Home, the World Over." Following titles were flashed on screen as orchestra swung into respective versions: As We Know and Love It; In Spanish Style; Russian; Italian; Scotch; Irish; Chinese; As Irving Berlin Might Have Written It; Our Own Fireside Version.
Vocal—Russian Imperial Quartette—second week at Strand—first appearance in America—(a) Russian Street Song, Rimsky-Korsakow; (b) "Kaleenka," Number scene Russian city.
Current Events—Mark-Strand Topical Review, with Fun from the Press.
Vocal—"Come, Sing To Me"—Eldora Stanford, soprano.
Specialty—Pantomime—"Dance Medley of Today," by Mark-Strand Ballet Corps. (a) Sixty Seconds Every Minute I Think of You; (b) Rambler Rose; (c) Do It Again; (d) Crinoline Days; (e) Kalula.
Feature—Dr. Jack—Harold Lloyd—Pathe.
Novelty—Rolling Down to Rio. Film made by the Government aboard the Flagship Maryland during trip to Brazil's Centennial Exposition.
Recessional—Organ Solo, "War March."

Four column ad on "Brothers Under the Skin" at the California theatre, Los Angeles

NEWARK

Branford Theatre—
Overture—"A Chinese Wedding Procession"—Symphony Orchestra.
Current Events—News Weeklies.
Novelty—Topics of the Day.
Comedy—The Educator—Lloyd Hamilton.
Prologue—"A Breath of the Orient."
Feature—East Is West—Constance Talmadge—First National.
Recessional—Organ.

LOS ANGELES

Loew's State Theatre—
Overture—"Naughty Marietta."
Current Events—International News.
Cartoon—Mutt and Jeff.
Comedy—The Steeple Chase.
Specialty—Bessie Clayton Dance Revue, including six Ernest Belcher dancers.
Prologue—Four people in twenty-minute sketch.
Feature—Peg O' My Heart, Laurette Taylor—Metro.
Recessional—"I Wish I Knew"—Organ.
Next Week—Hearts Aflame.

Pantage Theatre—
Feature—Running Wild and six acts of vaudeville.

California Theatre—
Feature—The Strangers' Banquet—Goldwyn. Second week.

Symphony Theatre—
Overture—Symphony Orchestra.
Current Events—Fox News.
Short Subject—Leather Pushers.
Feature—Good Men and True, Harry Carey—F. B. O.
Recessional—Organ.

Grauman's Rialto Theatre—
Overture—"Mlle. Modiste."
Current Events—Pathe News.
Novelty—Organ with slides, "After Every Party"—Pathe Review.
Specialty—Russian Dance with "Poetry of Motion."
Musical—Violin—Two numbers.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.

Mission Theatre—
Feature—Suzanna—First National. Second week.

Kinema Theatre—
Overture—"Il Guarany."
Current Events—International News—Topics of the Day.
Specialty—Jazz Orchestra and singer—six numbers, including "Silver Canoe," "Coal Black Mammy," "Wa-wa-Waddle Walke," "When Honey Sings" and old Love Songs.
Feature—Omar, the Tentmaker—First National.
Recessional—Organ.
Next Week—Fury.

Grauman's Theatre—
Overture—"Il Guarany."
Current—Events—Pathe Weekly.
Novelty—Organ with Slides.
Specialty—Original number entitled "New Year's Resolutions"—

Four-column ad on "The Lights of New York," used by the Apollo theatre, Indianapolis

Mister Smith's theatre, Indianapolis, used this art ad on "Tom Mix in Arabia"

Jazz Orchestra and dance act of two songs; orchestra number and female impersonator, dance.
Feature—Ebb Tide—Paramount.
Recessional—Organ.

Grauman's Hollywood Theatre—
Feature—Douglas Fairbanks in Robinhood — United Artists —Eleventh week.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—"The Passing of 1922."
Current Events—Pathe News—Fun from the Press.
Comedy—High Power—Mermaid.
Feature — The Dangerous Age — First National.
Next Week—Oliver Twist.

Loew's Palace—
Overture — "The Festival of Seville," Tavan.
Current Events — Pathe News — Topics of the Day.
Cartoon — Aesop's Fables — The Frog and the Catfish.
Feature—The Pride of Palomar—Paramount.

Loew's Columbia Theatre—
Feature—Tess of the Storm Country, Mary Pickford — United Artists.

Moore's Rialto Theatre—
Concert Number — Harp Solos: "Danse des Sylphes," Godefroid; "Carnaval de Venice," Paganini.
Current Events—Fox News—Topics of the Day.
Feature — Singed Wings — Paramount.
Next Week—The World's a Stage.

BUFFALO

Shea's Hippodrome—
Overture — "Madame Butterfly," Puccini. Organ Recital—Albert Hay Malotte at Wurlitzer.
Feature—East Is West—Constance Talmadge—First National.
Comedy—The Electric House, Buster Keaton.
Current Events—Hippodrome Review.
Next Week — Dr. Jack, Harold Lloyd.

Lafayette Square Theatre—
Overture — "Tangerine." Organ Recital — C. Sharpe-Minor at Wurlitzer.
Current Events—Fox News.
Feature—My Friend the Devil—Fox.
Comedy—"Snub" Pollard.
Special—Starland Revue.
Next Week—The Dangerous Age.

Loew's State Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—Just Tony, Tom Mix—Fox.
Comedy—Hallroom Boys.
Special—Mutt and Jeff Cartoon.
Next Week—Thirty Days.

Olympic Theatre—
Overture — "Good Morning, Dearie," Organ Recital—William Wirges, Jr., at Wurlitzer.
Feature—The Flaming Hour, Frank

"Back Home and Broke," at the Strand theatre, Omaha, was advertised in this fashion

Mayo—Universal.
Comedy—Tattle Tales—Century.
Current Events — International News.
Next Week—The Flirt.

Mark-Strand Theatre—
Overture—"Rigoletto."
Current Events—Kinograms.
Feature—Brothers Under the Skin—Goldwyn.
Comedy—Ali Baba, Joe Rock.
Next Week — Sure-Fire Flint, Johnny Hines—Affiliated.

Palace Theatre—
Feature—The Scoffer, James Kirkwood.

ST. LOUIS

Rivoli Theatre—
Overture — "1923" — Janssen's Rivoli Concert Orchestra.
Current Events — International News and Views.
Novelty—Fun from the Press.
Comedy—Century.
Feature—Another Man's Shoes—Universal.

William Fox Liberty—
Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views, Kinograms.
Cartoon—Mutt and Jeff.
Comedy—My Hero—Lupino Lane.
Feature—Catch My Smoke—Tom Mix

Columbia Theatre—
Overture—"A Happy New Year"—Columbia Orchestra.
Current Events—Fox News and Views, Kinograms.
Cartoon—Mutt and Jeff.
Comedy—My Hero—Lupino Lane.
Feature—The Broadway Madonna—F. B. O.
Also five acts of vaudeville.

Pershing Theatre—
Feature—Robin Hood—with special music scores.

Missouri Theatre—
Overture — "Zampa" — Missouri Symphony Orchestra.
Current Events— News and Views, Fun from the Press.
Musical—Organ solo—"Happy New Year version of Mr. Gallagher and Mr. Shean."
Comedy—365 Days—Snub Pollard.
Vocal—(a) "Molly Shannon"; (b) "Home Town."—tenor solo.
Novelty—Bernard A. Hoffman and Virginia McCune dancing The Argentine Tango.
Feature—Kick In—Paramount.

Del Monte Theatre—
Overture—Hunfeld's Del Monte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press; Screen Snapshots.
Musical—Sheehan Opera Company in "Chimes of Normandy."
Feature — Hungry Hearts — Universal.

New Grand Central, West End Lyric and Capitol Theatres—
Overture—"Spirit of 1923."

Ad for the world premiere of "The Third Alarm," at Reade's Hippodrome, Cleveland

Current Events—News and Views, Topics of the Day.
Musical—Organ solo.
Musical Special—David Pesetzki in "The Music Mirror."
Comedy — The Educator — Lloyd Hamilton.
Feature—Dr. Jack—Harold Lloyd—Pathe.
Cartoon—An Aesop fable.

PHILADELPHIA

Stanley Theatre—
Overture — "Orpheus" — Offenbach.
Current Events—Kinograms—Fox News—Pathe News.
Comedy—Saturday Morning—Cartoon—Tony Sarg's Almanac.
Specialty—Dancing Feature—Vera Fokina.
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Next Week—Tess of the Storm Country.

Stanton Theatre—
Current Events—Fox News.
Feature—When Knighthood Was in Flower—Marion Davies—Cosmopolitan—Indefinite.

Arcadia Theatre—
Current Events—Pathe News—Movie Chats.
Comedy—The Educator.
Feature — Thirty Days — Wallace Reid—Paramount.
Next Week—A Woman's Woman.

Regent Theatre—
Comedy—Jim Jam—Fox.
Feature—Pawned—Selznick.
Next Week—The Love Gambler.

Karlton Theatre—
Current Events — Kinograms — Pathe News.
Comedy—The Chased Bride.
Feature—The Dangerous Age—First National.
Next Week—Lorna Doone.

Aldine Theatre—
Feature—Trifling Women—Metro.
Next Week—One Week of Love—Selznick.

Palace Theatre—
Current Events—Topics of the Day—Pathe News.
Comedy—The Electric House.
Feature — Thirty Days — Wallace Reid—Paramount.
Next Week—Oliver Twist.

Victoria Theatre—
Current Events—Pathe News.
Comedy—The Electric House.
Feature—Secrets of Paris—S. R.
Next Week—My Friend, the Devil—Fox.

Capitol Theatre—
Current Events—Kinograms.
Novelty—Rope's End.
Comedy—Sic 'em Touser.
Feature—Her Only Way—Selznick.
Next Week—East Is West.

BALTIMORE

Rivoli Theatre—
Overture—Rivoli Symphony Orchestra.

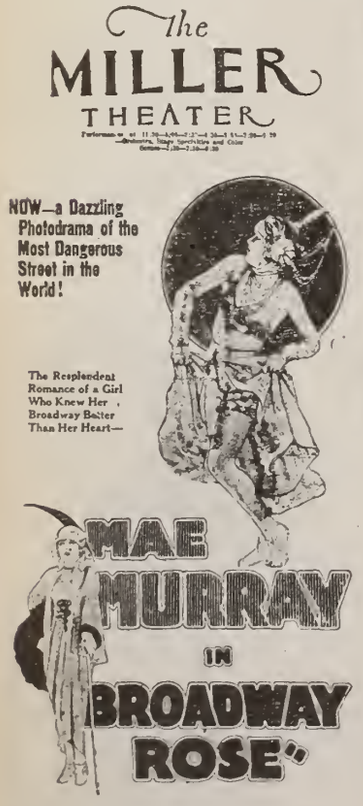
Novel ad on "The Hottentot," used by Crandall's Metropolitan theatre, Washington

Current Events—Rivoli News.
Novelty—Prizma color sketches.
Scenic — Rivoli Review — Screen Magazine.
Vocal—Solo.
Comedy—The Electric House—Buster Keaton.
Feature—The Hottentot, Douglas MacLean and Madge Bellamy—First National.
Recessional—Organ solo.

Metropolitan Theatre—
Overture—Metropolitan Orchestra.
Current Events—Metropolital Topical Review.
Scenic—Selected.
Vocal—Solo.
Feature—The Pride of Palomar—Paramount.
Next Week—Singed Wings.

Century Theatre—
Overture—Century Symphony Orchestra.
Comedy—High Power.
Musical Interlude—Organ Solo, Century Orchestra, etc.
Current Events—Century Topical Review.
Specialty—"Impressions of Carmen," vocal and dancing numbers.
Feature—A Daughter of Luxury, Agnes Ayres—Paramount.
Next Week—Under Two Flags.

New Theatre—
Overture—New Theatre Concert Orchestra.
Current Events—Pathe News.
Comedy—Selected.
Prologue—"Wearyin' For You."
Feature—"Who Are My Parents?"—Fox.
Next Week—When Knighthood Was in Flower.


The
MILLER
THEATER
NOW—a Dazzling Photodrama of the Most Dangerous Street in the World!
The Resplendent Romance of a Girl Who Knew Her Broadway Better Than Her Heart—
MAE MURRAY
IN
"BROADWAY ROSE"
Studded by a Brilliant Array of Supporting Units, Featuring - MILLER WONDER ORCHESTRA—P. HANS FLATH, Organist Supreme—FOUR McKINLEY SISTERS
—Presented with all the richness of Song, Music, Dance, Splendor—Spectacle that keep Miller Programs the ideal of picture goers and picture showmen.
Beat the Fight Crowds by Attending the Matinee You'll Be Ahead Both in Coin and Comfort.

Distinctive ad on "Broadway Rose" used by the Miller theatre, Wichita, Kans.

Wizard Theatre—
Overture—Wizard Orchestra.
Comedy—The Young Sherlocks.
Novelty—Fun from the Press.
Specialty—Aesop's Fables.
Feature—All Night—Universal.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review, selected.
Novelty—Scenic, selected.
Comedy—Splitting the Hair.
Vocal—Solo.
Feature — The Woman's Side, Katherine MacDonald — First National.

CLEVELAND

Stillman Theatre—
Overture—"Slavish Rhapsody."
Comedy—Change Your Weapons.
Feature—Peg O' My Heart, Laurette Taylor—Metro—Second week.
Next Week—One Exciting Night.

"They're off!"
The most thrilling race track drama of all. It thrilled millions on the stage as "The Saboteur." It will thrill even more on the screen.
"The Kentucky Derby"
with
directed by King Baggot
REGINALD DENNY
The famous hero of "THE LEATHER PUSHERS" series
"WHY NOT NOW?"
Eddie Lyons - Comedy
PRICES
OHIO
Theatre

A winning ad on "The Kentucky Derby" used by The Ohio of Indianapolis

Allen Theatre—
Overture — "Franz Suppe Selections.
Current Events—Literary Digest—Fun from the Press — Plain Dealer Screen Magazine — International News.
Comedy—A Good Scout—Mermaid Comedy.
Scenic—I Know a Garden—Prizma.
Feature—The Hottentot—First National.
Next Week — Back Home and Broke, Thomas Meighan—Paramount.

Park Theatre—
Overture — "Morning, Noon and Night."
Current Events—Kinograms—Fun. from the Press.
Comedy—The Spirit of '23—Hallroom Boys.
Feature—Singed Wings, Bebe Daniels—Paramount.
Next Week—Making a Man.

Reade's Hippodrome—
Overture—Hits of 1922.
Current Events — Pathe News — Fathe Review.
Specialties—Nine Acts of Vaudeville.
Feature—The Ninety and Nine.
Next Week—One Week of Love.

Standard Theatre—
Current Events — International News.
Comedy—Women First, Lee Moran.
Feature — One Wonderful Night, Herbert Rawlinson—Universal.
Next Week—The Flaming Hour.

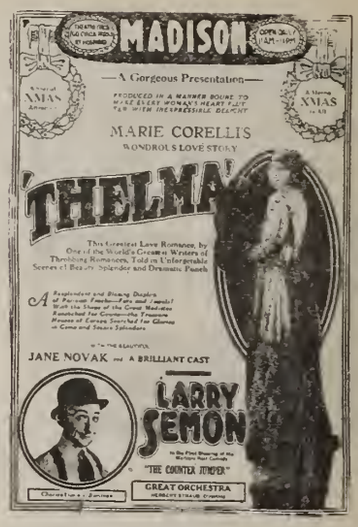
The Isis theatre, Topeka, used this clean-cut ad on "The Young Rajah

KANSAS CITY

Newman Theatre—
Overture—"Auld Lang Syne Fantasie" (presented with special scenic vesture, "The Birth of 1923").
Current Events—Newman News and Views.
Musical—Organ Selections.
Comedy—The Newly Rich—Snub Pollard.
Musical—Agnes Neudorfl, operatic soprano ,and Frank Franano, trumpet solo.
Novelty — Coon-Sanders novelty singing orchestra.
Feature—The Dangerous Age—First National.
Next Week — Back Home and Broke.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Serial—Leather Pushers.
Novelty—Capitol Shots, and Fun from the Press.
Specialty—Kuhn-Chaquette, musical entertainers.
Feature — Alias Julius Caesar, Charles Ray—First National.
Next Week—Silver Wings.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy — Mud and Sand—Stan Laurel.
Feature—Pawned—Selznick.
Next Week—Trifling Women.



Three-column "Thelma" ad used by the Madison theatre, Detroit

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Aesop's Fables and Hal Roach Comedy.
Western—The Bar Cross War—Leo Maloney.
Feature—For the Defense, Ethel Clayton—Paramount.
Next Week—Head Hunters of South Seas, special cast—Associated Exhibitors.

CINCINNATI

Walnut Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Aesop's Fables—Pathe.
Feature—The Dangerous Age—First National.
Next Week—Heroes of the Street.

Strand Theatre—
Current Events—Pathe News.
Short Subject—Song of the Lark.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week—not booked.

Capitol Theatre—
Current Events—Capitol News.
Musical—Jazz Hits—Capitol Orchestra.
Feature—The Tailor Made Man. Charles Ray—United Artists.
Next Week—Oliver Twist.

Gifts Theatre—
Feature—Tess of the Storm Country.
Next Week—Same.

ST. PAUL

Capitol—
Overture—Capitol Symphony Orchestra.
Current Events—Pathe News—Daily News Pictorial Weekly.
Specialty — Joyland — A Kiddie Revue.
Feature—Trifling Women.
Recessional—"Toot, Toot, Tootsie"—Organ.
Novelty—Starland Revue.

OMAHA

Strand Theatre—
Overture — "Princess Juane" — Saint-Saens.
Feature — The Young Rajah — Rodolph Valentino — Paramount.

Comedy—In Dutch.
Current Events—Selznick News.
Feature Next Week—Dangerous Age.

Sun Theatre—
Feature—The Sin Flood—Goldwyn.
Comedy—Hook, Line and Sinker.
Scenic—Seven Ages of Fishing.
Current Events—Pathe News.
Next Feature—Dr. Jack—Harold Lloyd—Pathe—For fifteen days.

World Theatre—
Feature—Pawned—Selznick.
Six Acts Vaudeville.

Moon Theatre—
Features—Man From Hell's River—Wolf Law—Universal.

Empress Theatre—
Feature—Enter Madame—Clara Kimball Young—Metro.
Four Acts Vaudeville.

Rialto Theatre—
Overture—"The Evolution of Dixie"—Lake.
Feature—The Hottentot—First National.
Comedy—The Ropin' Fool—Pathe.
Novelty—Fun from the Press.
Current Events—Kinograms.
Feature Next Week—Tess of the Storm Country.
Recessional—Organ.

ATLANTA

Howard Theatre—
Overture—"Popular Hits of the Day."
Current Events—Pathe News.
Special—Harl Smith's Orchestra.
Feature—Tess of the Storm Country—Mary Pickford—United Artists.

Metropolitan Theatre—
Overture—Buel B. Risinger and his Fifteen Rythamaticians in fifteen minutes of amplified jazz.
Current Events—Kinograms.
Musical—Violin solo "Tambourine Chinois"—Wallace Jackson, violin, and Adolph Verdi, piano.
Novelty—Literary Digest's Fun from the Press.
Feature—East Is West—Constance Talmadge—First National.

Rialto Theatre—
Overture—"Song of India" featuring saxophone solo by Frank B. Zelie.
Current Events—International News.
Comedy—Cupid's Elephant—Sunshine.
Feature—Thirty Days—Wallace Reid—Paramount.

SEATTLE

Coliseum Theatre—
Overture—"Second Hungarian Rhapsody."
Current Events—Pathe and Kinograms.
Cartoon—Felix Makes Good.
Feature—Pride of Palomar.
Recessional—Organ.
Next Week—Back Home and Broke.

Columbia Theatre—
Overture—"1922 Song Revue."
Feature—The Flirt—Universal. Second week.
Recessional—Organ.

Strand Theatre—
Overtrure—"Song of India."
Current Events—Kinograms.
Scenic—Pathe Review.
Prologue—Impersonator in role of Omar Khayyam in recitation introducing two girls in Oriental Dance, after which recitation introduces
Feature—Omar, the Tentmaker.
Recessional—Organ.

Blue Mouse Theatre—
Feature—One Exciting Night. Second week.
Next Week—Garrison's Finish.

Liberty Theatre—
Feature—Oliver Twist, Jackie Coogan—First National. Second week.
Next Week—Dangerous Age.

Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Scenic—Pathe Review.
Comedy—Mixed Husbands.
Feature—Divorce Coupons, Corinne Griffith—Vitagraph.
Recessional—Organ.
Next Week—The Ragged Heiress.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture—"Caprice" on violin.
Current Events—News Films and Topics of the Day.
Specialty—A Bit of Blarney and Sherwood's Singing Orchestra.
Musical—"Kiss Me Again," violin solo.
Feature—Peg o' My Heart, Laurette Taylor—Metro.
Recessional—Organ.

California Theatre—
Overture—California Orchestra.
Current Events—California News Review.
Novelty—Round Two—He Raised Cain.
Specialty—Ben Black's Band—Five musical numbers including vocal selections.
Feature—Outcast, Elsie Ferguson—Paramount.
Recessional—Organ.
Next Week—Thirty Days.

Granada Theatre—
Overture—March Militaire on Organ.
Current Events—Granada News.
Novelty—Bird Dogs Afield, Prizma Color; Selection from Pathe Review.
Specialty—Six Musical Numbers.
Novelty—Fun from the Press.
Feature—Back Home and Broke. Thomas Meighan—Paramount.
Recessional—Organ.
Next Week—Heroes of the Street.

New Portola Theatre—
Overture—Caprice Viennois.
Feature—Dr. Jack, Harold Lloyd. Third week.

Tivoli Theatre—
Overture—Moonlight Sonata, played together with Prizma Color picture entitled "Beethoven's Moonlight Sonata."
Current Events—Kinograms.
Feature—Omar, the Tentmaker—First National.
Recessional—Organ.
Next Week—Fury.

Imperial Theatre—
Overture—Imperial Orchestra with Pathe Color Picture.
Current Events—Imperial News.
Specialty—Musical Entitled "Pilgrim's Chorus" and "Follow the Leader."
Feature—Tess o' The Storm Country, Mary Pickford—United Artists.

Big Houses Say

(*Continued from page 183*)

John Smith—
Picture and business both bad. (East.)

UNIVERSAL

The Kentucky Derby—
Good racing picture that got as much business as could be expected the week before Christmas. (Middle West.)

The Altar Stairs—
Picture is all right, but business for the week was all wrong. Probably because of its being the week before Christmas. (Middle West.)

Under Two Flags—
Shows Miss Dean in an interestingly famous role. Drew excellently. (Middle West.)

All Night—
The house was open, but few folks seemed to realize it. (East.)

Nothing out of the ordinary. Valentino of course is an advantage. Otherwise, it has little real appeal. Fair attendance, but not up to expectations. (Middle West.)

One Wonderful Night—
Business only fair. Competition too strong at other houses nearby. (East.)

Ridin' Wild—
Thrilling, exciting and well done. Good picture for its type. Business above average. (Middle West.)

ASSOCIATED EXHIBITORS

Till We Meet Again—
Picture only fair and business fair. (Middle West.)

Conquering the Woman—
Considering the fact that it was the week before Christmas, this one did a good week's business. (Middle West.)

FILM BOOKING OFFICES

In the Name of the Law—
Should be booked for the aid it is to the morals of a community. It teaches a needed lesson. Drew very well. (Middle West.)

Our Mutual Friend—
Management thought the fact that this was a Charles Dickens story might bring them in because of the holidays, but it did a beautiful flop, box office figures falling off way below average. (East.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—
One of the big pictures of the year. Never have played to better business. (West.)

No bull dog ever held on more persistently than this one. Fine picture for a run. (West.)

As great as the advance notices claim. Patrons brought back friends to see it. Very good attendance. (Middle West.)

Tess of the Storm Country—
When everything else fails, Mary Pickford brings home the bacon. Did a big week and it looks like another. (West.)

America's favorite has lost nothing since she appeared in this story before. Those who had not seen the first version came, and those who had, wanted to see if she was any different. All said the only difference was that she was better. (West.)

Good for a run any time, anywhere. (Middle West.)

One Exciting Night—
Best we can say for it is "exciting," although a lot of people claimed it was as good as other Griffith productions. Anyway, we did business with it and patrons seemed satisfied. (West.)

VITAGRAPH

Fortune's Mask—
A nice little picture. Pleased my patrons. (Middle West.)

Divorce Coupons—
Average program picture. Did fair week and people did not kick. (West.)

WARNER BROTHERS

Heroes of the Street—
Not quite up to expectations. Wesley Barry has done better work. Attendance slightly off. (Middle West.)

We filled the house to the roof all week. Great shows, especially as we had Wesley Barry here in person. (Middle West.)

AL LICHTMAN

Shadows—
One of the best bits of work from every viewpoint that we have had. There is not a kick coming on this picture. Wonderfully well liked. (East.)

A truly wonderful picture. Great story. Excellent cast; photography all it should be. Patrons more than liked it. (Middle West.)

FOX

Do or Dare—
Business pretty fair. During week's run there were some days that did good business. (Middle West.)

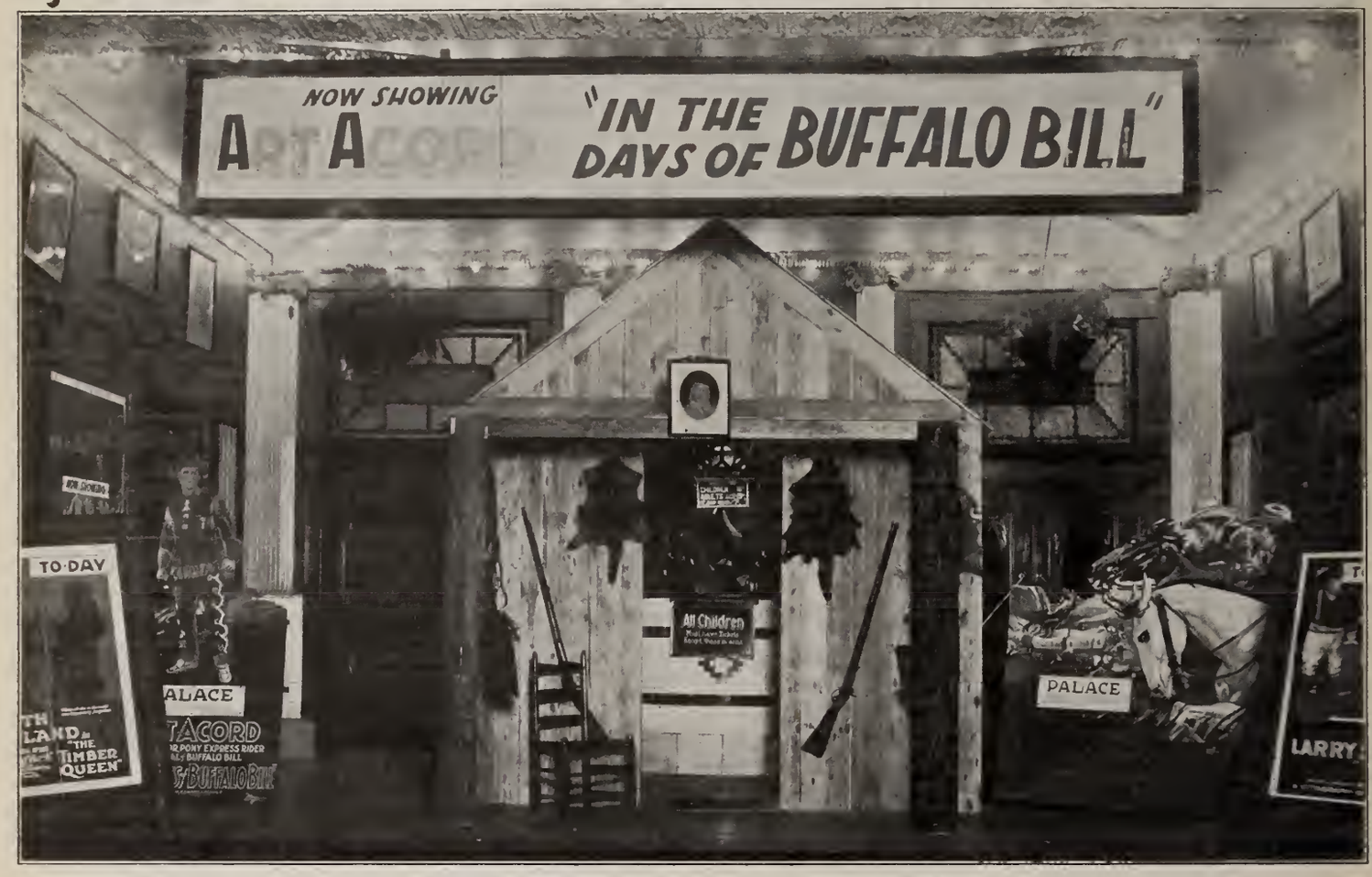
The Village Blacksmith—
A masterpiece. A wonderful attraction for anywhere. Absolutely knocker-proof. It packs 'em in. (Middle West.)

STATE RIGHTS

Barb Wire—
Business just fair. First time that Hoxie was shown at this house. (Middle West.)

Deserted at the Altar—
Picture and business both poor. (East.)

Mother Eternal—
A pleasing picture. Good attendance everything considered. (Middle West.)



Lobby display for "In the Days of Buffalo Bill," prepared by Manager P. W. Griffith, of the Palace Theatre, Macon, Ga. The painting over the doorway is genuine, having been painted by a Macon artist and posed by Buffalo Bill

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Exhibitors Use the Booking Guide—

Read This!

HENRY H. FRANCISCO, manager of the Terrace theatre, Kendall, Wis., writes as follows concerning the value and usefulness of MOTION PICTURE NEWS BOOKING GUIDE:

"Beg to say I use both NEWS and GUIDE, the NEWS for booking current pictures and the GUIDE when something a little older will do just as well if it's THERE.

"You just bet your whole printing equipment that they both help any exhibitor who doesn't let the exchanges do his booking for him.

Respectfully,
Henry H. Francisco
Terrace Theatre, Kendall, Wis.

THE NEWS IS FILED THROUGHOUT THE FIELD

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Attractive use of cut-out letters and box-office decoration at the Melba theatre, Dallas, on "East is West"

Forget-Me-Not" Day Set Asided By Maryland Governor

Baltimore, Md.—"Forget-Me-Not" day, set aside by the governor, was tied up with the showing of the picture of the same name at the New theatre.

The United Railways, operating the street car lines in the city, transported to the theatre without charge hundreds of children, guests of the *Baltimore News*, which aided in putting over the picture. A circular was distributed, linking the Forget-Me-Not day celebration—proclaimed by the Governor—with the name of the picture; quarter page ads appeared in the leading dailies; an automobile fleet toured the city, and special programs, showing scenes from the photoplay, were published.

Specially printed invitations were sent to selected individuals for the premiere presentation in Baltimore of "Forget-Me-Not." Newspaper reviewers and leading civic figures witnessed this initial showing, and their endorsement sent the photoplay off to a good start.

The *Baltimore News* acted as host to the children who saw the picture at matinees. The United Railways, which carried the youngsters to and from the theatre, placed on their cars large streamers reading, "We are on our way to the New theatre to see 'Forget-Me-Not' as guests of the *Baltimore News* and the United Railways." Children from the orphan asylums and schools saw the picture gratis.

The Strand theatre, Newark, N. J., got this tie-up on "The Sin Flood," with signs on the street sprinklers

Silhouette Contest Put Over as "Shadows" Tie-Up

BOSTON, Mass.—A "Shadows" contest was put over to good effect in conjunction with the Boston Telegram for the showing of "Shadows" at the Modern and Beacon theatres.

The tie-up, which was arranged by Phil Kahn, exploitation representative of the American Feature Film Company, called for the publication of two silhouette figures of prominent film stars each day. The contest began one week before the showing and continued during the week. Cash awards were given those who guessed the greatest number of names from the silhouettes.

The first prize was $25, the second, $10, the third, fourth and fifth, $5 each, and the next fifty, two tickets each for the Modern and Beacon.

"Clarence" Club Leads Boys to Aid Exploitation Campaign

Macon, Ga.—Manager E. C. Kingman, of the Rialto theatre, in exploiting "Clarence," formed a "Clarence" club, and the publicity which he received more than compensated him for the effort involved.

Two weeks before the opening he ran an ad containing a coupon to be filled in by any young man answering to the name of Clarence and whose age was between 12 and 20. Quite a number bit, and a few days later he had them meet him at the theatre, where he elucidated the big idea. At this meeting the "Clarence Club" was organized with the avowed purpose of studying bugs, saxophones and mules.

The paper got a story of this and published it under two-column head. Thereafter every day the paper carried a story of the meetings of the "Clarence Club," their startling discoveries as to the relation between bugs and saxophones, how saxophones came to be invented, etc.

But the "Clarences" did help out. The telephone directory was divided among them and they called every residence in town, saying that the speaker's name was Clarence and that he was going to play the saxophone at the Rialto Thursday, Friday and Saturday. A local musician, dressed as the character, was secured for the saxophone solos.

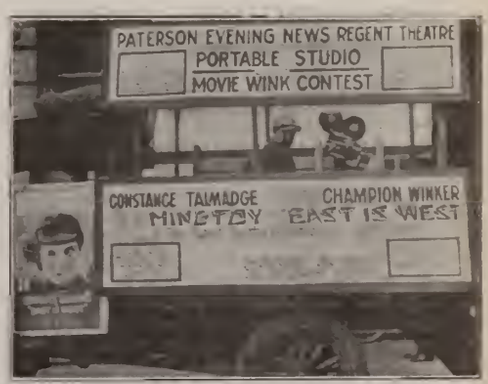
"Prince and Pauper" Exploite By Vaudeville House

Minneapolis, Minn.—When Manager J. J. Cluxton of Pantages theatre played "The Prince and the Pauper," he decided to put special advertising and exploitation back of it, so he bought larger newspaper space and gave three-quarters top to the picture. The customary two sevens was increased to three tens in all newspapers of the Twin Cities for four days.

The press book recommended bookstore tie-ups. The subject was adroitly pursued and three bookstores responded with window displays and newspaper advertisiug.

Another press book suggestion garnered a front page story in the Minneapolis *News*. A special pre-view for all the teachers of the Twin Cities had been arranged with the co-operation of Joseph M. Fieldman, American releasing branch manager in Miuneapolis. The showing was rewarded by enthusiastic endorsements of the educators.

It is pertinent to remark that the old adage: "The Lord helps those who help themselves." proved true to Mr. Cluxton, for an impetus to the carefully planned campaign came unexpectedly in the form of that episode of the series of reminiscences of Chauncey M. Depew having to do with his dinner with Mark Twain and the then Prince of Wales, the story occupying a top half page of the Minneapolis *Journal* on the day of the opening.



Portable "studio" used to photograph Paterson, N. J., girls in the "Wink and Win" contest conducted by the Regent theatre on "East is West"

Inexpensive and effective lobby display on "Yellow Men and Gold" at the Strand theatre, Spartanburg, S. C., of which Charles H. Amos is manager

Series of Teaser Slides Start "Trouble" Campaign

Columbus, Ga.—Manager I. C. Holloway, of the Rialto theatre, started his campaign on "Trouble" with a series of teaser slides calculated to start them speculating a bit. For three days he ran this one:

"Every blooming one of you is going to get into 'Trouble' pretty soon if you listen to us."

This was followed for three days by a slide reading: "The 'Trouble' with us is we haven't got enough pictures just like it."

Then he put on this slide: "That 'Trouble' stuff was all bunk, Caroline and James. What we want to tell you is that Jackie Coogan does the best acting he ever did in 'Trouble.'"

This slide was followed immediately by a stock slide and trailer.

A number of local merchants co-operated on a full page in the morning paper headed, "When in 'Trouble' these firms will help you out." The tie-up lines were, "Drive Away Your 'Trouble,' Rent a New Ford"—"Eliminate Tire 'Trouble'"—"Save 'Trouble' by Calling a Taxi"—"Give the Laugh to Battery 'Trouble,'" etc.

Fire Department Furnishes Ballyhoo on "Nero"

GALVESTON, Texas. — Through a tie-up effected with the Galveston Fire department, the management of the Dixie theatre obtained an excellent ballyhoo on "Nero."

As the burning of Rome is one of the big scenes in this photoplay, the management of the Dixie theatre induced the fire department to name a "Fireman's Day" during the showing of "Nero." As a result, the local firemen were invited to see the picture as guests of the theatre. They arrived in six fire trucks which carried banners on each truck announcing the name of the theatre and the photoplay.

The local newspapers also co-operated liyerally by playing up "Fireman's Day," in conjunction with the Dixie theatre.

Real Lariat Spells Title of "Cowboy and the Lady"

CHICKASHA, Okla.—Manager Clayton Tunstill of the Rialto theatre made use of the twenty-four sheet poster paper to furnish him a cut-out for his lobby display. The display when built showed Tom Moore dressed in his cowboy outfit and mounted on a small pony throwing a lariat which spelled out the title of the picture.

The cut-out of Moore stood on one side of a lobby and on the other side a cut-out of Mary Miles Minter with the title of the picture—"The Cowboy and the Lady"—formed by the lariat rope between the two cutouts.

Rival Star Contest Staged on "Trifling Women"

MACON, GA.—Manager E. C. Kingman, of the Rialto theatre, used a novel contest in advance of "Trifling Women." Six three and one month's passes were given to the three persons writing the best essay giving their reasons for preferring either Valentino or Novarro, the latter being the hero of "Trifling Women."

Also, immediately after the placing of 24-sheets, window cards and specially built outside stands, a private screening was held to which the Debutantes' Club was invited. After the screening of the picture, refreshments were served on the mezzanine, making of this a social event. Representatives from both papers attended, and the affair was given prominence, both as a social item and news story, always making mention of the picture.

Teaser Slides Aid Campaign on "Clarence" at Columbus

Columbus, Ga.—Manager I. C. Holloway of the Rialto theatre made excellent use of teaser copy on slides in his advance exploitation on "Clarence."

Ten days in advance, Mr. Holloway started to tease the title over a series of slides. After a few days of straight teasers he started a slide reading, "If Clarence is in the house he is wanted at home." This never failed to get a laugh and impressed the title on the minds of the audience. But lest some one by that name should take it seriously this slide was followed immediately by the regular illustrated slide on this picture.

The lobby display was simple but effective. All lobby lights except chandelier in the center were put on a flasher circuit and strong spot lights were focussed on title and name of star in cut-out letters across the front. This is the first time the Rialto's lobby lights had been "flashed" and the novelty of it got attention.

Forceful and dignified lobby for "Under Two Flags" at Reade's Hippodrome theatre, Cleveland

The see-it-and-you'll-book-it Patheserial

Pearl White

in

PLUNDER

Produced and Directed by George B. Seitz

"'Plunder' is endowed with action, speed, cast, production. It moves with characteristic skill, gradually gaining in tempo until the end of each episode leaves curiosity at the boiling point with a desire to go in quest of one's breath. Granting that Pearl White carries honors as the star, the supporting cast deserves due credit for splendid work, and the cameraman for unusual effects."—M. P. News.

"The stunts come thick and fast and the action is speedy in the extreme....Each episode closes with an exciting moment. It affords plenty of thrills and then some. A good deal of money seems to have been spent on the production and there are some good interiors. Altogether a good serial."—Film Daily.

"'Plunder' is the best set and photographed serial we have ever seen. It has been made with the care of a special production and Miss White has never been more effectively lighted or given a better vehicle....Most real and exciting. The workmanship of the picture as well as the nerve and vivacity of Pearl White make it well worth seeing."—N. Y. Morning Telegraph.

A better serial couldn't be made!

Pathéserial

Hal Roach *presents*

Our Gang Comedies

Two parts each

Kids, animals, birds, in a riot of comicality

"An abundance of fun."—*Trade Review.*

"The second 'Our Gang' comedy is one of the best seen in a long time. Dressed up ducks, hens, goats, an almost human mule, and a dog combined with an irresistible gang of small dirty kids of a variety of ages and colors make up two reels of sheer fun. . . . Should prove a most pleasing addition to any bill."—*Film Daily.*

" 'Young Sherlocks' is sure to prove a winner . . . . The gags are highly amusing. Should please any audience anywhere."—*Film Daily.*

" 'One Terrible Day.' We bought these comedies without seeing any of them as Pathe has always shot square with us. Having seen the first of the series we will say an exhibitor is not shooting square with himself if he passes them up. Our patrons are still laughing at 'One Terrible Day.' "—*J. L. Hasbrouck, Grand, Graceville, Minn.* (Quoted in Amusements)

"Have shown two 'Our Gang' comedies. Pleased 100 per cent. The best comedies we have found."—*J. M. Anderson, Community Theatre, Wesson, Ark.* (Quoted in Ex. Herald)

Just ask any exhibitor who shows these comedies what he thinks of them!

Pathécomedy

TRADE MARK

Showing the manner in which Manager Herschel Stuart put over "The Loves of Pharaoh" at the Missouri theatre, St. Louis. Left—front built out over sidewalk. Centre—dance prologue staged by Bobbie Tremaine ballet. Right—lobby of theatre

Elaborate Fashion Show Staged on "Rich Men's Wives"

Portland, Ore.—When Manager Paul E. Noble, of the Liberty theatre, played "Rich Men's Wives," he staged one of the most elaborate and artistic fashion promenades on record, which cost the theatre only a comparatively small sum.

First, Mr. Noble interested four leading Portland merchants in his idea. Phil Harris & Company agreed to display the latest gowns on living models; the Hudson's Bay Company agreed to supply $50,000 worth of striking fur garments; the C. H. Baker Company the latest in milady's footwear, and the Wonder Millinery Company the last word in millinery.

Each of the four firms bore its pro rata of the expense of printing and distributing 40,000 four-page booklets telling of the style show and film presentation. Booklets were passed out at theatres, mailed and distributed in bundles at the stores interested in the event.

A neatly prepared full-page newspaper ad printed in two papers the day prior to the opening of the show was the only space display on the event.

For the stage display Manager Noble had painted a special drop designed after the November "Vogue" magazine cover. On the stage behind the drop were dressing rooms at either side so each of the twelve girls entered the spotlight, which was focused on the drop at the left, slowly moved up stage, turned twice and returned to the drop and exited at the right to the tunes of a specially written ballad prepared by Manager Noble and Organist Henri Keates.

Striking canopy effect over front of Imperial theatre, Jacksonville, Fla., for "Rich Men's Wives." Albert L. Hill is manager

Newspaper Holds Contest on "Nanook of the North"

MILWAUKEE, Wis.—"Nanook of the North" is receiving valuable newspaper publicity throughout Wisconsin as the result of the enterprise of the Milwaukee Journal.

With an offer of $1,500 in prizes to readers for the best essay on Eskimo life it is stimulating attendance at all Wisconsin theatres playing "Nanook," where everybody knows authentic information about Eskimo life is to be obtained, for use in writing prize essays.

This offer was printed on Sunday, December 10, in connection with a "Nanook" story and a page display of stills of the film's characters and dramatic scenes. The rules governing the competition specify one grand prize of $350, a first prize of $100, second prize $50, third $25, and twenty-eight prizes of $5 each.

Novel Exploitation Is Given "The Electric House"

San Francisco, Cal.—An excellent example of the exploitation possibilities that sometimes lie in short subjects was given when "The Electric House" played the Warfield theatre. Despite the fact that the subject was treated farcically, members of the electrical profession expressed themselves as keenly interested in the mechanics of the picture.

A special screening was arranged for members of the Pioneer Electric Society, presided over by John E. Britten, president of the Pacific Gas and Electric Company. In return for this courtesy the society appointed Mr. Hartley, manager of the California Co-operative Electric campaign, as its representative to visit different retail shops and arrange window displays.

Eleven windows in all were obtained through the society's efforts. The prize display was a window of dishwashers, semaphores, electric trains and electric appliances in a window of the theatre building, with the sign, "If you think your home is modern, see 'The Electric House' at the Warfield." It gave people something to talk about, and the theatre manager was invited to attend a luncheon of 200 electricians and contractors in which he outlined the value of retail windows and incidentally spoke a lot about "The Electric House."

Elaborate Street Ballyhoo Is Used on "Oliver Twist"

Boston, Mass.—History was mixed up a bit in the exploitation campaign for "Oliver Twist" at Tremont Temple, but the desired result was brought about.

Two stagecoaches were used. One carried Nancy, Sykes, little Oliver and the other characters from the Dickens novel, and the other carried four characters in modern, up-to-date dress. Both advertised the showing at the Tremont Temple, but the sign on the second read: "How 'Oliver Twist' would be enacted by characters today."

Alongside this procession rode a character of two centuries later, Paul Revere, of Concord fame. The wornout old horse he carried was almost two centuries after that. He was labeled "Man o' War." The sign read "Paul Revere and Man o' War on their way to see Jackie Coogan in 'Oliver Twist.'"

Two men, typical of the old town criers, dressed in eighteenth century costumes, with high hats and frocked coats, paraded the streets with large books, the titles of which read, "Jackie Coogan and Oliver Twist." The books were 32 by 20 inches. From time to time these men would stop, draw a crowd like the old criers and then begin reading from the book some of the special points about the picture.

The Dickens Society of Boston was interested and gave its endorsement. A special print was rushed to the mayor's house and a private showing given for His Honor and family.

Replica of gasoline filling station in lobby of the Rialto theatre, Boone, Iowa, on "Gas, Oil and Water"

"Old Homestead" display set in centre of lobby of the Liberty theatre, Great Falls, Mont., of which Will Steege is manager

Flivver with Signs Exploits "Around the World" Serial

Chicago, Ill.—A sales and exploitation stunt on "Around the World in 18 Days," which is adaptable to theatre use was staged in Chicago and vicinity by William H. Tracy, a salesman of Universal's Chicago exchange.

When assigned to the job of selling the chapter play, Tracy took his flivver, splashed it with mud, equipped it with old tires, and tied an army tent, a muddy shovel, cooking utensils and a tow-rope on the running boards, and secured two suit-cases beside the hood. He hung an old switch lantern in front of the radiator and lettered the suitcases and the sides of the car in white paint, with the words, Around the World in 18 Days, thereby giving the idea he was a transcontinental tourist.

He drove this car around the Loop section of Chicago. At every crossing hundreds stopped to gaze at the car. At Market and Madison he left the car for a few moments and 500 persons gathered. At State and Madison, Chicago's busiest corner, Tracy attracted so much attention the police drove him away.

Tracy then took his car on an around-the-city tour. He would pass out cards indicating he was making the tour for the Universal Pictures Corporation. Following his successful exploitation in each locality, he would drive his car up to the nearest moving picture theatre and proceed to sell the chapter play.

Teaser Postal Cards Create Talk on "Broadway Rose"

MACON, GA.—Manager E. C. Kingman of the Rialto theatre had only three days in which to put over "Broadway Rose," but he made good use of the time.

On Saturday before the opening Monday, Mr. Kingham mailed 500 hand written postal cards to a selected list of young and middle aged married men. These cards caused lots of talk and created somewhat of a sensation in certain circles. The message they carried was:

"Meet me at the corner of Cotton and Cherry streets Monday night at 8 o'clock. (Signed) Broadway Rose."

Naturally all who received them were curious and didn't stop until they found out what it meant.

Atmospheric Prologue Staged on "Lorna Doone"

NEW YORK, N. Y.—An interesting prologue which effectively established the locale and atmosphere of the picture was staged recently by the New York Mark Strand theatre, of which Joseph Plunkett is managing director, in presenting "Lorna Doone."

The prologue showed a typical Devonshire scene, with the tenor, Fenwick Newell, in characteristic costume singing the song, and as he finished, a girl in the "Lorna Doone" costume walked across the stage behind the scene, and as the lights faded out and went into the title the music of the song was repeated, and after that every time that Lorna Doone walked into a scene, the orchestra used the "Lorna Doone" music.

Perilous Experience Contest Exploits "The Sin Flood"

CHARLESTON, W. Va.—The manager of the Capitol theatre arranged with the Charleston Gazette to run a contest for "The Sin Flood," which obtained valuable publicity for that attraction. The first prize was $5 in gold, the second, a two months' pass to the Capitol, other prizes being two tickets each to the picture.

The prizes were offered for the best 100-word essays on the most perilous situation ever faced by the writers. When the first answers came in the Gazette was forced to raise the word limit to 250 to give the writers opportunity to make their essays full and clear. More than a hundred replies were received each day.

The winning essays were published in the Gazette daily for a week and stimulated the attendance at the picture.

Oriental Prologue Is Staged For "East Is West"

Cumberland, Md.—Manager Robert Slote of Crandall's Strand theatre staged an "East Is West" prologue in which the stage was set in reproduction of a temple room. On the center of the stage was a small altar topped by a figure of Buddha with two jars containing joss sticks and two Oriental candlesticks. In front of the bronze figure an incense burner was placed and this diffused sandelwood incense. Local mechants contributed Chinese screens, two vases and silk draperies and cushions to dress the show.

The curtains rose on a Ming Toy figure kneeling before the altar chanting the prayer from the little opera "Saruyana." This was followed by the singing of the Chinese lullaby in the play. As the number ended the colored lights flooding the stage were gradually lowered until there was complete darkness. Instantly the screen was lowered and the first few feet of the picture flashed before the audience, completing the artistic prologue.

Theatre front for "The Sin Flood" at the America theatre, Colorado Springs, Colo.

Two of the 24-sheet cut-outs on "The Eternal Flame" were used to good advantage, with a smaller one over the box-office, at the Empress theatre, Oklahoma City, Okla.

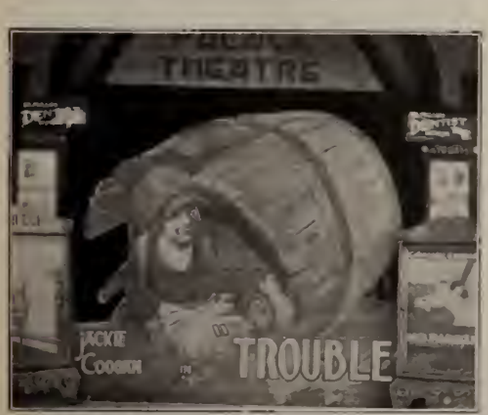
'Sherlock Holmes'' Showing Is Put Over Effectively

Columbia, S. C.—Manager C. W. Irvin of the Imperial theatre believes in getting them to talk and his method of doing this on "Sherlock Holmes" did the work and certainly created much good will.

His plan was a special showing, but getting them there was where he used his head. His invitation worked on their vanity and accomplished many desirable results.

The invitation read: "The Imperial theatre cordially invites you as one of one hundred and forty prominent Columbians to be a guest at a private screening of "Sherlock Holmes" starring John Barrymore, America's foremost actor of screen and stage, Monday morning, December 18, at 9:20 o'clock."

Manager Irvin says: "This invitation flattered them, and although it was extremely cold and pouring rain, and the show was held at 9:20, 76 of this number were present. They all waited in the lobby till the show was ready to start, to see 'who the other prominent were,' and to be seen by them. The ladies showed their invitations to their friends, to let them know that they were of the "selected few." After the show they went out and told others that they were invied to a private showing of "Sherlock Holmes" as one of 140 etc., and that this was a wonderful picture.



The Palace theatre, McAlester, Okla., used this 24-sheet cut-out in the lobby on "Trouble"

Clarences and Claras Given Passes to "Clarence"

BIRMINGHAM, Ala.—Manager L. R. Towns of the Strand theatre went the Clarence Club idea one better in a stunt which he put across on "Clarence." At any rate it was just as good as organizing a Clarence Club and probably a lot less work. Here is what he did:

Several days in advance he got one of the newspapers to give him a series of stories inviting all the boys named Clarence to be the guests of the newspaper at the picture. And if Clarence's girl was named Clara he got two tickets instead of one, provided of course Clara accompanied Clarence to the show. It was made plain that Clarence could not double-cross her and take some one else on the ticket he was given for Clara. It all aroused interest and seven Clara-Clarence combinations were dug up besides the twenty or more Clarences who "stagged."

Unique Prologue Devised for "Quincy Adams Sawyer"

New York, N. Y.—A really unusual prologue was devised for "Quincy Adams Sawyer" when that picture opened at the Capitol theatre by S. L. Rothafel, managing director.

Taking the twenty-four sheet issued by Metro as the dominant theme of his prologue, Rothafel enlarged this to several times its original size. Illuminated with special lighting effects, each character on the twenty-four sheet appeared ready to step from the poster and on to the Capitol stage.

A soloist, garbed as an old bill poster, with a brush and paste pot in hand, sang a specially written ditty, dealing in turn with each of the leading characters in the film version of "Quincy Adams Sawyer." As the refrain touched each poster character, it suddenly came to life and walked across the stage.

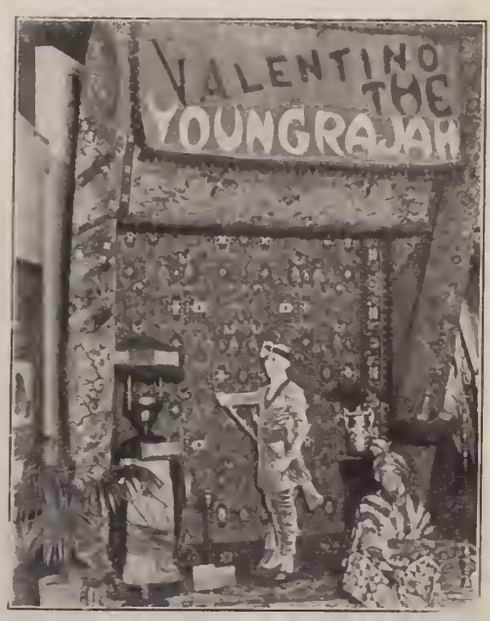
This prologue is the first of its kind to be devised by Mr. Rothafel, and arrangements are being made by Sawyer and Lubin whereby other first run theatres throughout the country will be enabled to take advantage of it.

Trailer Run in Store Window Boosts "The Masquerader"

TACOMA, WASH.—An unusually effective window tie-up was obtained by Manager Ed J. Myrick, of the Rialto theatre, on "The Masquerader."

Mr. Myrick obtained a portable projector and a small screen, made up a special reel of trailers on "The Masquerader," some news pictures and some Topics from the Press, built some special cuts on the feature and got the People's Store ad manager to give him a corner window and a display of "The Masquerader" books and others which have been picturized and were soon to be shown at the Rialto.

From ten in the morning until after nine-thirty in the evening Ben Cohn, whom Mr. Myrick specially engaged to handle the stunt, showed his special pictures in the window.



Display in corner of foyer of Loew's Palace, Memphis, in advance of "The Young Rajah," arranged by A. B. Morrison, manager. The oriental rugs and props were borrowed. The cut-out was dressed up with a crepe paper turban and was studded with jewels

Distinctive front for "In the Name of the Law" prepared for the showing of that picture at the Capitol theatre, Yakima, Wash.

Grandfathers Admitted Free to "Remembrance" Showing

Joplin, Mo.—Manager Ben Levy, of the Hippodrome theatre, arranged with the Joplin News-Herald to give a free theatre party for the grandfathers of Joplin as an exploitation stunt for the showing of "Remembrance."

The News-Herald made a big feature of the party, inviting all men who were grandfathers—or in the grandfather class, having reached the age of sixty—to attend the Hippodrome party, from 3 to 7 p.m., and to bring along his favorite grandchild, provided he or she was not more than 14 years old. The story was given a double column head on the first page, and a different story was used in four or five issues, with another big story describing the party.

Two hundred persons attended as guests of the News-Herald and created a lot of talk in addition to the free publicity in the paper.

Window cards frozen in cakes of ice and set on street corners for "Brawn of the North" at the Strand theatre, Erie, Pa.

Prescription Blanks Used in "Dr. Jack" Campaign

LOS ANGELES, CAL.—The Mission theatre, in exploiting "Dr. Jack," utilized a fake prescription blank to good effect. The blank was printed in the regulation size and style and was imprinted at the top with Dr. Jack's name, telephone number and address, being that of the Mission theatre.

The prescription read: "Take one hour of solid laughter. Shake well while laughing. Dr. Jack, Sunshine Specialist. Prescriptions filled by Harold Lloyd."

Another feature of the campaign was a huge cut-out from the 24-sheet, used in prominent locations all over the city, with a strip reading: "Harold Lloyd advises you to consult Dr. Jack for the pepful 5-reel treatment at the Mission theatre."

Automobile Parade Arranged on "Brothers Under the Skin"

Kansas City, Mo.—Frank L. Newman, of the Royal theatre, and William H. Branch, Goldwynner, arranged an automobile parade through the business district for "Brothers Under the Skin."

Mr. Branch arranged with the Maxwell Sales Company to supply ten motor cars and drivers for nothing other than the publicity they would get for it. Four other cars were engaged and the string of fourteen was sent through the business district of the city at noon on Saturday preceding the first showing. The Chief of Police not only granted a permit for the parade, but assigned two motorcycle policemen to head it. They were followed by a big motor truck with a banner clear along each side proclaiming: "We stand for husbands' rights. Association of 'Brothers Under the Skin.'" In the truck was a twelve-piece band. Each of the fourteen automobiles carried a banner on each side, giving one of the by-laws, or principles, of the association. The banners on the last car gave the name of the theatre and the show date.

A local chapter of the Association of Brothers Under the Skin was arranged for, a lawyer drawing up the papers. The newspapers got wise to that stunt but gave it space nevertheless.

Dancing School Pupils Present "Broadway Rose" Prologue

Norfolk, Va.—When "Broadway Rose" showed at the Granby theatre, a local society dancing teacher co-operated by furnishing four pupils to dance each day in costume. Another successful stunt was the placing of a shadow box in a vacant store window, with a young girl impersonating Miss Murray; and wide attention was attracted by the announcement that 10,000 "Broadway Roses" would be given away during the picture's run, one rose to each woman or girl attending any performance.

The dancing school tie-up was an unusual novelty, and furnished interesting entertainment as well as a highly profitable tie-up. Two girls danced in the afternoon and two others at night. In all there were twenty solo dancers during the week. On Saturday the entire twenty staged an ensemble number, and prizes were distributed for their work.

Next to the theatre is a vacant store, and it was in the window of this that the shadow box was placed. Three days before the photoplay was scheduled for presentation a young girl, dressed like "Broadway Rose," impersonated the star. A curtain was fixed so that it could be drawn in front of the spectators, enabling the model to take rest periods.

Attractive shadow-box for "Pink Gods" arranged by W. E. Snyder of the Empress theatre, Hastings, Neb.

Attractive front for "Brawn of the North" prepared by C. R. Sullivan, manager of the Fair theatre, Amarillo, Texas, using sawmill slabs. A real wolf is chained in the foreground, which attracted great attention

Flood Scenes Used in Lobby as "Sin Flood" Attractor

Erie, Pa.—When "The Sin Flood" was being exploited for its showing at the Lyric theatre, the manager of the theatre and William N. Robson, Goldwynner, decided it would be a good stunt to place a three-sheet board in the lobby, posting on it photographs of big flood scenes experienced in the western part of Pennsylvania, such as had been used at the showing of the film at the Blackstone theatre, Pittsburgh.

Robson remembered that his family had driven into Erie the night of the big flood there in July, 1915. He telephoned his daughter to go up to the old home and look through their collection of prints and negatives. She found about a dozen pictures of the flood and sent prints on to her father. These were mounted and placed in the lobby of the Lyric, tying up with the coming of "The Sin Flood." They attracted more attention than any single exploitation feature at the Rialto in months.

Huge "Clarence" marquee cut-out at Albert L. Hill's Imperial theatre, Jacksonville, Fla.

"Human Hearts" Card Carries Human Interest Note

DES MOINES, Iowa.—A little novelty which successfully injected human interest into the exploitation campaign on "Human Hearts" consisted of a small pink card, with type matter in dark blue, and enclosed in an envelope such as are used for pay envelopes. The outside of the envelope bore this lettering: "Dare You to Give This to the Lady Unopened." These were distributed to men at various social occasions.

The wording on the card inside was: "I have been somewhat neglectful of late —It's about time I took you somewhere. Let's go to see 'Human Hearts.' It will do your heart good to see it."

Keith Komedy Karnival Cashes in on K. K. K. Publicity

New York, N. Y.—Novel advantage was taken of the widespread publicity which the Ku Klux Klan is receiving at the present by C. B. McDonald, who has the supervision of a number of the Moss theatres, when he arranged a Keith Komedy Karnival, and had the Keith vaudevillo bookers procure him a vaudeville show with comedy acts predominating. Mr. McDonald then booked three two-reel comedies, instead of the usual feature attraction. The comedies selected were Charlie Chaplin in "The Cure," Buster Keaton in "The Boat" and Larry Semon in "The Rent-collector."

Three weeks in advance of play date, two hundred half sheets were put out on the main highways of New York, which read "The K.K.K. is coming to B. S. Moss' Broadway Theatre, week commencing Mon. Dec. 18th." As the Ku Klux Klan is receiving much front page space these days, Mr. McDonald conceived the idea of using K.K.K. as a teaser, to boost his Keith Komedy Karnival. Two slides were also made up with the same legend and used three weeks prior to play date. Stickers were used with this mysterious slogan on newspapers sold on the stands in the vicinity of Times Square.

One week before playdate, three one-sheets were put out, with a bold blocked heading reading Keith Komedy Karnival, and followed with a full announcement of the programme, both vaudeville and the three star screen comedians.

Screen Titles Aid in Putting Over "Dr. Jack" Overture

Brooklyn, N. Y.—In building his presentation for "Dr. Jack" during New Year's week, Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, injected unusual novelty in his program through a novel arrangement of the overture.

The overture, because of its elaborate nature, was not presented on the program as just a preliminary piece of music, but was made the second incident on the program. Named "Home, Sweet Home the World Over," the overture was rendered with the use of screen titles flashed on a screen covered with the Strand's regular tableau curtain.

It consisted of a series of versions of our old fireside song, "Home, Sweet Home," each version being attributed to some race as the way the song might have sounded had it been composed by a member. The titles were first flashed on the screen and immediately followed by the version they designated would follow. Thus, "As We Know and Love It," was the first title, and it was followed by the real American song; next came "Spanish Style," and the orchestra swung into an imaginary Spanish version; then Russian, Italian, Scotch, Irish, Chinese; then as Irving Berlin might have written it, and last "Our Own Fireside Version."

Music store window tie-up on "East Is West" arranged by the Coliseum theatre, Seattle

The Majestic theatre, Portland, made effective use of large cut-out heads on "Dr. Jack," as shown here

Chaplin Endorsement Utilized to Exploit "Remembrance"

Grand Rapids, Mich.—Charlie Chaplin was used to exploit "Remembrance" at the Isis theatre by John Wilstach, Goldwynner, at Detroit. Mr. Chaplin had said about this photoplay, after seeing it run off privately at the studios: "'Remembrance' is the most human picture ever put upon the screen." His words had been used in the newspaper advertisements of the story, but Wilstach decided to make a different use of them.

He got hold of some 24-sheet posters of a Chaplin picture, cut out the picture of Chaplin, mounted it on beaverboard and then had an artist draw a line from Chaplin's mouth down to and around the words of praise he had uttered about the picture which were printed across his coat. This cut-out figure was placed in front of the Isis theatre. As it was life-size it attracted much attention.

Several men were sent about the business streets carrying umbrellas on which was painted the following: "Old Pop Grout. 'Remembrance.' Isis—Sunday."

Huge Anchor Lobby Attractor for "On the High Seas"

SUMTER, S. C.—An attractive and inexpensive lobby was prepared by Manager Oscar White of the Rex theatre for "On the High Seas" recently.

Mr. White built a large anchor, eight feet high by six feet wide, out of compo board. This was painted black and suspended from the center of the lobby arch. The title of the picture was lettered on the stem in white. A large rope was tied at the top of the anchor, coiled around the stem and piled in a coil on the floor. Two other coils of rope were placed, one on each side of the lobby.

Six auto tire casings were borrowed from a dealer, wrapped with white muslin and changed into very respectable life savers. These were displayed about the lobby and helped to create the sea atmosphere.

Appropriate Catch-Line Used As "Skin-Deep" Tie-Up

LAKEWOOD, N. J.—Both timely and appropriate was the catch-line used in drugstore tie-ups on "Skin Deep" when the photoplay was exploited by the Rialto theatre. The sign that became a byword in all drug stores read:

"Don't be afraid of Chapped Hands or Chapped Cheeks. They're only Skin Deep."

The advice was timely and will become more opportune as December changes into January.

Washing Machine Display for "Brothers Under the Skin"

SAVANNAH, GA.—Acting upon the suggestion of the Goldwyn exploitation department, Manager J. G. Evins, of the Lucas theatre, arranged a tie-up on an electric washing machine with an electrical supply shop. They placed a machine in their lobby, filled it and had it running, and placed a card on it reading, "A machine like this was almost the cause of a divorce in 'Brothers Under the Skin,' the wonderful comedy drama now playing at the Lucas theatre." Mr. Evins don't know how much good the tie-up did him, but the electric shop sold three washing machines.

Triple Tie-Up Made by Theatre in "East Is West" Campaign

Bartlesville, Okla.—The manager of the Odeon theatre made a triple tie-up on "East Is West" recently in carrying out his exploitation campaign on that picture.

He sold the Rexall Drug Store on the idea that a picture of the Orient would be good advertising aid in selling the talcum powders, basket work and joss from the east, in which the store specialized.

Then he went to the Boston store and convinced the management that a tie-up with its line of Japanese silks would be a good window display argument. Two portraits of Constance Talmadge in her Ming Toy kimono were potent aids in selling the store on the co-operative plan.

For the final put out the manager did an about turn and visited a men's haberdashery store. The picture of Edward Burns, leading man, in evening dress, clinched the argument. A window was arranged of Tuxedo accessories with the evening coat itself as a centerpiece. The display didn't say that it was the same coat Burns wore in making the picture, but there was enough similarity in the cut of the coat in the window and that in the cut-out to make the inference plausible.

Lobby display on "The Sin Flood" at the Hippodrome theatre, Reading, Pa. The striking effect at the top was obtained by cutting out in outline the top half of the letters in each word, then mounting them in front of a background, several inches apart

Cutout letters and natural foliage combined to produce this pleasing front on "Broad Daylight" at the Columbia theatre, Seattle. Manager R. W. Case placed an expensive Mah Jongg set in the display case in the centre, which attracted no little attention

Stunt Pays for Heralds Used on "Valley of Silent Men"

Longmont, Col.—E. C. Marquand, of the Isis theatre, sold the blank space on the stock Paramount herald for "The Valley of Silent Men" to the local bookstore, which paid for the cost of the heralds, printing and distribution.

The bookstore had a big stock of James Oliver Curwood's novel, and was glad of the opportunity of tying up with his latest screen story. The Paramount herald carried a book design which hooked the picture up with Curwood's fame as a story-teller.

Drinks Served in Lobby Boost "Ten Nights in a Barroom"

Huntsville, Ala.—Manager C. A. Cruts, of the Lyric theatre, introduced an appropriate stunt into his campaign on "Ten Nights in a Barroom" when he got the co-operation of the Chero Cola Bottling Company in putting in a barroom display and serving Chero Cola free to patrons.

An old bar was secured and installed in the lobby. All necessary barroom paraphernalia was also displayed, including cards, signs, whiskey glasses, old whiskey bottles filled with colored water and a layout of free lunch.

The Chero Cola Company had a man in attendance, dressed as a bartender, serving a bottle of Chero Cola to each person.

Display of cosmetics in drug-store window, tied up with "Skin Deep," gotten by the Mary Anderson theatre, Louisville, Ky.

Doubles Contest Brings Wide Publicity to "Sonny"

NASHVILLE, TENN. — Manager Dewey Mouson, of the Knickerbocker theatre, seized upon the fact that Richard Barthelmess has a dual identity role in "Sonny" to stage a "Who's Your Double?" contest to exploit the picture.

Those finding doubles were given passes to the picture while a committee of three judges, with Richard Barthelmess as "honorary judge," passed upon eligibles. Any doubt as to the existence of close likenesses was dissipated when the Banner, in its issue the following Sunday, came out with a two-page spread of prominent doubles and gave the picture an immense amount of advertising.

Cards on Sticks Carry Ad For Showing of "Remembrance"

Indianapolis, Ind.—The management of Bair's Southside theatre used a card on "Remembrance" which attracted a great deal of attention in the neighborhood.

One thousand of the cards were used. They were printed in black type on white cardboard, about five by eight inches and were nailed to a stick. At midnight the manager of the theatre and H. T. Snowden, Goldwynner at the Indianapolis exchange, went out and stuck the sticks containing the cards into the ground near the sidewalk in front of residences in the neighborhood.

When the occupants of the house left it next morning, or even upon looking out, they saw the card proclaiming, "Good morning! Pardon the intrusion, but this is just a remembrance that 'Remembrance,' Rupert Hughes' appealing drama of mother, father and children, will open a two-day engagement at Bair's Southside theatre tonight."

Every Man for Himself in the Future

It will mean the survival of the fittest.
Safeguard yourself and your business.
Now is the time to read

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment CHICAGO, ILL.

Free Children's Matinees Aid "Heroes of the Street"

Brooklyn, N. Y.—The special exploitation used for "Heroes of the Street" by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, was the always efficacious orphans', cripples' and poor children's matinee.

Mr. Hyman gave Tuesday, the day after Christmas, from ten a. m. to 12:30 to the Brooklyn Daily Eagle for a benefit Christmas performance. He gave Friday of the same week to the New York Evening World at the same times for the same purposes, thus pulling the same stunt with two papers, doubling his publicity and tripling his prestige as a showman and the prestige of the Strand. The matinees were called: "Eagle Theatre Party" and "Evening World Theatre Party" respectively, thus giving the papers a greater proprietary interest in the affairs. The newspapers were permitted to have their own tickets printed and to distribute same as they saw fit.

Another bit of sagacity on the part of Mr. Hyman was to give the regular week's show, with the exception of the feature picture. In this case he just changed the star's vehicle, that is, playing Wesley Barry in "Heroes of the Street" at regular performances, he exhibited Wesley Barry's "Penrod" for the matinees for the benefit.

Display of books and stills in bookstore window on "When Knighthood Was In Flower" for its showing at the Garden theatre, Milwaukee, Wis.

Mr. Johnston — you are WRONG!

In your January 6th issue of MOTION PICTURE NEWS you said—

And, in the writer's opinion, the broad trouble is this: pictures, the mass of them, *are not telling the public anything,* certainly nothing new, stirring, awakening and certainty not with the *scope* and *vivid appeal* of which pictures alone are capable.

The world today is rocking with the great currents and cross-currents of a new era. From the great problems of every home there are truths to tell, situations to be dramatized, thought to be crystallized; *and it is the duty and the privilege of the motion picture to rise to these vast opportunities.*

W. A. Johnston

In answer to your editorial we say this:

DANIEL CARSON GOODMAN

is the pioneer in the making of

pictures that tell the public something—pictures that drive home, *with 100 per cent. drama and 100 per cent.* ENTERTAINMENT, gigantic, vital, moving and sweeping phases of modern life—pictures whose appeal is based on their poignantly vital relation to every man, woman and child who goes into a motion picture theatre. Daniel Carson Goodman smashingly tells the truths that are to be told; he masterfully dramatizes the situations that are to be dramatized; he powerfully crystallizes the thought that is the moving force behind his plots—and the latest and greatest proof that he does all of this is his biggest photodrama to date,

HAS THE WORLD GONE MAD!

Territory Now Selling
Independents—Communicate with Us

Distributed Throughout the World by

EQUITY PICTURES CORPORATION

723 7th Ave., New York City

Regional News From Correspondents

Western New York Briefs

The Strand, Buffalo's first motion picture theatre, built about 10 years ago by the late Mitchell H. Mark, will pass into history, February 2, when it will close its doors, having been unable to get an extension of its lease for sufficient time to warrant continuation. The Bank of Buffalo will use the auditorium of the house and a store will be built in place of the lobby. Harold Edel was the first manager of the Strand. He died a year after being promoted to the management of the New York Strand. He was followed by Earl L. Crabb, now owner of the System in Syracuse, who in turn was succeeded by E. O. Weinberg, new managing director of the new State theatre in Schenectady. The present manager is Eugene A. Pfeil. The Strand was the first motion picture theatre in Buffalo to use an organ and orchestra. It has been a financial success up until a few years ago when the coming of larger theatres and stiffer competition cut into the profits. Moe Mark, Walter Hays and Eugene Falk, all of whom are interested in the Strand, also own the building housing the Criterion. This property is one of the most valuable in the city. In a few years a new house may be built here by the Strand interests.

Justice Hinkley has reserved decision in the suit of the Allendale Theatre company against Levin Michaels, the former seeking to restrain the latter from carrying on an action to remove the company from the building. Mr. Michaels owns the building at 207 Allen Street. Mr. Michaels' counsel alleged that the company failed to pay rent on time and to comply with certain building and fire prevention ordinances as required in its lease. The theatre company's attorney declared the suit was brought because the owner had been offered a larger figure by a prospective lessee. He denied that the rent was unpaid. The Buffalo papers have already announced that the Allendale has been leased for a year by the Buffalo Players, Inc., an organization recently formed to foster the Little Theatre movement here.

In a week or two there will be a change of policy at the new Strand and Cataract theatres in Niagara Falls, N. Y., where Charlie Hayman plans to show pictures only at the Cataract and vaudeville and big features at the Strand.

So successful has been the two day film shows given in Batavia, N. Y., by Mr. Houghton, owner of the little Hippodrome and Keith's theatre of Buffalo, that he plans to install a week run policy in the opera house and if this is also successful, he may build a new house in the spring.

Around the Buffalo Branches

ALLAN S. Moritz, manager of the Paramount exchange, was the guest of honor at a Christmas party given by employes in the Franklin Street exchange. Allan got a clock, which inspired F. Ray Powers to poetry. The engagement of Earl R. Brink, booker, to Gladys M. Robinson, secretary to Mr. Moritz, was also announced. It was a big day!

Pete Dana has been named to succeed J. T. Daly as office manager for the W. W. Hodkinson exchange and has assumed his new duties.

Henry W. Kahn, Metro manager, is a popular guy with his salesmen. Henry got a check for 500 iron men from the home office because Buffalo went over the top into first place in the national sales drive. Henry didn't forget the boys who made the records possible and presented each salesman with a silver cigarette case and each girl in the office with a bottle of perfume.

"Vic" Bendell has been appointed manager of the Albany F. B. O. exchange by Earl Kramer of the Buffalo office under whose jurisdiction Albany is. "Vic" succeeds R. S. Bendell.

Employes of the Universal exchange Friday evening, January 5, will give a benefit in the Elmwood theatre for Johnny Regan, assistant booker, who is forced to go away for his health.

Jack Thompson, who recently resigned from the Hodkinson sales staff, is now back with his first love, Associated Exhibitors.

C. S. Williams has resigned as exploitationist at the Fox exchange. He has not as yet made a new connection.

Bob Matson's ill health has made it necessary for him to resign from the sales staff of the local Associated Exhibitors office in the Pathe exchange.

Harry E. Lotz, manager of the Select exchange, is now in charge of several additional counties formerly in the Albany office's district.

William Garyn, special representative for Goldwyn, was in town last week for a conference with T. W. Brady, local manager.

In the Washington Exchanges

MANAGERS ROBIN, FULLER AND GALANTY are all in the list of recipients of holiday gifts from the force. R. Clint Robin received a neat smoking and humidor stand of mahogany, glass and brass, which just fills a void in the Pathe office; George Fuller of Metro was the target of a lonesome sherbet set and Sam Galanty got a desk full of smoking accessories and cigars, cigarettes and the weeds that Pittsburg film salesmen pass out.

Manager Gittelson of F. B. O. here left Sunday (New Year's Eve) for Chicago to assume charge of the F. B. O. exchange there. A Mr. Lieb is expected to take over the management of the exchange here.

The latest advices from the F-I-L-M board point to the holding of the big winter-spring get-together in the early days of February. Among those in charge of the various committees, Harry Hunter of Paramount is to head the entertainment group.

Walter Lusk, former manager of the First National exchange at Cleveland, Ohio, has arrived in Washington to take over the duties of exchange manager for the First National here. He is relieving the retiring manager, "Lou" Bache, who is to handle new duties at the home office in New York and elsewhere.

S. L. Lambert is running for the office of mayor in the town of Welland, Ont., where Mr. Mayor-to-be owns the Lambert theatre.

The Goodwill theatre, Johnson City, N. Y., will open February 1 with motion pictures. William H. Mack, who is the proprietor of the Endwell in the same Southern Tier town, will be the manager, succeeding Harold F. Albert who will devote all his time to the position of director of recreation for the Endicott-Johnson company.

I. M. Moskowitz has arrived in town and has re-opened the local branch of the Independent Movie Supply company in Pearl street.

A fine smoking set was presented to Al Beckerich, manager of the Loew State, at the Christmas party given by Marcus Loew in the Seames and Zeitler cafe. The party was given by the big boss in appreciation of the faithful services rendered during the past year.

Two new Simplex projection machines will be installed in the new Palace theatre soon to be opened by Peterson & Woods in Jamestown, N. Y., by Al Becker of the Becker Theatre Supply company.

Bruce Fowler, manager of the Indiana Theatre, Terra Haute, Ind., and former manager of the local Elmwood, was in town for the Yuletide season, accompanied by Mrs. Fowler and son.

Harold E. Dygert is about to launch a movement to add Lockport, N. Y., to his Associated Theatres, Inc. chain. A site has been purchased for a theatre in the Lock city.

T. G. Thompson, manager of the Grand theatre, Rochester, has written Buffalo friends that the grapefruit which he raises on his ranch at San Benito, where he is wintering, can shoot the farthest of any in existence.

Washington Paragraphs

The Department of Agriculture has produced thirty-three pictures devoted to the work of the thirty-eight bureaus of the Department during 1922. In 1923, Director Perkins says that he expects to turn out a larger production and with greater efficiency.

Efficient inspection of building jobs and speedy approval is held up by the lack of funds at the disposal of the building permit office. The city is divided into nine districts and each man has at least 200 to 300 jobs. Some of these jobs are new theatres, exchanges, club projection rooms and school auditoriums. That is why Crandall's new theatres and the rest of the city's record mid-winter building program is held up. December 23 Inspector Healey reported plans for twenty-five big buildings on file to be checked. One set of these plans had been there since September 6.

Reliance Films is now on the ninth floor of the Mather building in charge of the former office manager Lueber. Leo Garner is now with Sidney Lust as publicity and exploitation expert. Garner is to apply the same successful policy to the exploitation of "Deserted at the Altar" that he applied to his successful plug for "Mickey," which is one of the record film exploitation stunts of the territory.

Many Georgetown University graduates who have made their mark in the movies will be surprised to learn that a motion picture lecture, "Georgetown, Past, Present and Future," is the most effective method of securing the needed funds for the new endowment and foreign trade school extension work. The funds to be raised through local chapters in such movie towns as Rochester, Chicago, Milwaukee, Buffalo, Syracuse and Pittsburghwill provide for new dormitory and lecture space for the foreign trade school.

Mrs. Locher of the Crandall staff entertained the directors of the Child Welfare Society, of which Miss Mary Gwynn is president. Mrs. Breckenridge Long gave a screening of the Government film, "Our Children," made for the Children's Bureau, Department of Labor.

Kansas City Snapshots

Mr. and Mrs. Frank L. Newman have returned to Kansas City from what Mr. Newman terms as his most interesting visit to the Pacific coast. Mr. and Mrs. Newman, whose primary purpose for going to the coast was to attend the Paramount convention recently, were guests of Mr. and Mrs. Cecil DeMille at a party at the DeMille home and Mr. Newman is loud in his praise of the work now being done by the film folks in the production of pictures for the coming year.

"They see at last that the mediocre films are not going to get by the public," Mr. Newman said, "and they are making every effort to make good ones. The day of the star is passed, I believe. More and more the demand for better stories is rising, stories with a real plot. In the future the play will be starred, or the whole cast, not just a single man or woman actor."

The Gem theatre at Harper, Kas., has been purchased by Thurman & Son of Anthony, Kas., from Mrs. H. Robinson, while a new house is to be opened at Cambridge, Kas., by Davis and Horner.

Children of movie patrons of the Royal theatre, Kansas City, enjoyed a week of real Christmas entertainment this week. A huge tree was decorated and extra playroom equipment placed in the childrens' playroom. There were gifts and candy for each "visitor," and several nurses were in charge. Baby Dell Borden, a local entertainer, sang and danced for the children each afternoon and night between 1.30 o'clock and 9.15 o'clock.

George Erdmann picked the job of office manager from the First National Christmas tree last Saturday. Erdmann has been associated with First National for the last three years. Prior to that he was manager of the local Famous Players-Lasky exchange. He succeeds Walter Lusk, who has been appointed manager of First National's office in Washington. Lusk has made a host of friends in the Cleveland territory during the seven years that he has been serving the exhibitors first with Mutual, and for the past five years with First National releases. They all express regret at his leaving, and wish him good luck in his new enterprise.

Cleveland Chatter

Fred Desberg, general manager of the Loew Ohio theatres has a nice Christmas present for the people of Cleveland in his announcement of coming attraction at the Stillman theatre which include "Robin Hood," "Dangerous Age," "One Exciting Night," "Jazzmania," "The Voice in the Minaret" and others of like calibre.

Christie Deibel, of the Liberty theatre, Youngstown, was in town the fore part of the week to do his Christmas film shopping.

Jack Greenbaum of the Opera House, Mansfield, answered present at the roll call of out-of-town exhibitors this week.

Forest Kelly of the Lincoln theatre, Massilon, was picture shopping in the film building the middle of the week.

In Kansas City's Exchanges

THE exploitation campaign in the Kansas City territory for "Where Is My Wandering Boy Tonight?" has been placed in charge of Harry Greenway by the Richards & Flynn exchange of Kansas City. Greenway is well known in the Kansas City territory, having served as advance man for several road shows.

D. M. Major, former assistant manager of the Kansas City Vitagraph office, was presented an engraved gold pencil last week when he resigned.

Art Jacobson, Universal salesman out of Kansas City, and his wife had a narrow escape last week near Iola, Kan., when the car which Mr. Jacobson was driving on an icy pavement skidded and was demolished. Neither Mr. Jacobson nor his wife were injured.

Another series of western pictures, starring J. B. Warner, has been obtained for distribution in Kansas and Western Missouri by the Standard Film Company of Kansas City, according to Bernard C. Cook, manager.

A special preview showing of the Fox production, "The Village Blacksmith," was staged for Kansas City exhibitors at the Main Street theatre last week. The production won the hearty praise of the majority of the theatre owners.

St. Louis Film Row Notes

PHIL LANGDON has joined the local Goldwyn selling organization. He formerly worked out of Cincinnati. He has been assigned the city sales job by Manager Dugger.

Oscar Cantnor, publicity man for the local Paramount office, who underwent an operation for a throat affection at the Methodist Hospital recently, is rapidly convalescing. He was taken home on Christmas Day.

Billy Truog, district manager for Goldwyn, was a visitor of the past week.

J. Slater, general manager of the Universal theatres, is in St. Louis in connection with the recent opening of the Rivoli theatre by Universal here. He is very well pleased with the progress made by the Sixth street house since its grand opening. The attendance has been far in excess of the advance estimates made by the Universal officials.

Jerome Safron, home office representative of the F. B. O., is in town for several days as the guest of Milton Simon, local F. B. O. manager.

Fox conducted an educational exhibit at the annual gathering of the Illinois School Teachers' Association held in Springfield on December 27, 28 and 29. C. W. McKean was in charge. Among the films shown was "The Village Blacksmith." Manager G. E. McKean believes that the teachers can do much to spread the gospel of better pictures and he couldn't overlook the opportunity of showing them "The Village Blacksmith." Another interesting little feature was "The Runaway Dog," one of the best one-reel pictures Fox has ever produced. It has an especial appeal for school children.

Along Cleveland's Film Row

ITS A BOY! Ask Nat Baruch, manager of the local Goldwyn exchange — he knows. Baruch joined the army of fond fathers last Thursday, and now he doesn't care whether Santa puts anything in his Christmas sock or not. District manager Flynn wired Baruch that Nat, Jr., was to be put on the pay roll immediately, so neither Goldwyn nor the Baruch family has anything to worry about the future.

Mark Goldman, local Select Manager signed up with Reade's Hippodrome, Cleveland, to show "One Week of Love" the week of January 7th. This completes the bookings of "One Wek of Love" in every city in the northern Ohio territory of 10,000 and upward population, says Goldman.

Aaron Wayne has moved from the Cleveland Paramount office to the Columbus Paramount office, where he has been placed in charge of the sales department.

A. H. Tuffler has been added to the local Paramount sales force. Tuffler formerly was connected with the Pathe exchange in Cleveland.

Eddie Fontaine, manager of the F. P. L. Company here, took a long trip to Akron this week. Ordinarily it takes about an hour to travel the roads between Cleveland and Akron, but with half a foot of snow on the ground it was a regular journey. Bet Exhibitor Allen Simmons' house, on the top of the hill as you enter Akron where hospitality is lavishly dispensed among film folks, looked good to Fontaine as he drove into the town.

H. L. Conway, who used to be with the Famous Players Lasky exchange in Milwaukee, has changed his address to Cleveland, but is still with the same concern.

J. J. Crandall, in his capacity of division manager for Associated Exhibitors, granted himself, as Cleveland exchange manager, a leave of absence to spend the holidays with his family in Washington, D. C. Crandall has been commanding the local office for the past two months, and will continue to do so until a permanent resident manager is appointed to succeed E. C. Fielder who resigned to become associated with J. E. Jessey in the Progress Pictures Corporation.

St. Louis Snapshots

After having been dark for many months, the Amuse U theatre, Dupo, Ill., reopened for business on New Year's Day.

The Mighty Doris Shows in winter quarters in an old car barn near Edgemont, Ill., was destroyed by fire on December 27. The loss was estimated at $140,000, with little insurance. Johnny Lazier of Kansas City, Mo., owned the shows.

George E. York, 37 years, caretaker of the Lyric theatre, East St. Louis, is reported to have confessed to the police of that city that he engineered the hold-up of October 1 last when two masked men took $2,480 from William Cravens, assistant manager of the theatre, and York, and made an unsuccessful attempt to loot the theatre safe on Christmas night.

About 6 a. m. December 26, York informed the police that he had been kept prisoner by two robbers who had attempted to open the safe, which contained $5,000. The intruders had used a welding acetylene torch instead of a cutting torch and hadn't been able to get into the strong-box.

Chief of Police Mulconnery didn't think much of York's account of how he was overpowered and tied to a chair by the robbers and held him for investigation. His confession is said to have followed.

The police later arrested another man who was implicated by York.

Frank Tate, Charley Cella and their associates in the string of theatres conducted by them, including the Grand Opera House, Columbia, Strand, Rialto and American and their other business ventures have had a very good year, according to all reports. Recently they cleaned up about $800,000 by exercising an option to purchase the Columbia theatre site for a price fixed twenty-five years ago, while during the past week applications for increases in capital stock by their various companies show a very healthy condition, it is stated.

The Southern Real Estate and Financial Company raised its capital from $1,000,000 to $1,450,000 showing assets of $3,279,469 and liabilities of but $1,824,824. The Columbia theatre raised its stock from $200,000 to $300,000 with assets of $430,436 and liabilities of $86,751. The Middleton Theatre Company's new capital will be $450,000 instead of $100,000 having assets of $718,000 and liabilities of $115,599. The Castle Amusement Company from $25,000 to $100,000 with liabilities of $5,000 and assets of $105,006; and the Mid-city Realty Company from $100,000 to $200,000, showing assets of $249,228 and liabilities of $9,612.

A few days ago Tate and his associates took out $125,000 loan on the Strand theatre site. The loan will run for five years at 5½ per cent. This site was also purchased recently at a very low figure compared with its present value. Tate has long been regarded as one of the shrewdest real estate investors in St. Louis and he and the late Louis Cella made big profits by buying property that generally was believed to be dead. Some said they were lucky, but men in the know said it was simply ability to interpret the trend of events and act accordingly.

Seattle Slants

A special matinee for children at 10 a. m. the opening day of Christmas week was successfully put over by Manager H. B. Wright of the Strand theatre for Betty Ann Hisle, the tiny Goldwyn star, spending the holidays in Seattle at her home. The five-year-old tot was also featured on the Strand's Christmas week bill in a novelty playlet which featured her as one of the youngest stage dancers in the city.

"The Flirt" was given its world premier in Seattle during Christmas week by Manager R. W. Case at the Columbia theatre. Advance advertising and plenty of publicity put the picture over to a good start, and press comments after the initial performance were very gratifying. In spite of keen competition from other houses, the Columbia managed to attract the crowds with the latest Universal Jewel, and the enthusiastic way in which the public received the picture was considered a good omen by Mr. Case and Jack Schlaifer, head of the local Universal exchange.

As a special Christmas novelty, all ushers at Manager Frank Steffy's Coliseum theatre were attired in red costumes with white trimmings and caps to match.

John Hamrick, president of the Blue Mouse circuit, left recently for Astoria, where he was scheduled to open the temporary Blue Mouse theatre on Christmas Day with "Tess of the Storm Country." The theatre is built on the second floor of a garage, the only building that was left standing by the recent fire in the Oregon city, which destroyed three theatres owned by Mr. Hamrick. The temporary Blue Mouse is furnished with folding chairs and other similar equipment rushed from Seattle, but is the only source of entertainment in the city. Prices charged by Mr. Hamrick are ten and twenty cents, in place of twenty-five and thirty-five cents admission charged at the former Blue Mouse.

San Diego, Cal., News

Manager Russell Rogers of the Plaza theatre succeeded in booking for the week beginning December 23rd the new Douglas Fairbanks feature, "Robin Hood," thus bringing to San Diego the only showing of that film this year aside from its presentation at Grauman's Hollywood Egyptian theatre.

The Superba Theatre has been using with good results a special orchestra for several weeks, directed by Chris Betz. The orchestra, of six pieces, gives an overture for the main afternoon and evening shows and then plays throughout the program, adapting for each film.

Watch Out For

A Front Page Story

The Truth About Gorham

News of the Canadian Exchanges

PHIL. KAUFFMAN, general manager of Regal Films, Ltd., Toronto, recently completed a tour of inspection of all branch exchanges of the Regal company from coast to coast in Canada.

Morris Milligan, formerly manager of the Winnipeg branch of the Famous-Lasky Film Service, Limited, is now district manager with headquarters at Cincinnati, Ohio, for Famous-Lasky.

H. Kirchgassner of New York, chief auditor of the Goldwyn Film Company, has been a visitor at the Winnipeg branch of the Goldwyn company, which is now managed by Haskell Masters.

New incorporations at Montreal, Quebec, include the following: Le Bon Cinema Compagnie, Limitee, which has been organized to distribute French and other film releases; Burpee & West, organized by Donald A. Burpee and Maurice West, to handle pictures produced by Ernest Shipman in Quebec and Eastern Canada; and the Court Amusement Enterprise, Limited.

The Famous-Lasky office staff at Montreal, Quebec, won the first half of the schedule in the theatrical alley bowling league by a wide margin. Sol. Levitt and Jack Weir were the stars of the team.

Around Seattle's Branch Offices

AL BLOOM has recently accepted the position of assistant manager and booker of the local Universal exchange, after having held that position in the Seattle branch of the Metro Pictures Corporation for several years. He succeeds Emil Erickson at the Universal office. Mr. Bloom was a Universal employee in this city when that organization first opened offices here about ten years ago, and since that time has always been actively engaged in the motion picture business.

Ned Edris, salesman and publicity specialist for the De Luxe Feature Film Company, arrived in town after a five weeks' tour of Washington and Oregon, with reports of better conditions all along the line. Mr. Edris, after spending a few days in the city, left again for an extended tour into Montana, where he expects to be for about three weeks or more.

Wallace Rucker, salesman for the local Educational Pictures exchange, returned to Seattle from a tour of Oregon and Washington, and spent the holidays here. After the first of the year he planned to start out on the road again, making a trip into Idaho and Montana.

L. K. Brin, president of the L. K. Grin exchanges, returned to Seattle from Denver, where he conferred with his branch manager in regard to the new Warner Brothers' pictures being handled by the Brin exchanges in the Pacific Northwest. Bookings on "The Beautiful and Damned" and "Little Heroes of the Street" are now occupying the attention of Mr. Brin.

Louis Rosenberg left Seattle this week for a trip into Oregon with the features "Shadows," "The World's a Stage" and "Thorns and Orange Blossoms." After covering Oregon he will return and cross over into Montana.

"The Hero" has been booked with the Jensen-Von Herberg circuit for showing in Seattle about January 20, according to an announcement made by Al Rosenberg, of the De Luxe Feature Film Company recently. Prints of the picture arrived in this city last week and the feature is being shown to exhibitors in the local territory at the present time.

"Dr. Jack," Harold Lloyd's second five-part comedy, has arrived in the city and will be shown at the Liberty theatre here in the near future, according to word from the Seattle Pathe exchange. "Grandma's Boy" ran two weeks at the Liberty several months ago, and is still being shown in neighborhood houses in Seattle and surrounding territory, where it is establising many new house records.

"Tess of the Storm Country" was recently booked by Charles Hardin, manager of the local United Artists exchange, with John Hamrick for showing at the temporary Blue Mouse theatre in Astoria, Oregon. This is the first picture to play in that city since the conflagration that destroyed the entire business district several weeks ago.

Canadian Brevities

Canadian Educational Films, Limited, representing the Educational Film Corporation of the United States in the Canadian territory, has opened its own direct chain of offices in the Dominion, according to announcement just made by O. R. Hanson, Toronto, general manager for Canada. Branches have been established in six different cities to provide service from Coast to Coast and managers have been appointed for each of these offices as follows:

Toronto, S. B. Taube; Montreal, W. E. Allen, Albee Building, Mayor Street; Winnipeg, S. Brint, Room 504, Film Exchange Building, Hargrave Street; Calgary, T. H. Davey, Princess Theatre Building, and Vancouver, C. R. Dippe, 553 Granville Street. The manager of the new office at St. John, N. B., has not yet been announced.

The Canadian Educational Film Company was formerly associated with Messrs. Jule and J. J. Allen for the distribution of Educational releases in the Dominion but Educational is now independent and will deal direct with all exhibitors, it is stated. The headquarters for Canada have been established on one floor of the new Universal Building, 277 Victoria Street, Toronto, where the Toronto sales branch has also been opened. S. Brint of Winnipeg is officially known as the Western Representative of the Canadian company and he also has charge of the Winnipeg branch. W. E. Allen of Montreal is the manager of the Eastern territory, including Montreal.

The new Queen theatre at St. Stephen, N. B., is being built out over the St. Croix River in order to secure an enlarged site for the structure. For this purpose, huge concrete supports have been sunk into the river bed. The Queen theatre is to replace the Bijou theatre, which was destroyed by fire some weeks ago.

The Acadia theatre at Minto, N. B., is enjoying a period of fine prosperity because of the fact that there is an unprecedented boom in the coal mining district of which Minto is the center. The Acadia theatre has no opposition now because the Minto Opera House was destroyed by fire not long ago.

I. M. Allen, formerly of Winnipeg, is now manager of the Globe theatre in Vancouver, B. C. He was manager of the Winnipeg exchange of the Famous Players Film Service, Winnipeg, for a year before going to Vancouver. Harry Price has resigned as manager of the Allen theatre, Calgary, Alberta, and H. J. Allen is now in charge of that theatre. Bernard Allen, father of Jule and J. J. Allen, is now in Windsor, Ontario, to look after Allen interests there.

Hector Quagilotti, proprietor of the Colonial theatre, Vancouver, B. C., for the past 10 years, has secured a renewal of the lease of that theatre and will continue to have charge of the popular house.

Manager Thomas Shields of the Grandview theatre, Vancouver, B. C., has installed a new pipe organ. The four-piece orchestra formerly at the Grandview has gone to the Globe theatre, Vancouver.

The staff of the Allen theatre at Winnipeg, Manitoba, enjoyed its annual Christmas festivities on Friday evening, December 29, when presents were distributed at a party which was held on the mezzanine floor of the theatre. Each of the 55 employees received a present from the management, the married men taking home a large turkey each. Refreshments were served and dancing was enjoyed.

Manager Miller M. Stewart was presented with a gold watch and chain, with gold pen knife, gifts of the staff. In accepting the tokens, Mr. Stewart expressed pleasure over the fact that he had the same 55 employes on the payroll as he had when he assumed the management of the theatre two years ago.

Announcement has been made that the personnel of the Capitol Theatre Company of Windsor, Ontario, which recently took over the Loew theatre in that city is composed of the following: Simon Meretsky, owner of the Windsor theatre; Edward Glassco,, owner of the former Empire theatre, Windsor, and Hon. Dr. Rheaume of Windsor, prominent as a Canadian Member of Parliament. The Loew house was renamed for Capitol theatre and because of this fact there was an impression that it was identified with the chain of Capitol theatre operated by the Famous Players Canadian Corporation, Toronto.

Butte, Mont., Briefs

Great interest has been aroused in this section of the Northwest and especially in Montana over the historical photoplays which are soon to be produced depicting the life of the Vigilantes. January tenth is the date set for active work to begin on the first picture. The first pictures will deal with the life of Henry Plummer.

Harold J. Binney is director of the Montana Vigilante Motion Picture Corporation. He lectured in Dillon, Saturday evening, at the City Hall, on "The Movie Industry." A large audience listened attentively to this entertaining and instructive talk.

The Press of Montana has written a number of articles relative to the "come back" of Fatty Arbuckle and most of the editorials have been rather inclined to favor his return. Merle Davis, General Manager of the Ansonia Amusement Company, and recently elected head of the Motion Picture Theatre Owners of Montana, in an interview for MOTION PICTURE NEWS said, "he thought Fatty had paid the price and that in all probability he was as much sinned against as sinning." Mr. Davis declared that he believed the public should withhold judgment until positive proof was produced of Fatty's guilt.

The week of December 24th at the Broadway theatre, has brought a return engagement of four of the biggest pictures in Filmdom; The Four Horsemen, Queen of Sheba, Prisoner of Zenda and The Connecticut Yankee. For return engagements the box receipts are considered fair.

"When Knighthood. Was in Flower" is on the program this week at the American. Manager C. C. Pratt is offering this Super-Special at regular show schedule with general admission $.50, children any time $.15. Butte's prices are only half the prices charged in Los Angeles, San Francisco, Portland and Seattle. There are four performances daily.

Merle Davis, General Manager of the Ansonia Amusement Company, in speaking of current prices of admission to the theatres said, that in his opinion the Butte people are enjoying a very fine class of films and at a cheaper rate than other cities of the Northwest and that considering current expenses and film rentals he did not think it advisable to lower the price of admission, though he admitted that there is a tendency to reduce the admission price.

The Ansonia, it goes without saying, is doing a good business this week because of John Barrymore in "Sherlock Holmes" and the latter part of the week the program contains "Sisters" with Seena and Matt Moore, also a Comedy in "Edgar the Detective."

On December 23rd, the American at Roundup, Mont., was totally destroyed by fire. The fire started at the rear of the theatre and completely gutted the building. It is believed to be of incendiary origin. The loss is estimated at $20,000 and only partially covered by insurance. Fortunately the films were saved. A. H. Goetz is contemplating the erection of a new house.

Lee Franks of Missoula, Montana, who has been organizer of the Hollywood Location and Production Company, on Dec. 18 was arrested on the charge of obtaining funds under false pretenses. Franks in connection with Miss E. M. Nobles conducted a Movie school at Missoula charging $60 for the course, it is stated. They had apartments at the Florence hotel and held rehearsals, of contemplated productions, in the sample rooms, it is declared. It is reported that Miss Nobles was such a clever artist as to move the students to tears in her parts before the make-believe camera.

Several prominent Missoula women are said to have been students at the school, and one old man is said to have registered for the course.

Franks says that he was at one time a Miles City cattle dealer and having met Miss Nobles in Spokane where she was engaged in the movie game he was easily persuaded to try it out with her at Missoula.

Miss Nobles is reported to have skipped out with the funds of the company, and it is supposed she has gone to Canada. Franks has promised to complete his contracts with his pupils or return the money, if the local officers will release him.

With the Butte Exchanges

KENNETH O. KENAUD of Salt Lake City, spent the holiday week in Butte attending to business of the Famous Players-Lasky Corporation for which company he is engaged in exploitation work.

Visitors to the First National Exchange office at Butte last week were Albert Nadeau of Anaconda, who has the management of the Blue Bird theatre; Ed Lake of the Lake theatre at Baker; and F. A. Boedecker of Ellen theatre, Boseman, Montana.

C. W. Koerner, manager of the First National, at Butte, made a business trip to Havre, Montana, where he spent Christmas Day, returning on Tuesday, Dec. 26th.

G. C. Moore of the American theatre at Harlowtown and William Lloyd of the Dream theatre, were First National visitors early in the week, exchanging compliments with Manager C. W. Koerner in the Butte office.

In the contest of the First National, recently held, B. A. Stover of the Butte office of the First National, received a Christmas present of $200 (two hundred dollars) which represented second prize of the Western Division.

Des Moines' Film Row News

MISS LaVONNE KLEMME is spending the Christmas holidays at her home at Iowa Falls, and F. C. Wallace, cashier, met Santa Claus at Pioneer. Both are at the Universal exchange.

Mr. and Mrs. Eckert spent their Christmas day at St. Louis, Mo. John Kennebeck, whose home is in Omaha spent the Christmas to New Year holidays there while Mrs. Lindsay visited Southsberry. Grace Veenstra, secretary for Mr. Nichols, manager of the exchange, was with her mother at Pella for Christmas. Mr. Mendenhall made it merry for the folks at Oskaloosa. All are Famous-Players Lasky exchange staff.

Bill Strickland and Nicholas Amos, salesman, journeyed to Omaha for Christmas.

The employees of the Universal exchange presented Mr. F. L. Davie, manager, with a platinum watch set in diamonds.

Cincinnati Close-Ups

Attorney Edward Becker has been named receiver for the Theatre Amusement Company, operating the Boulevard theatre, Canal and Vine streets. The appointment was made as the result of a suit filed by the Queen City Coal Company, which alleges it secured a judgment against the company for $89.50 in Municipal Court several weeks ago, and that this amount has not been paid.

"Tess of the Storm Country," the new Pickford production, is the opening attraction at Gift's theatre under the new management of the Frankel interests. The picture opened on Sunday, December 31, for an indefinite run. An innovation in the musical line for photoplay presentation consists of an orchestra comprising violin and cello accompaniment to the organ.

Clarence E. Runey, Cincinnati cameraman and dealer in film supplies, has leased the property at 9 East Fifteenth street, adjoining his present location. It will be remodeled, after which it will be known as the Runey Annex.

Des Moines Items

C. F. Schnee, owner of the Plaza theatre at Ackley, sold the house to Mr. Gross.

Mr. Burgun is again running the Eagle theatre at Eagle Grove.

The Liberty theatre at Davenport, which has been undecided whether to maintain a program of vaudeville and pictures or all pictures, has adopted the all-picture program with four changes a week as their policy.

The employees of the Garden theatre, who are not superstitious though they are thirteen in number, celebrated Christmas eve with a supper at midnight in the office of Dan Burgum, manager of the Garden theatre, Des-Moines. Mr. Burgum has his office on the second floor in the same building. Mr. Burgum was presented with a rear bumper for his car by the employees of the theatre, Mrs. Floy Smith, organist, making the presentation speech. Gifts were received by all from the company and from Mr. Burgum and thanks were voiced by E. C. Ross, the genial doorman.

Connecticut Notes

With the passing of the Scenic theatre, at which the last program was presented last week, Willimantic, Conn., loses one of its Motion Picture houses. It is reported that the house will be used for a synagogue. The building was constructed by the First Spiritualist Society in 1868, and was psed by that parish for several years, when it was closed because of the small membership of the parish. It was leased in 1908 to John F. Hurley and John R. Pickett for a Motion Picture house and since that time has been conducted by several proprietors and considered a profitable venture.

The Foti family has conducted the house for more than six years, but is giving up the venture because of litigation with the owners. Throughout the past week work of removing property of the Foti family has been in progress, so that now all left standing are the folding seats.

The Scenic theatre was the third motion picture house to be opened in that city, the first being opened by Harry W. Gale in the Kimbal block, now occupied by John T. Ashton, and the second was the Elite, in the west store of the Chamber of Commerce building, now occupied by the Grand Union Tea Company. James F. McClune, now deceased, was proprietor of the second house, which was opened in the early part of 1908.

The Plaza Amusement Company of Bridgeport, Conn., has been incorporated, to take over lease of Poli's old Plaza on Fairfield avenue, one of the oldest and best-known motion picture-vaudeville houses in that city and section. Management will be assumed January 1. The corporation has an authorized capitalization of $50,000, and will begin business with $5,100. Incorporators are Joseph Saperstein, I. J. Goldman and B. B. Steiber.

S. Z. Poli, proprietor of numerous motion picture and vaudeville houses throughout the East, including several in this city, wins his appeal to the supreme court in a damage verdict of $2,000 against him last May, as the result of a suit brought by Mary E. Seabridge of Bridgeport, Conn., who claimed she suffered serious injury when she stumbled over a weighing machine in one of the local theatres. The Supreme Court finds errors and directs a new trial.

Fred A. Valles, manager of the Poli theatre at Meriden, Conn., recently transferred to the managership of one of the Poli houses at Bridgeport was last week presented with a chest of silver at a farewell reception given by the theatre force in his honor. The presentation address was made by David J. Paull, assistant manager of the Meriden theatre and the presentation by Miss Artkop, treasurer. Mr. Valles is succeeded at Meriden by W. J. Cotter of New Haven.

Southwestern Bulletins

R. W. Elrod has taken over the management of the Strand theatre at Drumright, Okla., and will change from vaudeville and pictures to the exhibition of first-run feature pictures.

American Releasing Corporation has moved into new quarters in the new film building at Dallas, Texas.

Specialty Film Company has moved into the old quarters of the Associated First National at Dallas, Texas, and the whole force is now located on the same floor for the first time.

Sam Denbow, assistant sales manager for Fox, is visiting Manager P. K. Johnston and staff of the Dallas, Texas, office.

The Queen theatre at Edgewood, Texas, was badly damaged by fire last week.

Burt King has resigned his position as traveler for Associated Exhibitors at Dallas, Texas, and has not announced new connections as yet.

Associated First National Pictures has moved into its new quarters in the film exchange building at Dallas, Texas.

C. E. Kessnick, southern division manager for Metro, is visiting the Dallas, Texas, office.

The Palace theatre at San Marcus, Texas, has installed a new three-manual organ.

Fred Dietert, partner of E. C. Thumm, owner of the Princess and Texas theatres at Del Rio, Texas, is in Dallas, Texas, under treatment of physicians.

J. W. Jenkins, district manager of the Enterprise Distributing Corporation, is in Dallas, Texas, this week on tour of inspection.

Clark Porter has opened his new movie theatre at Charlestown, Ark.

L. E. Harrington of the F. B. O. offices at Dallas, Texas, has gone to Chicago to attend a conference meeting of the F. B. O. sales forces.

Ned E. Depinet, general manager of Consolidated Film and Supply Co. at Dallas, Texas, has gone to Atlanta, Ga., on inspection trip.

J. W. Williams, manager of the Independent Film Service at Dallas, Texas, is making a trip selling his new serial, "The Jungle Goddess," and reports business as very good.

Louis Santikos of San Antonio, Texas, was a Dallas, Texas, visitor the first of the week. He says that he expects his new $1,000,000 theatre at San Antonio to be opened about the first of the new year.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

D. Campbell has been made booker in the Dallas, Texas, office of R. D. Lewis Film Company.

Fire to the extent of $750 damage occurred in the booth of the Broadway theatre at Tyler, Texas, last week; about half covered with insurance.

The Queen theatre at Denison, Texas, has reopened.

Maeroy theatre at Ballinger, Texas, has installed a new Wurlitzer organ.

Southern Enterprises has leased the Tremont theatre at Galveston, Texas, with lease terms of $400 monthly.

Western Penn Jottings

Manager Peter Magaro's new Regent theatre, Harrisburg, at 9 o'clock on New Year's morning put on a special show for the free entertainment of the children of the Catholic Sylvan Heights home. The feature film was Charley Chaplin's "The Kid." Following the show the kiddies were treated to ice cream and cake.

So skilfully did the management of the Grand Opera House, a motion picture theatre in Norristown, Pa., handle the situation when the house caught fire during a recent performance that a panic was averted and in fact few of the audience even knew there was a fire until they read about it in the papers afterward. The management summoned fire engines by telephone and the smoke-eaters conquered the blaze without the screen performance being interrupted. Few of the audience left the theatre during the blaze. The damage was small. It started from an overheated film in the projection booth.

Michael Comerford, member of a firm that operates a big chain of motion picture theatres in the hard coal mining regions of Pennsylvania, was one of a committee who presented Bishop M. J. Hoban, of the Catholic diocese of Scranton, with a $10,000 limousine. Bishop Hoban is said to be a strong advocate of the right kind of motion picture shows.

H. E. Gray, an exploitation man of the Famous Players-Lasky Corporation, has been assigned to duty in the Wilkes-Barre office of that company.

Special motion picture shows for children on Saturday mornings, under supervision of the Children's Playground Association and Boy Scout Headquarters, have been introduced by Manager Trenchard of the Grand theatre, Lancaster, Pa. Special efforts have been made to book shows suitable for juvenile entertainment.

Mary Anderson appeared in person in the Arcadia theatre, Reading, recently, in connection with the presentation of the film play, "Wildness of Youth." Phil Lord, who plays the part of the district attorney in this film, is well known in Reading, having played there four seasons as character man with the Orpheum Players' stock company.

Eastern New York Notes

Frank V. Bruner, manager of the Pathe exchange in Albany, received a handsome mahogany desk set from his associates on Christmas. A. J. Herman, manager of the First National exchange in the same city, was given a platinum Masonic pin.

William Berinstein has acquired the Palace, in Troy, N. Y., a residential house seating about 900, opened a year ago by the owners, Battaglis brothers, and which cost about $135,000. Under Mr. Berinstein's management, the house will be a second-run theatre. Mr. Berinstein has the Majestic and Mozart in Elmira, and the Colonial and Hudson in Albany. He is also breaking ground for a $200,000 house in Little Falls.

Vic Bendell is the new manager for F. B. O. in Albany, replacing his brother, Robert, who has returned to the insurance business.

Frank V. Bruner, local manager for Pathe, spent the holidays in Rock Island and Chicago.

According to rumor, Nate Robbins is sizing up Albany as a possible location for a new theatre. The Robbins Enterprises have a paid up capitalization of $3,000,000.

William Allen, a salesman for Universal in Albany, spent New Year's in Detroit.

An announcement from the Pathe exchange, in Albany, made last Saturday, was to the effect that Barney Frank will manage the Syracuse territory, and James L. Rose will handle the Capital District from now on.

H. A. Kauffman, of Pittsburg, visited the Pathe offices in Albany last week, making his annual visit as division inspector.

A blizzard played havoc last Thursday night with all of the theatres in this part of the state.

Moe Mark, of the Strand chain, was in Troy the past week, looking over the house which is in course of construction there.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, president of the State body, and Samuel I. Berman, treasurer, attended the inauguration of Governor Alfred W. Smith last Monday.

The financial troubles of Max Spiegel will not interfere with the completion of expensive houses now being built in Albany and Troy.

Florida Flashes

C. D. Cooley, manager of the Victory theatre, Tampa, gave his patrons a great treat the week before Christmas, with Harl Smith's Jass Band of ten pieces, as an extra added attraction. The band was an exceptionally fine one, and in connection with the film, "Heroes of the Street," pulled big business, even with the competition of the holiday shopping.

It was indeed a real merry Christmas for the showmen of Tampa and South Florida. The weather was ideal, and the people turned out en masse, giving the theatres a record-breaking day.

The Grand Theatre of Tampa, all newly decorated and with new seats, reopened on Saturday, the 23rd, with "The Headless Horseman" as the initial attraction.

W. H. Carroll, who will be remembered by the show folks of Tampa, as he operated, during his stay here, the Alcazar, Prince, Gasparilla and Sans Souci theatres, has bought the Rivoli theatre at Douglas, Georgia. He took the house over on the 18th of December.

E. O. Brazie, who travels about the country with an advertising car, which he calls "The Florida Booster," was in Tampa last week. Mr. Brazie distributes booklets and shows motion pictures of Florida's wonders.

The Prince theatre of Tampa is offering as an added attraction for Christmas week, Madam Ellis, a mentalist.

J. H. McLaughlin, manager of the Bonita theatre, Tampa, has bought an interest in a fertilizer factory. He says they have the greatest formula ever, and will make two blades grow, where but one grew before.

San Francisco Items

A note has been received from Marcus Loew, president of the Metro Pictures Corporation, stating that he was pleased with the way L. H. Keene, Pacific Coast manager of the Loew's-Warfield motion picture houses, arranged matters.

L. P. Laughlin has just been appointed assistant manager of Loew's-Warfield in this city. Mr. Laughlin is well-known in Chicago theatrical circles having been associated with Balaban & Katz in that city for many years.

Joseph Franklin Enos, Jr., was born to Manager J. F. Enos of the Frolic theatre a couple of days before Christmas. The proud parents are receiving congratulations and best wishes for Joseph, Jr., from their friends in and out of the trade.

The Strand has inaugurated the "Strand Follies," a musical comedy revue, but will continue with some motion pictures, although not as much as beforee.

Jackie Coogan, star of "Oliver Twist" playing at the Century theatre, forwent his European tour in order that he could appear in nerson in this city and other California sections. According to the crowds that jammed the "Century," it certainly paid Jackie to postpone his trip.

Opinions on Current Short Subjects

"Tea N. Tea"

(Hamilton—Educational—Two Reels)

THE important characters embrace the eternal triangle, burlesqued, with Jimmie Adams, the lover in favor; Virginia Vance, the girl, and another suitor described by a sub-title as "the rival, twice as wide as a river," introducing a fat man who has designs upon the affections of the girl. It is her birthday and while preparations for a party are in order the servants quarrel and leave the hostess in an embarrassing situation. Jimmie assists the debutante in preparing refreshments, but when the two leave the kitchen to welcome guests the rival gets in his dirty work and sprinkles the food with explosive powder. When the birthday cake candles are lighted there is an explosion and general confusion. This comedy is above the average, rapid in action, humorous inoffensive and presents some comical situations which have not been done too often before. Well directed, well cast.—*LILLIAN GALE.*

"Prickly Conscience"

(Bruce Wilderness—Educational—One Reel)

A YOUNG man, unfortunately possessed of the opinion that the world owes him a living, is obliged to "travel on" rapidly, when by mistake he encounters the town marshal by asking for accommodations at the officer's back door. He becomes a fugitive and believes that conscience is giving him a rather hard deal, even interrupting his dreams, but when he has covered beautiful mountainous countries tourists might envy, it develops that fear of the law has been mistaken for conscience. In following the fugitive over the territories he covers unusual scenic values are unfolded. The reel has enough story element to hold the interest and presents some marvelously photographed beauties of the great west.—*LILLIAN GALE.*

"Double Trouble"

(Fox—Two Reels)

THE Lee Kids—bless 'em—herewith present views of themselves being taken by their father to see themselves in a movie. They are shown seeing themselves in a comedy, and the result is that one gains enjoyment not only out of the comedy, but out of the Lee Kids' enjoyment of it and out of their perfectly abominable behavior while the performance is going on. The combination picture, of course, is only a series of episodes more or less loosely related; but the children are picturesque little bodies and carry with them an undoubted appeal. Watching them even in such episodes is a cheery occupation.—*STUART GIBSON.*

"Stung"

(McDonald-Pathe—Two Reels)

BRIGHT and snappy is this comedy featuring juvenile talent, who carry their respective roles in the most satisfactory manner, remaining delightfully child-like, yet never failing to deliver their work in grown-up style.

To begin with the leading players, Johnny Jones and Gertrude Messinger, are having some difficulty in geting their worn out and altogether decrepit "motor" to carry them back

Laura LaPlante appears as a harem girl in an episode of the Universal Chapter Play "Around the World in 18 Days."

to town from their route, after making deliveries of periodicals, a part of their news service. Along comes a one-horse conveyance, driven by an old settler. The children beg to be "towed," but when the scheme doesn't work out well, finally are picked up by Johnny's sister's admirer, who drives a smart roadster. Then there are some amusing scenes in a drug store at the soda counter, where the plot develops, embracing an amateur performance of "A Midsummer Night's Dream," resulting in the downfall of the city boy and profitable readjustment of affairs all around. There is enough genuine comedy in these two reels to carry it well, the players are all splendid and the offering a safe one with marked general appeal and need not be considered only suitable to amuse children.—*LILLIAN GALE.*

"No Luck"

(Educational—Cameo—One Reel)

UNDOUBTEDLY the best work Lloyd Hamilton has done and a picture that may be described as a novelty-comedy. Its initial locale is unique, since it describes a private fishing club's first fishing tournament of the season. Among the fisherettes is a girl, "the catch of the season," who inspires Lloyd Hamilton with a desire to become a hero, since the girl declares a hatred for cowards. After becoming a hero, Hamilton is invited by the girl's father to attend a smart party at their palatial home, where laughable situations develop rapidly. Then comes the summer storm which blows in more comedy and creates chaos in amusing variety. A comedy that promises to provoke hilarious laughter and win considerable favor with all ages and classes.—*LILLIAN GALE.*

"Paste and Paper"

(Roach-Pathe—One Reel)

PAUL PARROTT, comedy hero, is a newcomer in the business of paper hanging whose reclination is interrupted by an assignment to paper the drawing room of a fashionable dwelling.

Needless to say, his inexperienced use of ladders and accessories is hard on household treasures and decorations. Worst luck of all, he papers over the window cavities, makes himself a prisoner and it requires every modern method of extraction to get him out. The situations, while not new, are always comical and there is sufficient fun worked into the reel to hold good averages.—*LILLIAN GALE.*

"Hazel from Hollywood"

(Christie-Educational—Two Reels)

HERE is a clever travesty upon the "movie struck" girl situation, and describes the adventures of Hazel Nutt, one of the family of Iowa Nutts, who goes to Hollywood in search of fame and excitement. Her sorrowing family and friends back in Iowa visualize all sorts of terrible things which never happen to Hazel, for when she found Hollywood not in need of her talent as an actress she also found a job as waitress in a studio restaurant. In her envied position she came in close contact with idols of the screen, and then, quite by accident, was rushed into a part when a serial star found her role unsuited to her comfort. Hazel, always accompanied by her dog, enjoys many new experiences, which bring with them loss of time, money and patience to the director. But when real robbers take the places of extras who were to appear in a bank robbery scene and Hazel's rapid thinking saves the company severe complications and the bank officials from harm she becomes a genuine heroine.

This picture has speed, interest, laughs, a splendid cast and is altogether satisfactory. It offers particular interest to motion picture fans who enjoy glimpses of studio life, even when burlesqued.—*LILLIAN GALE.*

"Under Suspicion"

(Pathe—Two Reels)

ANOTHER of the Range Rider Series of considerable interest. It has to do with the efforts of a Texas ranger to put a stop to a traffic in "dope," the fearless westerner ably portrayed by Leo Maloney.

It so happens, after the ranger is assigned the case, that work becomes so complicated he fails to report his progress to headquarters, which causes his chief and a party of men to start for the ranch. The hero discovers the hiding place of the opium, meanwhile getting into complications that throw suspicion on him. But being very much on the job, he is a party to a running fight, where Maloney's skill with the lasso and as a rider as well as a fighter, is brought into play.

In a race over the mountainous country, the locale of the story, some expert riding and exciting escapes from accidents occur, keeping the interest intact to the very end of a satisfactory western worthy of favorable comment.—*LILLIAN GALE.*

"Watch Your Wife"

(Pathe—One Reel)

PAUL PARROTT, in the role of a correspondence school detective, is assigned a commission to earn a fee for watching an innocent wife, with the hope of getting fifty dollars' worth of scandal about her, to deliver to a jealous husband who desires his mistaken beliefs confirmed. The amateur sleuth is supplied with numerous disguises, all of which he uses at the most inopportune times, keeping the ball of fun rolling rapidly and bringing many comic disasters upon himself, as well as some upon the irate husband.

In this comedy Paul Parrott has developed a few new amusing "wrinkles" and commands several hearty laughs depending upon some welcome incidents cleverly introduced in a sort of light comedy vein.—*LILLIAN GALE.*

Comedies, Short Subjects & Serials

Two Weeks on B'way for "The Speeder"

"THE Speeder," the first release in the series of Educational-Hamilton Comedies, starring Lloyd Hamilton, has been booked for two weeks on New York's Broadway.

This two-reel fun feature is the comedy subject on the program at the Rivoli theatre during New Year's week, beginning December 31. This week is also the Rivoli's fifth anniversary week, and a gala program is arranged. The following week it goes to the Rialto theatre.

"The Speeder," in which Hamilton is supported by Ruth Hiatt as his leading lady and Tom Kennedy in the role of the neighborhood "tough," has been shown in many of the country's leading theatres and has won unusual praise from newspaper critics.

Selznick News Shows Mer Rouge Events

Selznick News claims an important scoop in obtaining graphic and vivid pictures of the events in Mer Rouge, La., following the slaying of Watt Daniel and Thomas F. Richards by men said to be connected with the Ku Klux Klan. The double murder has aroused nation-wide interest because of the wave of popular sentiment against mob rule.

These remarkable scenes are presented in Selznick News Number 1104.

Ring Partner of "Kid" McCoy with Montana

Billy Elmer, former scrapper who plays the role of Little Joe in "Rob 'Em Good," a Hunt Stromberg comedy for Metro, starring Bull Montana, used to be a sparring partner for Kid McCoy when the Kid was middleweight champion of the world.

Educational News Reel Shows Lives Stories

The current issue of Kinograms, Educational's news reel, contains exclusive views illustrating one of the most unusual "human interest" news stories of many months.

Intimate views of Henry A. Dix, the New York clothing manufacturer who startled the industrial world by presenting to his employes his million dollar clothing manufacturing business, are shown. Mr. Dix also loaned the new owners of the business $250,000 with which to carry on, and contributed his services, estimated at $60,000 yearly, without charge, to the management of the plant.

Scenes taken at Mer Rouge, La., where State and Federal governments are investigating murder outrages, attributed to the Ku Klux Klan, are also shown in this issue of inograms.

Pathe's Current Short Subjects

Release Schedule for January 14th Presents Eleven Subjects in All

PATHE'S release program of eleven subjects for Jan. 14th leads with the Johnny Jones 2-reel comedy, "Stung."

In "Stung" Johnny Jones is assisted by a large cast, including Gertrude Messinger and several necessary grown-ups. One of the latter is a young actor who arrives in the country town from the city and proceeds to break up a youthful love affair by taking charge of an amateur performance of "A Midsummer Night's Dream." The hero (Johnny Jones) needs a new automobile in his delivery business. With other boys, he turns the performance into a riot by placing a wasp's nest in the donkey's head which the actor puts on to play the part of Bottom. With eyes "stung" shut, the youth is seized by deputy sheriffs for running away with a machine only partly paid for. They collect by selling the auto to the hero for the amount of the balance due, and the soda fountain clerk gets his girl back.

"Risky Business," the thirteenth episode of "Speed," shows Sprague, the hero's unwilling witness, ready to give up his fight. But the conspirators still plot to get the hero into their power. They cut the cable attached to a car in which the hero and heroine are descending a mountain. The released car descends with frightful speed, plunges through a shed and over a cliff into the river.

"Royal Chinook," is the title of the 1-reel Kiser art film, which, with startling clearness, depicts the life-history of Columbia River salmon, together with spirited and often comic fishing scenes which make the story of the picture released with this program, in the Oregon Trail Series.

Hal Roach presents Paul Parrott in the one-reel comedy, "Paste and Paper." The hero, a novice at the business, has everything possible happen to him while making a rush job of decorating the drawing room of a fashionable family.

Harold Lloyd one-reel comedy re-issue "He Leads; Others Follow," is in this list.

Stories Purchased for Century Comedy Stars

FOR the Season of 1923 a number of stories have been purchased by Julius and Abe Stern from which scenarios will be made for the Century Comedy stars under the direction of Sig Neufeld, recently appointed production manager.

For Baby Peggy the following will be adapted to the screen: "Tilly Jones," by Marc Rex; "Little Trouble Mender," by Zackery Miles; "Smile Maker," by Rae Blumer; "Kissable Tess," by David Brown; and Sweetheart of the Mounted," by Bert Sterling.

For Brownie the Century Wonder Dog the following have been accepted: "Dogdom," by Thomas Wisdom; "A Dog's Day," by Charles Gould; "Dog Tracks," by T. W. O'Neill; and "His Master's Breath," by James Wyler.

For Buddy Messinger two stories have been purchased—"Slim Saunders, Detective" and "Amateur Gangsters," both of them by Harold J. McBride.

Contents News Weeklies

Kinograms No. 2210:—Washington, vice-president is host to pages; Secretary of Labor James J. Davis plays Santa for youngsters at the Home for Children; Brooklyn, employees of Todd Shipyards entertain 2,000 needy youngsters; Chicago, Chicago landmark destroyed by fire; Chicago, only nine weeks old, she sits and walks, little Norma Loeb is "wonder baby"—she is almost a year ahead of usual schedule; New York, figure skating in a vigorous revival; Constantinople, Christian refugees begin evacuation of Turk capital; New York, huge relief cargo off to Near East; Truckee, Cal., Uncle Sam enlists dog mail carriers.

Kinograms No. 2211:—Mer Rouge, La., country aroused by Ku Klux feud; Belleville, Ill., our old friend Mr. S. Claus discovered making his rounds in a blimp; at St. Louis, 12,000 kids made happy in mammoth Christmas party at the Coliseum; New Orleans, generosity of the people of the city provides holiday gifts for nearly 10,000 negro children; Hollywood, Cal., Pilgrim ship Mayflower reproduced for Chas. Ray's "Courtship of Miles Standish;" Minneapolis, vets make radio sets for wounded; Kansas City, Mo., radio sets on fast trains bring jazz to travel-weary passengers; New York, gives employees $1,000,000 business—following wishes of dead wife, Henry A. Dix parts with prosperous garment concern; Personalities in the News: Washington, Archbishop Panteleimon, representing the Holy Patriarchate of Jerusalem; New York, Ezra Meeker, who went over Oregon Trail in 1852, is now 92; Petaluma, Cal., Christmas celebration by children dressed to represent all nations in picturesque ceremony; San Francisco, 10,000 Masons meet to start building.

International News No. 1:—Truckee, Cal., ski-sailing newest sport in the West; Chicago, Ill., famous Dearborn Depot, historic landmark, wiped out in spectacular conflagration; New York City, coal famine grows—rationed by handful; Tia Juana, Mexico, winter turf races lure great throng; In the Public Eye, the Duke of York tries his hand as a locomotive engineer; Vice-President Coolidge has his voice recorded on movie film; Prince Gelasio Gastani is Italy's new ambassador to the United States; U. S. Senator Medill McCormick and his wife return from a trip abroad; Peter A. Jay, American ambassador to Roumania, returns to report on conditions in the Balkans; Dedeagatch, Thrace, winter storm dooms thousands in great Near East tragedy; Gwalior, India, Lord Reading hunts big game in the jungles—native "beaters" lead the way to rout the beasts from their lair; New York City, holiday joy brought to thousands of poor.

International News No. 2:—Madrid, Spain, bull-fights hold Spanish favor despite agitation; Huntington, England, Britain's titled hunters enjoy keen winter sport; Marseilles, France, African troops bid weird farewell to France; Yellowstone Park, blizzard drives elk from mountain-top; Interesting Snapshots in the News of the Day; In the Everglades, Fla., busy days for Dixie alligator hunters; Havana, Cuba, thrilling contest opens Havana's racing season; On the Atlantic, severest storms in 20 years spread havoc in ship lanes as gales batter huge liners.

Pathe News No. 1:—Luebbenau, Germany, see the "Venice of Germany!" Belleville, Ill., test new type of observation balloon for U. S. Army; Ocala, Fla., Pathe News presents a series of remarkable submarine pictures whose photography is facilitated by the unusual clearness of the lake waters; In the Limelight: Rome, Italy, banished for life; Chicago, Ill., little Norma Loeb sits and walks at age of 9 weeks; New York City, two college students attempting a 50,000-mile trip around the world, pay their way by selling shoe strings; Quebec, Canada, Cathedral of Notre Dame de la Paix, containing priceless relics, is turned into a smoldering ruin.

Chile Earthquake Views Shown in Pathe News

Picture patrons last week were indebted to Pathe News exclusively for graphic screen reports of the havoc wrought by the great Chile earthquake in which more than six hundred lives were lost.

Among the earliest of the outsiders to reach the scenes of destruction, after many hardships, was the Pathe News cameraman. He says that he made all possible speed back to Valparaiso, most of the way by pack mule train, arriving just after the weekly steamship for North American ports had left the harbor. Still by catching the next ship his films reached New York in time for the showing of the first section on Christmas Eve.

Production-Distribution Activities

Release Date Near For "If Winter Comes"

NEW screen history will undoubtedly be made when the William Fox screen version of A. S. M. Hutchinson's widely read novel, "If Winter Comes," is soon released to the exhibitors. As a book it has surpassed the million mark in circulation and the announcement of its adaptation to the screen created much public interest, it is claimed by Fox during the past year.

Harry Millarde directed the entire production. At the present time the film is being cut and edited.

An extensive and elaborate advertising campaign will be started before the release date set for this photoplay.

Boston Papers Acclaim Doug's "Robin Hood"

Newspapers of Boston were unanimous in acclaiming "Douglas Fairbanks in Robin Hood," which opened at the Park theatre there on Monday evening, Dec. 18, as a marvelous contribution to the screen.

Here is what they had to say:

"Chivalry, romance, love—and Douglas Fairbanks. One doesn't need anything more to make a perfect picture."—*Globe.*

"It is not only the best picture Fairbanks has made; it is one of the best that has ever been made."—*Traveler.*

"From this prodigality of Mr. Fairbanks a film results of truly imposing proportions. No admirers of his art should fail to see Robin Hood."—*Herald.*

"As a combination of chivalry, romance, spectacle, comedy and personality that give Fairbanks a place all by himself, 'Robin Hood' is irresistible."—*Advertiser.*

"In 'Robin Hood' Douglas Fairbanks has made the most stupendous picture ever screened."—*Telegram.*

"Extremely rich in color and romance. Everything is done sumptuously to the last detail."—*Post.*

Screen Romeo, Juliet Suggested

Writer Would Have Mary Pickford as Juliet and Doug in Role of Mercutio

GOING even further than the recent suggestion by Augustus Thomas, arbiter of the spoken drama, to Will Hays that the motion picture industry would do a service to the public by putting "Hamlet" on the screen, the Chicago Tribune, in an editorial under date of December 31, takes a definite stand in favor of a Shakespearean drama in the films. The Tribune nominates "Romeo and Juliet" as the play, and Mary Pickford as the one eminently desirable screen artiste to play the role of Juliet, and casts Dougles Fairbanks in the character of Mercutio.

Indicating a keen sense of what the public wants on the screen as entertainment, the Tribune emphasizes the great love story as the theme of such an enterprise. Pure tragedy has a limited appeal, but a love story is universal in its interest. Says the Tribune, referring to "Romeo and Juliet":

"It has a tragic close, but it is the immortal love story of all literature, and all the world loves a lover, even unhappy lovers."

The versatility of Mary Pickford has mastered all sorts of roles, from the lightest to the most profound, and she is even now appearing in the most emotional role of any that she has every played, her new ten-reel production of "Tess of the Storm Country." However, Miss Pickford thus far has essayed no Shakespearean role, the demand for the Bard of Avon's philosophy never having been exactly insistent among picture-playgoers. It is said that at one time or another Miss Pickford had given thought to doing a role like Juliet.

The Tribune sees a strong reason for her to produce such a role, declaring emphatically that such a picturization "would bring Shakespeare out of the library and off the highbrow platform into the hearts of the people where he belongs, and it would do so because the acting genius of our film stars of the highest rank would waft him on the warm breath of their own universal appeal.

"Mary Pickford as Juliet, we hazard the prediction," the editorial goes on to say, "would prove an unforgettable memory of a generation of all the people and she would make Shakespeare to us all what he has come to be to only a fortunate few, the master magician of the theatre."

"The Flirt" Praised by Critics

Universal Jewel Is Approved at Premiere in New York Rialto Theatre

HAILED as one of the foremost examples of screen excellence and as a picture that everyone should see, Universal's Jewel production, "The Flirt," had its premiere last week during the holiday season in the Rialto Theatre, New York City. Both from the press and the public, there was great praise for Hobart Henley, who directed it, and for the first rate actors and actresses who played in it. Universal also was commended for giving to the screen world such a high class production.

Despite the fact the picture opened on Christmas eve, supposedly the worst theatre day in the year, "The Flirt" drew an asounding crowd to the Rialto.

Eileen Percy, who plays the title role; Helen Jerome Eddy, the bashful sister; George Nichols, the father, and Buddy Messinger, the mischievous kid brother, all came in for exceptional praise at the hands of reviewers and public.

E. V. Durling in the N. Y. Globe said: "Additional proof that nothing is wrong with the movies when made by the right people can be found this week at the Rialto. The Universal Company has been producing pictures for more than a decade, but 'The Flirt' is the best thing it has ever made."

"Booth Tarkington's 'The Flirt' at the Rialto theatre, is a powerful, well acted picture," wrote the reviewer in The Mail.

In the N. Y. Sun, the reviewer wrote as follows: "Although it is not considered etiquette for a critic to show wholesome enthusiasm, the rule must be broken in the case of Book Tarkington's 'The Flirt' at the Rialto. The actor who should be presented with highest laurels is George Nichols, who plays the role of the hard working, home loving, always honest Papa Madison."

The reviewer for the Evening Journal said: "'The Flirt' is a significant production. It is the epic of a typical American family. Under the direction of Hobart Henley, the cast, headed by Eileen Percy has done admirably."

Don Allen in the Evening World said: "It must be said for 'The Flirt' that it has in it everything a movie ought to have, and that's a strong statement, coming in these days of thrills. But we enjoyed 'The Flirt' and think most movie goers will agree with us."

P. W. Gallico, in the N. Y. Daily News, acclaimed the picture as one of the best he had seen in some time.

"In the first place, the picture has had unusually intelligent direction," he asserted, "and in the second place it boasts of a cast of actors and not merely pretty people."

Goldwyn in 80 of 250 Theatres in Paris

EIGHTY out of the 250 motion picture theatres in Paris showed Goldwyn Pictures during the first week of December, according to Jacques Edelsten, general manager of Film Erka, which distributes Goldwyn pictures in France. Mr. Edelsten is in this country on a business trip. Four of the biggest houses on Grandes Boulevard screened Goldwyn films. At the Marivaux "Doubling for Romeo" was the bill; at the Max Linder Theatre, "The Grim Comedian"; at the Madeleine "Poverty of Riches"; and at the Parisiana "The Old Nest."

Goldwyn pictures are now distributed from the following centres in France and her colonies, Mr. Edelsten stated: Paris, Lille, Lyon, Marseilles, Tunis, Algeria, Strasbourg, Bordeaux, Toulouse and the district of Rouen.

Schulberg Pictures Are Booked by Roth

Eugene H. Roth, whose large western theatre circuit includes such houses as the California, the Pertola, and the Granada in San Francisco, has booked the next four pictures to be released by B. P. Schulberg, of Preferred Pictures, through the Al Lichtman Corporation.

Roth made a special trip from San Francisco to Los Angeles to preview "The Hero," "Are You a Failure?", "Poor Men's Wives" and "The Girl Who Came Back" at the Schulberg Studios. After a screening of the first two which are already completed and rushes from "Poor Men's Wives" and "The Girl Who Came Back," the pictures now under way which are being directed by Gasnier and Tom Forman respectively, Roth booked them for his entire circuit.

"Village Blacksmith" Is Fox Special

"The Village Blacksmith," suggested by Longfellow's immortal poem, has been made into a special production by the Fox Film Corporation. This super-special, which received the whole hearted acclaim of the New York critics following a Broadway run, heads the list of the six new specials announced by Fox as a supplement to the original group already released for the season of 1922-23.

It was directed by Jack Ford.

"The Village Blacksmith" is an idyll of small town life and can apply to every village in America. Without descending to mawkish sentimentality it does for father what "Over the Hill" did for mother last season.

Unusual vigor is brought to the role of the mighty smith by William Walling.

Questionnaire to Trade to Guide Producer

BEFORE definitely making plans for 1923 productions, President A. J. Xydias of Sunset Productions has sent a questionnaire to independent exchange men and exhibitors to ascertain the popularity of Jack Hoxie and other stars.

President Xydias has decided to produce at least sixteen feature subjects during the coming year and the answers on the questionnaires will determine what additional series of eight pictures he will make, it is announced. The first four of the Jack Hoxie pictures now distributed are titled "Barb-Wire," "The Crow's Nest," "Back Fire" and "Riders of the Law." The fifth and sixth, directed by Robert North Bradbury, are titled "The Forbidden Trail" and "Gallopin' Through," both of which are completed. Story is now prepared for the seventh of the series which will be titled "Wolf Tracks" and it has been determined to make a Canadian snow picture for the eighth.

Historian Sees "Knighthood" as An Ally

The motion-picture in general, and "When Knighthood Was in Flower" in particular, were the recipients of high praise from Dr. Francis Trevelyan Miller, prominent historian and author of some forty volumes.

"'When Knighthood Was in Flower' is a picture that makes history," he declared. "Gibbons in his 'Roman Empire' or Macauley in his 'History of England' do not more vividly preserve historical events for the generations to come than does Miss Davies in her epoch-making production.

"I am, in truth, beginning to believe we historians must soon confess that these picturizations of world events in dramatic action are more important records for posterity than our cold type and scholastic researches."

"Dr. Jack" Scores on Broadway

Plays to Fine Business at Strand Xmas Week; Kiddies as Press Guests

HOLIDAY week at the Strand theatre goes down in motion picture records as Broadway's "unconditional surrender" to Harold Lloyd in "Dr. Jack." Capacity audiences were reported at each show.

The Strand, with its "Dr. Jack" attraction, proved to be the natural focus for New York's benevolent activity in providing Christmas entertainments for thousands of children. At least 3,500 kiddies from charitable institutions laughed and shouted their delight as guests of the New York Evening World. At the Christmas performances, as in past years at the Strand, The New York American was host to several thousands of the city's poor children. These packed the auditorium as early as 10 o'clock in the morning.

Manager Joseph Plunkett presented "Dr. Jack" with an attractive prologue, including a "Dr. Jack" song written by himself, which was sung by the Strand Male Quartette.

Here are some of the New York press reviews:

Evening Journal—"The comedian's newest work is important because it is even funnier than his preceding five-reeler, 'Grandma's Boy,' which is another way of saying it is extremely funny."

Evening Telegram—"With Harold Lloyd as the jester, all are at liberty to enjoy merry-making fit for a king, and most inexpensively. His fun-making in 'Dr. Jack' brings forth a wealth of hearty laughter; his Christmas gift to the world is a ray of cheer that will penetrate all its desolate corners."

Robert E. Sherwood in the Herald—"We hasten to advise our readers to obtain their merriment at the Strand theatre, where the joyous Mr. Harold Lloyd is dispensing larger doses of good will through the medium of his latest picture, 'Dr. Jack.' You will find that 'Dr. Jack' is as gay, scintillant and spontaneous a comedy as you ever saw in your life."

P. W. Gallico in the Daily News —"If possible take a youngster with you to hear his laugh. Take the whole family and hear them shriek. For Harold Lloyd is still batting a thousand. 'Dr. Jack' is every bit as good as 'Grandma's Boy,' since people will compare, and in some ways better.

Big Set in "Enemies of Women"

Beautiful Exteriors and Gorgeous Interiors Mark Cosmopolitan Film

IN the filming of "The Enemies of Women," Vicente Blasco Ibanez's romance, Cosmopolitan Productions has not only embellished it with some of the most striking natural scenic beauty ever been seen in a motion picture but is also creating some unusually gorgeous interior scenes.

One of the most beautiful of these scenes shows the interior of the Monte Carlo home of Prince Lubimoff, played by Lionel Barrymore, who is featured in the production. It is here that Prince Lubimoff brings into being the strange cult that he styles, "The Enemies of Women." This "set" reveals a balcony which looks out on the sea and is a replica of the Villa Maryland, Cap Feret, near Nice, claimed to be the most beautiful villa on the Cote d'Azur.

It was in the vicinity of the Villa Maryland that the most strikingly picturesque "exteriors" of the picture were filmed during the six weeks the company spent making scenes in France. These scenes are said by Cosmopolitan to be among the most beautiful ever filmed. Ibanez himself put Director Alan Crosland in touch with people who have lived more than thirty years on the Cote d'Azur and who know all the picturesque spots.

In addition to Lionel Barrymore, the cast of "The Enemies of Women" includes such prominent players as Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulette, W. H. Thompson, William "Buster" Collier, Jr., Paul Panzer, Mario Majeroni and Betty Bouton.

Warner Float Nears Destination

Completes Two-Thirds of Transcontinental Tour Advertising Pictures

THE huge Warner Brothers float advertising the seven screen classics being distributed by the organization for this season arrived last week in Kansas City. Practically two-thirds of the transcontinental tour from New York to the Warner coast studios in Los Angeles has been completed, and it is expected that the float will arrive on the west coast within the next sixty days.

The float is in charge of Frank A. Cassidy, former newspaper, theatrical and motion picture exploitation man, assisted by Herbert Swor. Several months ago the float left New York City equipped with a calliope, and during its trip across the country it is estimated that fully twenty-five million people have become acquainted with the names of the Warner Classics.

Throughout the trip Cassidy has been calling on various city officials, Chambers of Commerce and Rotary clubs, and impressing upon them the fact that motion pictures are being produced on a bigger, better and higher standard than heretofore attempted.

11,000 Children View "Nanook" at Museum

AS was recently reported in the News, Pathe's Revillon Freres picture titled "Nanook of the North" has been made a permanent part of the educational archives of the American Museum of Natural History in New York City. That the print of the picture presented to the Museum's authorities by Pathe is being put to immediate practical use was revealed in a letter recently received from Curator George H. Sherwood. The curator wrote in part:

"Our first showing of the film was in the auditorium of the Museum on December 13. It may interest you to know that 10,400 school children applied for seats. Inasmuch as our auditorium holds about 1,550, we have found it necessary to exhibit the film nine times in order to accommodate the number. The total number of children who have seen the picture in the last eight days is approximately 11,000.

"Again thanking you for your interest in the Museum and its work, I am

"Sincerely yours,
"George H. Sherwood,
"Curator."

Marion Davies Starts a New Production

Marion Davies has started work on her next Cosmopolitan picture, "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. The picture will be about three months in the making. Sidney Olcott is directing, assisted by Phil Carle. Miss Davies will have the part of Patricia O'Day. New York of a century ago will be depicted with such well-known figures as John Jacob Astor, Robert Fulton and Washington Irving moving across the screen. Ira H. Morgan, perhaps better known as "Joe" Morgan, is turning the crank.

Bray Closes Contracts for Product

Bray Productions, Inc., has just closed a contract placing the Bray Magazine, released every two weeks, and Bray Nature Pictures, released every four weeks, in New England territory through the Motion Picture Distributing Corporation, Geo. M. A. Fecke, President, of Boston.

The same two releases have just been sold for New York State and Northern New Jersey territory to Renowned Pictures Corporation, of New York.

Watch Out For

A Front Page Story

The Truth About Gorham

Scenes from "Hearts Aflame," produced by Louis B. Mayer, directed by Reginald Barker, and released by Metro Pictures Corporation.

"Notoriety" Rights Selling Fast

Two Months on Market, Will Nigh's Subject Almost 100 Per Cent Sold

RELEASED to the independent market only two months ago, "Notoriety" is reported to be now almost 100 per cent. sold. Sam Sax, sales manager for the producers and distributors, L. Lawrence Weber & Bobby North, announced this week that Will Nigh's society production, "Notoriety," has come out of the running far in the lead of many current independent productions. In a year that has seen the severest competition in the state-right field and the highest standard of independent releases, Nigh's eight-reeler smash has lined up a list of state-right buyers throughout the country that does credit to the calibre of the production, declared Mr. Sax.

From the very day that the first print of "Notoriety" arrived from the laboratory there has been an average sale of three territories per week, it is declared. The largest territories were the first to sign up for the feature. Will Nigh's picture has already won its way into some of the country's leading first-run theatres, and bookings at additional premier picture houses of the country are being reported daily, it is announced.

The latest buyers added to the list of distributors of the feature are The H. Lieber Company of Indianapolis, who bought the rights for the state of Indiana; Celebrated Players Film Corporation of Chicago, headed by J. L. Friedman, whose territory includes Northern Illinois; United Film Service of St. Louis, operated by Sam Werner, territory comprising Eastern Missouri and Southern Illinois; and the Crescent Film Exchange of Kansas City, Mo., for Iowa, Nebraska, Western Missouri and Kansas.

Screen Rights of Plays Bought

Principal Pictures Corporation Also Acquires Some of Best Sellers

NEGOTIATIONS that have been on for several weeks have been closed this week and as a consequence of this dickering Principal Pictures Corporation has obtained the screen rights to some of the greatest plays and best selling books of the past decade. Production on several big Principal pictures already is in full swing at the studios in Hollywood.

Four units, is was reported this week at the New York offices, will be in action within the next three weeks turning out pictures that will be released through foremost exchanges that have formed a co-partnership agreement with this concern, which recently absorbed Western Pictures Exploitation Company and the other Lesser and Rosenberg interests on the Coast.

Principal Pictures Corporation's producing force right now is concentrating on the re-production of two Harold Bell Wright pictures, "The Eyes of The World" and "The Shepherd of The Hills," both of which will be ready for release early in the Spring.

Other Harold Bell Wright stories that Principal Pictures Corporation will adapt to the screen include "The Re-Creation of Brian Kent," "The Uncrowned King," "The Calling of Dan Matthews," "The Printer of Udell's," "When A Man's A Man" and "Their Yesterdays." These productions will be supervised by directors who have won a firm footing in this industry by their accomplishments.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Metro S-L Film Pleases Critics

N. Y. Reviewers Find "Quincy Adams Sawyer" an Enjoyable Production

NEW YORK press reviewers greeted the first showing of "Quincy Adams Sawyer" at the Capitol Theatre, December 17, with some very favorable comment.

The New York Evening Mail, writing of this Metro-SL (Sawyer-Lubin) version of Charles Felton Pidgin's famous novel, declared the river scene in "Quincy Adams Sawyer" to be "the most thrilling climax to any picture play since Griffith's 'Way Down East.'"

"The whole picture," continues the Evening Mail, "is one of the most thoroughly enjoyable and interesting shown on Broadway in some time. There is plenty of action, some delightful comedy, clever subtitles and very good acting. One looks for a disappointment when an all-star cast is announced, but this play proves a pleasant surprise."

The Evening World observes that "Metro has taken 'Way Down East,' 'The Old Homestead,' and several more of the successful rural melodramas, placed them all in a big pot, melted 'em down and run off the syrup that was good in all of them."

The Evening Telegram reviewer declared that the picture "steps into the front ranks of the season's most notable photoplays."

"The emotional gamut of the production," continues the Evening Telegram, "is a long one; it ranges from one of the most thrilling water scenes ever staged to the spontaneous humor of the delightful rustics, and its pictures range from the effect of inspiring murals to the delicate details of the cameo."

The New York American's reviewer, Grena Bennett, contributed significantly to the chorus of praise by declaring: "'Quincy Adams Sawyer' is well worth an hour of anyone's precious time."

Of the "most capable cast" Grena Bennett continued: "There are seventeen important characters, a veritable milky way, if one insists upon the celestial description . . . . No scheming, sneaking rogue of play or book deserved the hiss of right-loving folks more than Lon Chaney as Obadiah Strout."

The reviewers generally praised the cast, each, however, selecting different ones as his or her favorites in the performance. Harriette Underhill of the New York Tribune wrote of Barbara La Marr's performance as the gingham vamp: "Not only is she a joy to look at but she can act." This critic also commended Joseph Dowling. The Morning Telegraph singled out for praise John Bowers, "a manly and pleasing choice," Blanche Sweet, "incarnation of all that is lovely and appealing," Barbara La Marr, "extremely capable as the country vampire and excellent in her emotional scenes."

"HeadlessHorseman" Approved

Hodkinson Release Featuring Will Rogers Is Given Favorable Notices

THAT the motion picture public have put their stamp of approval on "The Headless Horseman," the Hodkinson release featuring Will Rogers in the role of Ichabod Crane, is apparent by the reception it has been accorded in the various cities where the picture has been shown, according to the Hodkinson office.

A report emanates from the home offices of the W. W. Hodkinson Corporation to the effect that it recently played at the Lyric Theatre, Cincinnati, Ohio, where it met with a decided success and drew capacity audiences at every performance. Writers and critics have pronounced it a real gem, and the newspapers have been vociferous in their praise.

After the showing at the Lyric Theatre in Cincinnati, Ohio, the Cincinnati Inquirer wrote: "In beauty and landscape and perfection of photography, few pictures surpass or even approach 'The Headless Horseman.' Many of the mellow, rustic landscapes which furnish the background for this production possess the charm of an oil painting."

A statement that the role of Ichabod Crane is particularly adapted to the inimitable Rogers is credited to The Cincinnati Commercial Tribune, which says: "The part of the avaricious New England school teacher fits the angular shoulders of Wilyum of Oklahoma like the proverbial glove. It is far and away the best thing he has ever done and shows a high degree of merit indeed.

In the opinion of the Cincinnati Times Star: "People who have not read 'The Legend of Sleepy Hollow' for many years will be taking the old book from the shelf after seeing the picture this week at the Lyric unless we are mistaken. The picture is a charming record of days that are gone, and it has been so faithfully recorded with costumes and settings exactly as they should be, that it ought to stimulate a re-reading of the fine old classic."

Much satisfaction is expressed by the Hodkinson officials over the manner in which the picture has been received. Its success in the Lyric theatre, Cincinnati, Ohio, is typical of its drawing power in other parts of the country.

Standard Service Buys Trimble Features

Harry Charnas of the Standard Film Service Co., of Cleveland, Ohio, has purchased the territorial rights for his section of the two-reel Arthur Trimble features from the Anchor Film Distributors, Inc., of Hollywood, according to Morris R. Schlank, head of Anchor. Twelve of these short subjects will be produced.

"Little Church Around Corner" Jan. Release

THE fifth of the Warner Brothers classics of the screen, "Little Church Around the Corner," is announced for January release by Harry M. Warner. The photoplay was written by Olga Printzlau, based on the stage play by Charles Blaney and the novel by Marion Russell. It was directed by William A. Seiter, who directed the current Warner release, "The Beautiful and Damned," with Marie Prevost.

One of the many highlights of the production is said to be the exact reproduction of a Pennsylvania coal mine.

The cast headed by Claire Windsor includes Kenneth Harlan, Hobart Bosworth, Walter Long, Margaret Seddon, Bessie Love, Alex Francis, George Cooper, Winter Hall, Cyril Chadwick and Tom Kennedy.

Releases by Independent Corp.

President Goldburg Perfects Organization to Properly Handle Product

MUCH interest has been aroused among state right buyers by the consistent yet modest announcements and advertisements inserted in the trade publications with repect to the releases of the Independent Pictures Corporation for the year 1923.

For the past twelve months, Jesse J. Goldburg the president and general manager of that company, has been perfecting his organization and acquiring productions and contracting for other productions to be made for release through independent exchanges.

The first series of product purchased by the Independent Pictures Corporation was the series of twelve two-reel Biograph subjects reissued under the name of "Favorite Star Series."

Thereafter Mr. Goldburg acquired the world's distribution rights to the new series of Nick Carter subjects the first four of which are completed and produced by Murray W. Carsson, Inc. In the first four pictures the cast is made up of motion picture favorites among whom are Edmund Lowe, Anders Randolph, Henry Sedley, Vincent Coleman and Diana Allen.

Announcement is also made of a contract having been entered into with the Iroquois Productions for delivery during the year 1923 of six feature attractions the first two of which are completed, namely, "The Devil's Partner," featuring Norma Shearer, Edward S. Roseman, Chas. E. Delaney, Henry Sedley and Stanley Walpole; and "The Valley of Lost Souls," featuring Muriel Kingston, Victor Sutherland, Anne Hamilton and Edward Roseman.

In addition to these productions contract has also been entered into with Premium Picture Productions of Oregon for the taking over by the Independent Pictures Corporation of the entire product of that producing unit. The contract provides for the delivery of twelve five reel subjects for 1923, the first six of which have already been completed. Four of these releases feature George Larkin and two of them Jack Livingston.

An extensive and consistent advertising campaign involving weekly advertisements in the trade publications has been planned by the Independent Pictures Corporation and a special exploitation department has been installed for the purpose of assisting the exchanges in booking the product of the Independent Pictures Corporation even after it has been sold and delivered to the exchange, it is said.

Of the first six pictures completed four of them have been entirely edited and titled and will be released under the titles of "Flames of Passion," "The Way of the Transgressor," "The Clean-up" and the "Timber Bride."

In addition to these twelve releases, three special productions will be made in the West Coast Studio of the Premium Pictures Corporation, the books and stories of which have already been purchased.

"Third Alarm" to Open in N.Y.

Prominent Officials Will See World's Premiere at Astor Theatre, January 8

THE opening of "The Third Alarm" at the Astor Theatre on Monday evening January 8th, will see one of the most representative gatherings that have attended a screen premiere in New York. The Film Booking Offices of America have extended invitations to the leading city and fire department officials and a great many have already accepted. In addition the leading lights of the industry in and about New York will see the world's premiere of this Emory Johnson production, which will occupy the screen of the Astor Theatre for an entire month.

"The Third Alarm" will be presented twice daily at the Astor with an appropriate prologue and a program of short subjects. This will mark the second time that F. B. O. has entered the ranks of Broadway producers for extended run. "In the Name of the Law," the first Emory Johnson production to be distributed through the Film Booking Offices of America, ran at the George M. Cohan Theatre last summer.

Enacted by a capable cast headed by Ralph Lewis, "The Third Alarm" is described as a gigantic melodrama with an equal amount of heart interest and human appeal. It was written by Emory Johnson, author of "In the Name of the Law." The plot revolves around an old fireman who has spent twenty years of his life driving his engine, only to find that the march of progress has caused the abandonment of the horse-drawn apparatus and the substitution of the motor truck. This drama is said to be lightened by many comedy and romantic touches and capped by a tremendous climax.

The past week saw the opening of the huge advertising campaign on "The Third Alarm," executed by Mr. Nat G. Rothstein, of the advertising and publicity department. It included, among many other unusual advertising features, the climbing of five big buildings throughout the city by Captain Harry Gardner, known as "the human fly."

Alexander to Distribute Home Life Series

That arrangements have been completed by Alexander Film Corporation whereby it will distribute the American Home Life Series through independent exchanges in many territories is announced by Aralma Film Company, producers of the new "Better Film" two-reel subjects.

Dr. Daniel Carson Goodman, producing "Has the Whole World Gone Mad" for Equity pictures

Mary Pickford's "Tess" Praised by Texan

Under the heading "Our City" a writer for the Chronicle, Houston, Texas, one of the leading newspapers of the city, writes at length on the exceptional quality of the motion pictures that have been shown there, and makes special reference to Mary Pickford's new production of "Tess of the Storm Country," which was then showing at the Queen theatre. Of this United Artists release, the Chronicle writer had this to say:

"'Tess of the Storm Country,' now showing at the Queen, certainly conveys a beautiful moral and depicts characters that are well worth observing. Furthermore no evil predominates, and those who have belief in God and goodness are rewarded on this earth. It conveys a beautiful lesson of faith, charity and helpfulness, with the inimitable Mary Pickford in a part that brings both tears and laughter."

Preliminaries Under Way for "The Fog"

Final arrangements for the filming of William Dudley Pelley's novel, "The Fog," are being consummated by Louis Graf, president of Graf Productions, Inc., of San Francisco. The photoplay, produced under the personal supervision of Max Graf, will be released by Metro.

Adaptation of the novel to the screen is proceeding rapidly in Los Angeles through the collaboration of H. H. Van Loan and Max Graf.

EXHIBITORS EVERYWHERE ARE DELIGHTED WITH "ONLY A SHOP GIRL"

First-Run Showings on "Notoriety" Set

"NOTORIETY," the Weber and North attraction, produced by Will Nigh, is finding its way to the screens of some of the leading first-run houses of the country.

Following its first-run showings at the Clinton Square, Albany, N. Y., and the Alamo in Louisville, Ky., the production was played at the Strand Theatre, Newark, N. J., during last week. Despite the competition of Christmas shopping the picture is said to have done an excellent business. Newspaper broadsides distributed by newsboys served as effective advance publicity for the subject.

Two other first-run bookings for "Notoriety" are those of the Indiana theatre, Terre Haute, Ind.; and the Apollo, Indianapolis. These bookings were closed by the H. Lieber Co.

F.B.O. Lays Claims to Unique Record

Film Booking Offices of America is claiming a record for booking their pictures in the smallest theatres in the country. A report from a Los Angeles salesman shows that he recently sold a contract to the Simpson theatre, with a post office address of Niland, California.

This theatre stands out on the prairie a mile and a quarter from the nearest habitation. The total population is two, consisting of Mr. and Mrs. Simpson. The rest of the audience is drawn from the farmers and ranchmen within a radius of twenty miles—all of whom are forced to cross a mile and a quarter of the Imperial Valley desert before reaching this unique "neighborhood" house.

"The Kingdom Within" Shown to Exhibitors

In order to give the exhibitors in his territory an opportunity of getting first hand information regarding the Victor Schertzinger production, "The Kingdom Within," it is reported that C. L. Peavey, manager of the Cleveland branch of the W. W. Hodkinson Corporation, arranged a private showing at Loew's Allen theatre, Cleveland, Ohio, recently. According to Mr. Peavey, the showing was well attended and many enthusiastic comments were received from those who witnessed the picture.

Watch Out For

A Front Page Story

The Truth About Gorham

Distinctive Plans Busy Year

President Arthur Friend Announces Formidable List of Coming Productions

DISTINCTIVE PICTURES CORPORATION announces this week its preliminary plans for a busy year of production. The statement which Arthur S. Friend, president, issued from his offices confirms reports of many months in the industry that 1923 would see Distinctive Pictures in the market with a formidable list of offerings.

The first production will be "Backbone," Clarence Budington Kelland's story which appeared first in the *Saturday Evening Post,* Charles Whittaker has written the scenario. Edward Sloman is directing the work.

Alfred Lunt—his first time on any screen—and Edith Roberts have the leads.

The second production will be "The Ragged Edge," based on Harold MacGrath's novel of the South Seas. Harmon Weight will direct this picture from a scenario by Forrest Halsey.

Three more productions will be ready by the middle of May. Detailed work on these will soon be put into the hands of individual directors, while Mr. Friend and Mr. Hobart, vice-president of Distinctive Pictures, will devote their attention to arranging for the productions to follow. They are now said to be in negotiation for several stories.

"Oliver Twist" Opens in Phila.

Press Reviewers Enthusiastic Over Photoplay of Charles Dickens' Story

PHILADELPHIA critics were just as enthusiastic over Jackie Coogan in "Oliver Twist," as were the New York critics. After viewing the First National attraction at the Stanley, the North American writer stated in the headlines: "Jackie Coogan in 'Oliver Twist' a real treat," and in his story declared the screen play "supremely satisfying." The critic added:

"All the famous characters are here, and it is little short of wonderful the way in which the actors and directors have caught the spirit of the story. . . ."

Commenting further on Jackie, the writer stated:

"Charlie Chaplin added something of great value to the motion picture field by his discovery."

The Record's comment was: "If Charles Dickens could see what the camera has done with his immortal novel, 'Oliver Twist,' he would rejoice as did the large throngs which saw the screen version at the Stanley Theatre."

The Public Ledger: "This boy is the character very nearly as his creator conceived him."

The Evening Bulletin called Jackie as "Oliver" a "decided hit."

"Oliver Twist has real Dickens spirit . . . . The atmosphere of old England, especially the underworld of London, has been admirably caught."—The Evening Public Ledger.

"Jackie is seen in a part that suits him well and which more than ever shows the surprising ability of the youngster . . . . Jackie is not alone in sharing the honors for the excellence of the production. With him is a remarkably good cast . . . . Pictorially the picture is also one of excellence."—Inquirer.

"Strangers' Banquet" At Capitol

Critics Approve First Neilan Production in Association with Goldwyn

MARSHALL NEILAN'S first production in association with Goldwyn, a film version of Donn Byrne's novel, "The Strangers' Banquet," was shown at the Capitol Theatre, New York, this week to crowded houses. The public and the critics were lavish in their praise of it.

"A fine film feast," says the News. "Goldwyn starts off the new year with a bang by presenting 'The Strangers' Banquet.' This photoplay certainly belongs on your holiday film shopping list. It is novel, it is interesting from the opening scene to the last. Mr. Fellowes is the best hero we have seen in ages."

"Has plot that is different," said the American, "with plenty of action and sentiment, intelligent direction and spectacular settings."

"Gives the director a wide field of photography in which to display his virtuosity and affords the camera some fine shots," said the World.

"A typical Marshall Neilan production," said the Herald. "When he wants to he can be more forcibly expressive than any director in the business."

"Mr. Neilan has a knack for spirited narration," said the Times. "He selects good casts and gets the most out of the people who play for him . . . There's melodrama, comedy and farce in the piece."

"We have never seen a picture with so many principals in it," said the Tribune. "Miss Windsor is a good actress, but it would be possible to forgive her if she were not. She is so beautiful and she wears such marvelous and always suitable gowns. Rockliffe Fellowes gives a good performance."

Eve. World: "Marshall Neilan has done both himself and his new associates (Goldwyn Pictures Corporation) proud in turning out what we think is one of his best."

Mail: "Almost epic in its proportions. Moves swiftly; not dull at any time."

Marcus Loew Greeted by S. F. Officials

FOR his having established motion picture production in San Francisco the city extended to Marcus Loew a spectacularly hearty welcome during his brief stay there beginning December 4.

The appreciation of Mr. Loew's instrumentality in adding a new industry to the northern Californian city was manifested officially by members of the municipal government and organizations of business men, and unofficially by the crowds. From the time the president of Metro Pictures Corporation was met at the station by a business men's and municipal committee and Chief of Police O'Brien, until his departure, his schedule was made up of one reception after another, with time out only for conference with Max Graf and other leading officials of Graf Productions, Inc. This organization's photoplays, the first to be made in San Francisco, will be released through Metro Pictures Corporation. The pictures are being produced at the Pacific studios.

Fulton's Steamship Is Riding Hudson

Robert Fulton's first steamship, the *Clermont,* has been brought to life, and is again riding the waters of the Hudson. True, it is not the original *Clermont,* but a replica built by Cosmopolitan Productions as a setting for some of the scenes of Marion Davies next super-production, "Little Old New York."

Down to the most minute detail the replica is fashioned after the first steamship ever built. One of the most interesting features of the Hudson-Fulton celebration was a replica of the Clermont. At the conclusion of the celebration, it was purchased by the Albany Day Line and taken to Kingston, N. Y. Cosmopolitan Productions intended to use this replica in "Little Old New York," but discovered that the tiny boat was fast in the mud and was in such bad repair that it could not be floated. So a contract was let to the Kingson Dry Dock Construction Company for an exact counterpart.

Last week the boat was completed, and under its own power the strange little craft started down the Hudson River to New York over the very route that the original Clermont had traveled. It proved almost as much of a curiosity as did the original boat.

"Bulldog Drummond" Gets Booking

An interesting report comes from the offices of the Hodkinson organization to the effect that Jones, Linick & Schaeffer have booked "Bulldog Drummond" to play early in the New Year. Following on the heels of the report of the booking of this picture by the Fox chain of theatres in New York and vicinity, it is regarded by the Hodkinson officials as concrete evidence of the box office possibilities of this picture.

Detroit Exhibitor Buys Warner Series

A testimony to the faith in independent productions was demonstrated last week when John H. Kunsky, of Detroit, contracted for the entire series of Warner Brothers' classics of the screen after seeing the Harry Rapf production, "Heroes of the Street," featuring Wesley Barry. The California theatre, Los Angeles, and scores of other theatres, including the chain of Mark-Strand houses in New York, are said to have followed a similar procedure.

Kunsky will give the Warner classics a first run showing at the Capitol, Madison and Adams theatres in Detroit. The productions contracted for include, in addition to the Wesley Barry feature, "The Beautiful and Damned," with Marie Prevost, "Little Church Around the Corner," "Brass," the Charles G. Norris novel of marriages and divorce, directed by Sidney Franklin, and the Sinclair Lewis novel, "Main Street," directed by Harry Beaumont.

Hope Hampton Seen in "Does It Pay"

"Does It Pay?" one of Fox Film Corporation's January specials, throws new and interesting light upon the price the transgressor pays for his breaking of the moral law.

Directed by Charles Horan, its scenes range from the calm domesticity of a Connecticut village to the hectic existence of the fast set in the metropolis.

The cast is a notable one. Hope Hampton has been especially engaged for the part of the "gold-digger." As Doris Clark she has every opportunity to wear several of the elaborate gowns for which she is famous. The character of John Weston is in the capable hands of Robert T. Haines, who was last seen on Broadway as the leading support of Marjorie Rambeau in "The Goldfish." Others are Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Pierre Gendron, Marie Shotwell and Bunny Grauer.

Anchor Issues 4-Page Press Sheet

A four-page press and exploitation booklet, size 9 by 12 inches, including a clipping sheet, to be used in connection with the exploitation campaign by the Anchor Film Distributors, Inc., in furthering sales and exhibitions of the Arthur Trimble two-reel feature series, is just off the press, according to Anchor's publicity department.

In addition to this service the Anchor has also purchased several thousand 8 by 10 pictures of Arthur Trimble, many of which have already been mailed to state rights exchanges and prominent first run theatres.

According to Morris R. Schlank, head of Anchor, his publicity department is preparing a twelve-page press book for Anchor's "Gold Seal" production starring Hobart Bosworth, temporarily titled "The Law of the Sea."

Theatre Club Views A. E. Film

"Bill of Divorcement" Is Presented for Professional Study in New York

FOLLOWING a preview which had been arranged exclusively for the organization and its guests, in the grand ballroom of Hotel Astor, New York, the Theatre Club, Inc., composed of more than 400 women interested in club, educational and social activities, paid a tribute to the Associated Exhibitors feature, Constance Binney in "A Bill of Divorcement."

The Theatre Club was formed primarily to study and pass upon the merits of stage plays. Meetings are held twice monthly. The members vote to attend a given production, and, having witnessed the performance, discuss the story, the acting—every point which makes for interest in the offering. Recently it was decided to extend the organization's activities to a consideration of outstanding photoplays also, and a motion picture committee was formed with Mrs. L. F. Bardwell, of 453 West 152nd street, as chairman.

With the cooperation of Associated Exhibitors, Mrs. Bardwell arranged a special Holiday Season entertainment with "A Bill of Divorcement" as the central feature, uncommon interest having been expressed in the picturization of this subject because of the great success of the play. The special screening at the Astor was the only pre-release showing of any picture which has ever been arranged for the club.

Mrs. George M. Clyde, president of the Theatre Club, presided. After the filming of the last scene the women remained in their seats and applauded. Later officers of the club and other prominent members expressed hearty admiration of the production itself. Three points were emphasized in these commendations: the beauty of the picture; what was declared to be its remarkable fidelity to the original play, and the fact that in the ending a departure is made from the customary expected embrace and the assurance that the heroine and her admirer "lived happily ever after."

Announcement was made that at its first January meeting the Theatre Club will take formal action recommending "A Bill of Divorcement" as a feature of extraordinary entertainment appeal.

Stage Play Is Fox Production

"The Net" Said to be Replete with Elaborate Settings and Action

"THE NET," a drama which had a successful run on Broadway, has been made into a screen play by the Fox Film Corporation. The story was written by Maravene Thompson, and J. Gordon Edwards directed the picture.

Elaborate interiors and lovely scenes along the coast of Florida are said to be attractive features of the production. One of the handsomest settings shows the interior and exterior of a studio belonging to a wealthy artist. It was remodeled from an old church. The lofty interior has been changed into a novel arrangement of six different styles of architecture. Moorish columns contrast with Greek and Italian decorations, the walls being hung with valuable paintings and tapestries.

In this room is enacted a tragedy that throws the net of circumstances about a devoted wife and mother and forces her to choose between casting the shadow of a crime over her young child or of condemning an innocent man to prison for life. The manner in which the tangle is straightened out holds the interest firmly to the end, the finish being a happy one.

The acting company has been selected with great care. Barbara Castleton, whose beauty and sympathetic acting have won her a high place as a screen favorite, is the Mrs. Norman. Raymond Bloomer is the handsome but unprincipled husband and Albert Roscoe is the man unjustly accused of murder. Peggy Davis, a Ziegfeld Follies girl, makes a gorgeous appearance as the model. Others in the cast are: Artist, Arthur Gordoni; assistant artist, Cornelius F. Keefe; nurse, Helen Tracy; the boy, Eliah Nadel; inspector, Alexander Gaden; Foster, Guy Combs; the doctor, Byron Douglas; the vamp, Claire De Lores; the friend, Eileen Grout.

Fire Department Aids "Bell Boy 13"

The entire equipment of the Los Angeles fire department was turned over to Thomas H. Ince for street scenes in Los Angeles for "Bell Boy 13," a First National release, with Douglas MacLean in the title role.

This is said to be the first time on record that any picture company has been aided in this way. Ince is an honorary chief of the Fire Chiefs' Association in recognition of his services toward fire prevention. McLean drove the fire chief's racing car through the streets of Los Angeles at fire racing speed through crowded traffic while the department engines followed him.

Good Cast in "Be Yourself"—Educational

"Be Yourself," the latest Christie Comedy to Educational for release, has a cast of unusual merit. Neal Burns is featured, and opposite him is Charlotte Merriam. Lincoln Plumer, George French, Henry Murdock, Babe London, Ward Caulfield and Natalie Johnson appear. "Be Yourself," which was directed personally by Al Christie, is built around the strike of the girl workers in a shirtwaist factory.

"Grandma's Boy" Introduces Train-Movies

"GRANDMA'S BOY" Associated Exhibitors' release starring Harold Lloyd was awarded the honor of introducing the motion-picture service for passengers aboard the Chicago-St. Louis Limited of the Chicago & Alton Railway Co. As was reported recently in the columns of Motion Picture News, the Chicago & Alton has installed this form of entertainment to make the traveling less tedious. A portable projector is mounted at one end of the dining car, the chairs arranged in the form of a miniature auditorium, and the train "movies" are ready to start. The Springfield, Ill., State Journal reports the initial trial proved an unqualified success with Harold Lloyd furnishing the merriment.

Many Sales Reported on "Sure Fire Flint"

Lester F. Scott, Jr., general sales representative for C. C. Burr, president of Mastodon Films, Inc., returned to New York last week after an extended sales tour through the South.

That the territory on "Sure Fire Flint" is rapidly closing out is evident by the contracts which have been closed to date. B. D. Craver, head of the First National Exhibitors Circuit of Virginia bought the rights for this picture for his territory which includes the six southern states, North and South Carolina, Tennessee, Georgia, Alabama and Florida. Mr. Scott also closed a contract with True T. Thompson of the True Film Corporation of Dallas, Texas for Texas, Oklahoma and Arkansas.

Lichtman Closes Foreign Deal on Specials

Australasian Films East, Ltd., have purchased from the Al Lichtman Corporation the rights to the first eight specials produced by Preferred Pictures for Dutch East Indies, Singapore and the Strait Settlements.

Under the terms of the purchase the pictures disposed of for this territory are "Rich Men's Wives," "Thorns and Orange Blossoms," "Shadows," "The Hero," "Are You A Failure?" "Poor Men's Wives," "The Girl Who Came Back," and "Mothers-in-Law."

PACKED 'EM IN AT STRAND, NEWARK
"ONLY A SHOPGIRL"

"Shadows" Praised by Detroit Press

"Shadows," Tom Forman's latest producstion for B. P. Schulberg of Preferred Pictures, the distribution of which is handled by the Al Lichtman Corporation, is receiving comment from the press in every large city in which it is having its premier showings for its unusual handling as well as its story, which is said to be totally different from the stereotyped screen plot.

Roy E. Marcotte added his opinion during the picture's recent exhibition at the Broadway Strand in Detroit. His review in the Detroit Free Press said in part: "Several far-seeing picture makers are abandoning the sensational in favor of the good, solid story, honestly and simply unfolded. There is a sterling example of this in 'Shadows.' . . . 'Shadows' is one of the most refreshing pictures of the year, and shows that there are directors who really want to give us something new and worth while."

Mary Carr to Be Seen in "Custard Cup"

"The Custard Cup" from the novel by Florence Bingham Livingston, is a Fox offering with Mary Carr in the leading role. It is a story of optimism, its principal character going on the theory that one smile is worth a dozen sighs. It was adapted by G. Marion Burton.

In its original form "The Custard Cup" ran as a series of short stories in McCall's Magazine. In book form it reached another large circle of readers. There are said to be a number of sensational features in the picture, including a most realistic steamboat explosion and a thrilling episode showing the tracing down of a gang of counterfeiters.

New Electrical Chief for Century Studio

D. C. Stegal has been appointed chief electrician for the Century Comedy Studios. Stegal, who has had a varied experience with other large companies, took his new post with the finishing of Baby Peggy's "The Flower Girl."

Charles Gould, who was acting chief pending the engagement of a new chief, has been made Stegall's assistant, with Walter Gould and Harold Story as second assistants.

Christies Are Booked at Eastman

The new series of Christie Comedies, released by Educational are playing at the new Eastman Theatre at Rochester, which was recently opened as the premier art theatre of the motion picture industry. Latest releases played at the Eastman are "Let 'er Run," "Ocean Swells" and "Choose Your Weapons."

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

"Kindred of the Dust" Praised

Exhibitors of Northwest Declare Good Results with First National Picture

"KINDRED OF THE DUST," the R. A. Walsh-First National attraction is proving a big money maker with exhibitors in the northwest, according to First National. Al. H. West, manager of the Babcock Theatre, Billings, Mont., calls it "One of the best pictures of the season and a box office surprise."

Manager W. G. Bowman, of the Rex Theatre, Olympia, Wash., has this to say: "Played to biggest business since 'Smilin' Through.' First night turned away 400 people and second night proved equally big."

"One of the best pictures ever played in Mount Vernon. Wonderful business with ordinary advertising." O. O. Ruth, manager, Mission Theatre, Mt. Vernon, Wash.

"Despite prolonged season of poor business and bad weather 'Kindred of the Dust' brought them out and our house was packed." A. W. Eiler, Manager, Walla Walla, Wash.

"Played to extraordinary business and enthused everybody." I. Bernard, Manager, Liberty Theatre, Lewiston, Idaho.

"Broke all box office records at our new theatre." Sam Whiteside, Manager, Whiteside Theatre, Corvallis, Ore.

"Busy Christmas shoppers neglected some of their duties to see this one." H. A. Gillespie, Manager, Liberty Theatre, Yakima, Wash.

"Everybody went wild about it." W. G. Ripley, Manager, Bijou Theatre, Aberdeen, Wash.

"Played to bigger business than 'East Is West.'" G. G. Ruggles, Manager, Dream Theatre, Centrealia, Wash.

To Pick Shopgirl for C.B.C. Role

Exchanges and Exhibitors Asked to Join Forces in Choosing Candidates

C. B. C. FILM SALES CORPORATION announces a plan whereby a committee will select "the most beautiful shopgirl" among candidates to be chosen from various sections of the country for a part in "Temptation," the third of the C. B. C. series of feature productions.

Word has gone forth to the territorial holders of "Only a Shopgirl," requesting them to arrange with exhibitors playing that picture for the selection of the most beautiful shopgirl in their respective cities. The mode of choice and the manner of announcing the plan to the public are to be left to the individual exchanges and exhibitors. Only shopgirls in each city are to be considered eligible. The selection is not to be made by photograph but by personal appearance of the candidates in accordance with the plan laid down by the exchange and the exhibitor.

The winning candidates from each city are to be judged in turn by a committee headed by Estelle Taylor and Mae Busch, who play the shopgirl roles in the picture; Joe Brandt, Harry Cohn and Director Edward J. LeSaint. The winner will be given the opportunity of appearing in "Temptation," it is announced.

"This is in no sense of the word a contest," said Jack Cohn of C. B. C., "but simply an expression of our opinion that just as a shopgirl was sufficiently interesting to form the heroine of Blaney's great story from which our picture was made, so we believe there are many girls in real life, who, though circumstance has thrown them to work in shops, nevertheless have the yearnings for better things that Mame felt in the play—and we want, if possible, to give one of them a chance to satisfy it—or at least to try out her ability to do so.

Stirring Melodrama Fox Special

"The Face on the Barroom Floor" Among Features of Super-Program

GREAT exhibitor value is contained in a special. "The Face On the Barroom Floor," according to the Fox Film Corporation, who are releasing this production in its new super-program.

This film counts among its players Henry B. Walthall. Ruth Clifford carries off the feminine lead and Alma Bennett contributes her part toward the success of this photodrama. The director is Jack Ford. G. Marion Burton is responsible for the story.

The story is said to be tensely dramatic, touching the depths of human emotion as its tides sweep life's sea of experience.

Walthall, in the character of Robert Stevens, an artist, has come to see the worst of life. Circumstantial evidence tightens about him the iron web of prison bars. Then comes a mob scene in the penitentiary. Men mad to gain freedom, dashing, pounding their way to liberty with demoniac strength—the Governor of the State attacked by a prisoner in the warden's office—Stevens' protection of the Governor, then his swim in a raging storm—these are gripping incidents of the screen creation.

The touches of comedy are the reflections of human traits that we all find so naturally humorous. But the real heart interest, the true strength of the film drama, lies in its love theme. Here Ford took every advantage offered by the scenario and created a deeply appealing love symphony.

Fox to Release Feature Comedy as Special

Among the six specials which Fox Film Corporation will release this month is "A Friendly Husband," starring Lupino Lane. This is the first time in two years that a feature comedy has been released by Fox as a special.

The new Lane special promises a merry treat to the many Lane admirers throughout the counrty. Jack Blystone, who directed Lane in his previous two reelers, "The Reporter," "The Pirate" and "My Hero" wrote and directed "A Friendly Husband."

Special accessories are ready to assist in exploiting and putting this picture over with unusual exploitation suggestions. One twenty-four sheet, one six sheet, two three sheets and three one sheets, novel window cards, circus heralds, slides, folder heralds and a full line of advertising and publicity. Cuts and mats are available at all Fox exchanges.

Strong Cast for "The Famous Mrs. Fair"

Metro officials point to the cast of "Famous Mrs. Fair" as "in accord with the prestige and direction of the story." The director is Fred Niblo, who is responsible for the direction of "The Three Musketeers" and "Blood and Sand." The picture version is based on the James Forbes play which had a year's run on Broadway with Henry Miller and Blanche Bates co-starring.

The cast presents Myrtle Stedman (in the title role), Huntley Gordon, Marguerite De La Motte, Cullen Landis, Ward Crane, Carmel Myers, and Helen Ferguson.

"Prince and the Pauper at Newsboys' Show

Motion pictures played an important part in the Christmas entertainment provided for children in institutions and the newsboys of the city. The New York Sun, in conjunction with the Plaza Theatre, acted as host to over a thousand of its newsboys at two morning shows all their own. Mark Twain's "The Prince and The Pauper" was chosen because of the particular appeal of the story to the boys as well as the personality and acting of Tibi Lubin, the little Polish boy, in the dual role of the Prince of Wales and a waif of the streets. The picture is distributed by American Relcasing.

Baby Peggy's Latest Is "Carmen Junior"

The title of Baby Peggy's Spanish picture has been changed three times. It was first called "The Senorita," then "Sunny Smiles," then "Carmen Junior.

In "Carmen Junior, which will be released shortly, Peggy takes a dual role as a boy and as a girl vamp. Her changes of costume are miniatures of all the most elegant and rich Spanish costumes for toreadors and mantilla draped Castillian vamps. Little Thomas Wonder, a marvelous child dancer, supports her cleverly in several of the scenes.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Great Importance of Electric Signs in Success of Theatre

Salient Features of Design Necessary for Strongest Power of Attraction

By J. M. Shute, Illuminating Engineer

ADVERTISING by means of electric signs has become almost universal, and the character of these displays has rapidly assumed a high standard. In approximately seven years sign advertising of the motion picture theatre has grown from a negligible quantity to its present position of sixth in lists of sign users. To understand more completely its present importance, the motion picture theatre now stands first, with about 20% in the users of large signs, employing 1,000 lamps or over, and also leads the list as users of medium signs employing from 200 to 1,000 lamps. Such a remarkable growth immediately brings out the importance attached to electric advertising by the progressive members of this industry.

Necessary for Success

This type of advertising has been found to have the essentials necessary to make the motion picture theatre a financial success; that is, attracting power or the ability to gain attention and selling power or the ability to impress a message and make it endure. To increase the selling power, legibility or the power to show the message clearly in well defined lines is absolutely essential. It is no doubt due to the fact that greater attention has been given in the past few years to increasing the selling power that electric advertising has gone ahead in gigantic strides.

It has always been known that brightness is the greatest factor for increasing the attracting power of a display. Instinctively a human being is attracted by bright objects and the eyes are centered on it usually from curiosity to discover its purpose. However, this same all important factor, if incorrectly applied, defeats its own purpose for the eyes will immediately be diverted to something else should the brightness be such as to cause annoyance or uncombined with some other factor fail to hold the interest of the observer.

Thus in the early days of the motion picture theatre, though it was recognized that brightness was essential, the very nature of its application prevented the intended results. The art of sign lighting was much below its present stage of development, and lighting facilities for this service were very poor in comparison to the present standards. To obtain the essential brightness in those days large gas or electric arcs were suspended in front of the theatre to illuminate the advertising posters and attract patrons to the brightly lighted area. The result obtained was a glaring brightness, annoying to the eyes and of such a nature as to obscure the posters from view rather than to display them.

First of Series

THIS is the first of a series of articles on the lighting of the exteriors of Motion Picture theatres for advertising purposes prepared from data and photographs furnished by:

The Lighting Service Dept. of the Edison Lamp Works of the General Electric Company.

The New York Edison Company.

The Norden Electric Sign Company.

The Engineering Dept. of the National Lamp Works of the General Electric Company.

The author covers the general development of this phase of lighting in this article. Future installments will take up in detail the design and lighting of theatre Signs and Marquees.

Fig. 1. A Forerunner of the Modern Theatre Marquee. Compare the sharp contrast of the light sources and background with the beautiful lighting effects in the theotre entrance of today

An example of this type of advertising is shown in Figure 1. The globes containing the arcs stand out in vivid contrast to the background and, because of their high intrinsic brilliancy and positions directly in view of the passerby, cause a glaring illumination which is very annoying to the human eyes. An even greater disadvantage caused by these units for lighting was due to their positions with regard to the posters, since these high powered light sources were often between the eyes of the observer and the poster itself. As the human eyes cannot adjust themselves simultaneously to the high intensity of the light sources and the comparatively lower intensity of the poster board, the picture was blurred and indistinct as in the case of looking through a lens improperly focused. In this case the eyes were the lenses out of focus, due to the high intensity light course before them.

Unfavorable Results

The result of this form of advertising was far from favorable. Interest could not be held, due to the illegibility, and thus the selling power was low. The better class of patronage was driven away instead of being attracted and it was seen that such a type of advertising could not survive. Naturally, the failure of the advertising to perform its function brought about changes by attempts to better it, and in Figure 2, though the general type is the same, improvements have been made.

Here the whole front of the building has been brightened by rows of small lamps and the glare greatly lessened by decreasing the contrast between the large lighting units and the remainder of the building. The advertising posters have been placed in front of the low hanging large light sources and receive their illumination from other lamps suspended high enough to prevent glare to the observer. The result is a poster which can be seen much more distinctly and can be read without discomfort.

Though this type of lighting has been superceded, it was a step in the right direction. From such theatre entrances as these have finally developed, through the steady advancement of this phase of the lighting art, the modern theatre marquee and lobby entrance artistically decorated and lighted brightly but by methods which preclude the possibility of annoying glare.

Developments in the signs themselves have been rapid. Poor results due to defects of

(*Continued on page* 218)

Fig. 2. The type of theatre entrance in vogue about eight years ago. Former experience had shown to some extent the necessity for less contrast and more diffusion

Great Importance of Electric Signs

(*Continued from page* 217)

design and improper lighting have been catalogued, and past experience has aided greatly the betterment of this form of advertising. One great factor in this development has been the growth of the lamp industry. The past few years have shown the advantages gained in sign lighting by the use of types of incandescent lamps formerly not applicable. The uses of the high efficiency gas-filled lamp to obtain high brilliancy, of the daylight lamp to give whiteness and sparkle and of the diffusing bulb lamp to give soft illumination have been tried, and in each case these lamps have made places of importance for themselves in the sign lighting industry.

Figures 3 and 4 show the changes in the theatre signs during the past few years. In the former the crude and ugly sign with its yellow burning carbon lamp tries to attract the attention of the passerby. It has no brilliancy, and if from curiosity some person affords it a glance there is nothing in the display to hold one's attention and convey to the mind the idea that the motion picture may be interesting.

Compare this with the brilliancy and grandeur of the sign in Figure 4. As this powerful lighting display is flashed on, the entire surrounding area becomes as bright as day and no person within reach of its powerful rays can refrain from glancing up to discover the cause of this flood of light. Immediately the attention is caught and held by the pictorial grandeur of the display. The imagination begins to work because the brain feels that a performance which is so brilliantly and beautifully advertised should not be passed by, even though the price of admission is several times that of the other theatre.

It is because the theatre as well as other sign users have recognized the value of the added selling power in displays of this kind that the sign industry has grown to its present importance. Its growth has by no means stopped, and from day to day we see new and more attractive signs which compel our attention and sell to us an idea that a certain theatre is worth attending or a certain article is worth buying.

As the advantage of this type of advertising to the motion picture theatre has become apparent the characteristic factors which increase the value of the electric sign have been tried with success. Other than brightness in the sign, the factor in electric advertising of the greatest importance for increasing the attracting power is motion. Motion has a fascination which is hypnotizing in its effect. Border lamps, figures continuously chasing each other, falling water and many other equally attractive motional effects have been made use of to give added attracting value to the motion picture theatre sign. Not only do such signs have greater attracting power, but from an economical standpoint the operating cost is often as much as 30% lower than would be the case if the sign was operated continuously.

It is impracticable to present elaborate rules for the production of such works of art, when individual treatment is of so great importance. However, the following are some of the most essential factors, as found from modern practice which have been made use of to increase the value of this advertising medium for the motion picture theatre:

1. *Originality*—An effect to give a distinctive attitude to the theatre and add to it an individuality which causes attention and favorable after comment.

2. *Color*—A means to obtain variety and richness which greatly adds to the attracting power.

3. *Size*—A method to enhance the grandeur when other means fail, size is bound to impress.

4. *Position*—An important factor in determining the circulation of the advertisement, not merely to those who see it, but to the number who actually read it.

Fig. 3. The Broadway Motion Picture sign of 1914. *Such a display would be completely lost at Herald Square today*

Besides those mentioned above the factors of beauty, border, picture and maintenance have important positions in adding to the attracting power and the selling power of the sign.

The methods of combining these various factors in the proper proportions are essential if the sign is to produce its desired effect, that is to attract the prospective customer and to convey to him with the necessary punch that the motion picture advertised should be seen. To discuss in detail at this point these methods

(*Continued on page* 228)

Fig. 4. An example of the Modern Advertising Display of the Present White Way Theatre. Such a sign, not only attracts but holds the attention of every passerby as it is flashed on ***in all its Brilliance***

The Barton Console
in the
Oxford Theater
St. Paul, Minn.
Oxford Amusement
Co., Owners

A Pied Piper Exhibitor

The famous story of the Pied Piper typifies the power of Music—a power beyond words today.

Do you use music to draw the crowd? Do you realize the influence of *good* music? Cares are flung aside, troubles forgotten, under the spell of its seductive charm.

Important to have that melody supplied by an instrument of highest development! Install the Barton Orchestral Organ!

As a full pipe organ its range is wide and varied. But the marvelous orchestral instruments, with thousands of new combinations makes it even more capable of interpreting emotion on the screen. Exact shades of subtle meaning are brought out by the harmony, and what might be lost in the action is supplied by the sound.

As one owner of a Barton says, "The eye sees the picture; what the ear hears makes it seem real!"

Write for full information; ask about the easy payment way to get a Barton

IT'S A **Barton** ORCHESTRAL ORGAN

The Bartola Musical Instrument Co.
313-316 Mallers Bldg. - Chicago, Ill.

The Linwood Theatre, Kansas City, Mo., which recently opened its doors, is considered one of the most beautiful suburban houses in that district, the exterior and interior present a most attractive appearance

Linwood Theatre Most Beautiful of Kansas City Suburban Houses

COSTING $75,000, the Linwood theatre, which recently opened its doors to the Kansas City public, is among the most beautiful of Kansas City's suburban houses. The new house, erected by Capitol Enterprises, is located at Thirty-first Street and Prospect Avenue and stands on the site of the former Linwood theatre, but only the walls of the old house remain in the new structure.

The seating capacity on the lower floor has been diminished 100 seats or so to make provision for space used in a foyer that extends across the entire breadth of the building, a foyer finished in circassian walnut paneling with a marble base and illuminated with lights concealed in suspended baskets. However, the addition of loge balconies has more than made up for this sacrifice and brings the capacity to 1,400.

Every need and whim of the patrons has been provided for. The lobby is capacious, containing plenty of area for the announcing of coming attractions, eight mirrors for the vanity of "my lady" and a box office in marble that easily is available, yet not obtrusive. Retiring rooms for men and women are on the balcony floor, as well as a second foyer furnished with lounges, easy chairs and stand lamps. Directly off of this foyer are loges with movable chairs seating 150 persons. The stage scheme is made up of pillars and French doors. There are two drapes, one of attractive design on silk, the other of velvet. A special lighting system in three colors aids in the proper presentation of novelties in conjunction with the cinema programs. This system has been embraced alike in the illumination of the main auditorium so that the theatre proper may be flooded with a number of color combinations. A manager's office with leads to the outside, to the lobby and to the auditorium balances a confectionery shop on the opposite side of the front.

The decorative scheme is very elaborate and has as its predominating color a rich old rose. Contrast has been obtained by a liberal use of ivory and embossments in polychromatic designs. The overhead work is especially artistic and makes a ventilating system of grills one of beauty as well as of usefulness.

Music has been well taken care of in the installation of a Hope Jones Wurlitzer pipe organ.

The Linwood theatre is one of the most important additions to the circuit of theatres that Capitol Enterprises has acquired thus far and is located at one of Kansas City's busiest transfer points.

W. O. Lenhart, a well known exhibitor, has been appointed manager of the new house.

"With a large neighborhood area to draw from, consisting of a class of patrons whom only the best productions appeal to, I can see no reason why a great success does not lie ahead for the Linwood," Mr. Lenhart said.—*TRUE.*

Hyland Preparing Second Eastman Film

Jack Hyland is now preparing the scenario for the second of the five-reel productions being made by the Eastman Kodak Company. The first picture, recently completed, was written and directed by Mr. Hyland and met with enthusiastic approval of the Eastman exectives. The films are to be used by the Eastman professional photographers' school. Each picture represents a phase of photographic work and is told in an interesting manner. They include instruction for professional photographers in the arrangement of the studio, improvements in photographic methods, lighting, reception and treatment of subjects and general business. The productions are being made in the Paragon Studio at Fort Lee, and the sets are being constructed by the Tilford Cinema Studios.

Review of Industrial Standardization During the Year 1922

THE year 1922 has seen greater activity in industrial standardization than any other year in the history of American industry. Notable progress was made during the year in standardization of raw materials, of manufacturing processes, and of finished products by individual firms, by industrial and technical associations and by bodies that are working on national and international lines.

Exterior of the Whiteside Theatre, Carvallio, Oregon

Another outstanding accomplishment in the industrial standardization work of this year was the development of the "standardization-by-conference" idea, in which all of the interests involved in the subject, including producers, consumers, and representatives of the public and government, participate in deciding: first, whether standardization is to be undertaken, second, what shall be its scope, and third, what shall be its relation to other standardization work.

The year 1922 saw also the development of an increased interest in industrial standardization and an increased appreciation of its effect on production efficiency, distribution of costs, and consumer demand.

It is universally recognized that standardization is a legitimate and constructive activity of trade associations. The clarification of the legal aspects of the question by the publication in the early part of the year of the correspondence between the Attorney-General and Secretary Hoover has done much to foster and extend standardization activity among trade associations.

THE LAST WORD

on

Theater Lighting Control

While theater lighting and the lighting of stage sets has been a matter of history for nearly 100 years, the perfection of theater lighting control has been accomplished only in the last ten years. Control of lighting is practically as important as lighting itself and wonderful stage effects could not be accomplished without it.

In the Major System the flexibility in the control of lighting is the primary object. In gaining this, however, has been brought about many other advantages not to be found with any other controlled system. So well has the Major System filled every theater lighting need that it has become standard equipment with leading architects of the country, and the choice of all wide-visioned exhibitors every year.

The new, magnificent book, "The Control of Lighting in Theaters," covers the subject fully, not only explaining the Major System but also giving some valuable information regarding theater lighting never before available. Write for your copy now.

Major System Advantages

Remote Control
Extended Remote Control
Cumulative Control
Pre-Selection
Flashless, noiseless switch operation
Minimum stage space
Unit construction
Experienced design
Perfect workmanship
Highest grade materials

SOME OF THE THEATERS THAT PROFIT THROUGH MAJOR SYSTEMS

Chicago Theater, Chicago, Ill.
McVicker's Theater, Chicago, Ill.
Granada Theater, San Francisco, Cal.
Indiana Theater, Terre Haute, Ind.
State Theater, Minneapolis, Minn.
Miller Theater, Wichita, Kansas
State-Lake Theater, Chicago, Ill.
Apollo Theater, Chicago, Ill.
Majestic Theater, Dallas, Texas
Parthenon Theater, Hammond, Ind.
B. F. Keith's Theater, Cleveland, Ohio
Mainstreet Theater, Kansas City, Mo.
Strand Theater, Lansing, Mich.
Lincoln-Dixie Theater, Chicago Heights, Ill.
Tivoli Theater, Chicago, Ill.
Palace Theater, Cincinnati, Ohio
Palace Theater, Peoria, Ill.
B. F. Keith's Theater, Dayton, Ohio
Victory Theater, Evansville, Ind.
Hennepin Theater, Minneapolis, Minn.

Frank Adam Electric Co.

St. Louis

MAJOR FA SYSTEM TRADE MARK

Send for This Book

National Anti-Misframe League Forum

Why Not?

THE editor has the pleasure of receiving each week a great number of letters from the members of the N.A.M.L. and also from the other readers of this department.

There are, roughly speaking, three classifications into which these letters can be placed.

1. Short ones requesting labels, buttons, etc., with possibly a remark concerning the Forum.
2. Letters of somewhat longer length than those classified in (1) which usually extend their length through a few encouraging statements on the good work of the N.A.M.L.
3. Finally comes the letters that everyone likes to read both for their general interest and for the valuable information and advice they contain. These are letters written by men who are interested in their profession and want to tell what they are doing to improve their work in hopes that their ideas and schemes will help the other fellow.

A Real Need

What is needed and needed badly, is more of these last type of letters. Keep up the good work of the N.A.M.L., don't forget to mention in any letter that you are doing your bit toward eliminating poor film BUT add some more valuable information. Ask yourself these questions:

Why is my projection A-1?

What is my best original device or idea that may help the other fellow?

What interesting activities are happening around here that others would like to hear about?

Then consider the other side of the matter by asking yourself,

Do I know it all? (No answer needed, nobody does.)

Therefore what information do I need most?

What discussion on projection would I like to have taken up by the other projectionists?

And about a dozen other queries you can put to yourself.

There is one absolute guarantee that the editor will make, namely; the fellow that puts the above questions to himself and writes the answers to the N.A.M.L. Forum is going to submit one fine letter, one that every reader of these pages will enjoy and derive benefit.

Now for a confession!

The Editor has had in mind writing this message for quite a long time but the trouble is, he didn't.

The jolt that brought forth action was contained in a letter from Otto L. Goldberg, 634½ L St. N. W., Washington, D. C., who says: "Put a little more life into your projection department,—let's have a lot of wiring diagrams on motion picture apparatus or care and adjustment of new mechanisms." Those remarks are just about the truth. Who do you think is to blame? Think it over.

The Editor can write a bunch of technical discussions and draw still more diagrams. In other words, it's easy to make this a one man department.

Interesting Reading

But does that make good interesting reading? Do you want one man to tell you everything? Do you want to listen to the same person advise and criticise all the time?

Not a chance. What you readers are interested in is what the other fellow is doing, what he thinks and how he puts over some original idea.

Now that you all agree, don't sit back and let "George" do it. Write something good, the right sort of material and see if it doesn't go over pretty big when its printed in these pages.

The Editor is going to expect some real results. Let's make it a record that every letter is too good to be thrown away. That's all that is needed—then we'll have to increase the space now devoted to this department.

Benefits and Rewards

While writing along these lines it might be well to call to attention the benefits that are the rewards of the wide awake and progressive man. The projectionist that devotes a part of his time to studying his profession or to be more general, anyone who devotes part time to improving his knowledge of any subject, is bound to advance. Maybe not in the first six months or maybe in no startling degree even in the first six years, but eventually, yes. All of us assume we've still quite a number of years to live. Look forward and plan out a career to reach a goal.

The motion picture business is progressing. Naturally this progress can't be seen from one day to the next. Look back ten years and then imagine the advancement of this industry ten years hence.

Position of Projectionist

The position of the projectionist in this industry is gradually being elevated to a higher plane deserving of greater compensation and respect. Today there are opportunities for positions that should prove an aspiration for many. But, remember this, positions worth having are always in demand and in demand by competent men.

Not only is diligent study and application to one's work the road to financial success, but it also compensates through the pleasure and satisfaction of having knowledge. It lends a real active interest to work.

The Editor is going to derive an immense amount of pleasure from any letters that are written through the instigation of this talk. It will show real interest.

(*Continued on page* 224)

Those Who Read

THOSE who read the accompanying talk "Why Not?" are encouraged to give the many points brought out serious consideration.

This department of the MOTION PICTURE NEWS exists for one purpose only, i.e., to be of service and interest to the projectionist.

Remember these columns are your columns and it's up to you to make the most and best use of them.

If you have any message that you want to carry to the other projectionists, a message that will help or interest them, there is no better medium to express it than through this department.

When you as projectionists send a letter or discussion to this department and it is printed in these columns, bear in mind that thousands of other projectionists read what you have to say. If you have a good idea they will benefit by it.

Just read over the other article on this page and get into action. "Why Not?"

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New applicants when sending in blanks for membership in the N. A. M. L. please enclose twenty-five cents for a membership button

THE FREEPORT

Freeport, Long Island, N. Y.
Opened November 30, 1922

This Splendid Theatre Erected at a Cost of $500,000
in a Town of 18,000
Would Be a Credit to a City Ten Times Its Size

POWER'S PROJECTORS

With

POWER'S-G. E.

HIGH INTENSITY ARC LAMPS

WERE INSTALLED

Because Major R. T. Rasmussen, C. E.
Builder and Managing Director
Believes That

BETTER PROJECTION PAYS

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

N. A. M. L. FORUM

(Continued from page 222)

Picture Jumps

A projectionist, A. Allen from Barre, Mass., writes in that he is having trouble with his picture jumping though no great amount of detail is given which might help to locate this trouble in an accurate degree.

There are so many causes for a jump in a picture that the best policy in giving advice in this case would be to outline in a general way the various causes.

All the sprockets on the machine should be perfectly clean and in particular the intermittent sprockets. When dirt or gum accumulate on these parts there is a good chance that a jumpy picture will result.

Where the unsteadiness of the picture is not regular, that is, at no definite interval and the picture moves up with increased speed, it is well to inspect the tension shoes as they may not be set tight enough. However, it is necessary to bear in mind the danger of getting the tension too great while making such an adjustment.

In case the jumping of the picture is at regular intervals, that is to say, four times every time the crank shaft revolves then it may be caused by a bent sprocket shaft, badly worn bushings carrying shaft or intermittent sprocket itself not true.

Badly hooked or under cut sprocket teeth may cause jumping as is the case where old dry film is used, particularly where the sprocket holes are in very poor condition.

Dear Editor:—I would like to join the National Anti-Misframe League. Can you tell me more about the aims of this organization; also send me a membership blank to join same.

Yours,
C. T. MILLER,
Crystal Theatre, Ralls, Texas.

Dear Editor:—Enclosed you will find twenty-five cents in stamps and a signed application for membership in the National Anti-Misframe League. Please send me the League button and the labels.

Very truly yours,
JACK CARDELL,
Colonial Theatre, Milledgeville, Ga.

HONOR ROLL

(1911)	Von Cook	Auburn, Ind.
(1912)	Smith Rumble	Barnesville, Ga.
(1913)	H. E. Messenger	Brighton, Iowa
(1914)	B. B. Guyton	Butler, Mo.
(1915)	Troy Wideman	Caddo, Okla.
(1916)	Bryan Smith	Center, Tex.
(1917)	Edward Davis	Charleston, Mo.
(1918)	Norman Hock	Claremore, Okla.
(1919)	Don Harpole	Claremore, Okla.
(1920)	Robert A. Knight	Coatesville, Ind.
(1921)	Leonard Trowbridge	Carthage, Mo.
(1922)	Dave Trew	Englewood, Tenn.
(1923)	Wm. Zimmerman	Englewood, Tenn.
(1924)	Wm. Holbrook	Fillmore, Utah
(1925)	Wm. G. Blanchard	Greencastle, Ind.
(1926)	R. E. Koonce	Kingfisher, Okla.
(1927)	Rudolph R. Cejda	Loveland, Colo.
(1928)	Roland M. Archibald	Medford, Mass.
(1929)	Robert Hargreaves	Medford, Mass.
(1930)	Jack Cardell	Milledgeville, Ga.
(1931)	Wesley K. Mills	Philadelphia, Pa.
(1932)	Liston O. Bowden	Roseburg, Ore.
(1933)	Adrian M. Fisher	Roseburg, Ore.
(1934)	J. T. Johnston	Summerville, S. C.
(1935)	Harry Collins	Walhalla, S. C.
(1936)	Charles Miller	Wallins Creek, Ky.

Send in Your Discussions

Editor:

I enclose 25c. in stamps for a membership button. I pledge to do as the Constitution of the N. A. M. L. says. I also pledge to make it my motto (Da Dextram Misero) in Latin meaning, lend a right hand to the unfortunate. In this case the film are the unfortunates.

Yours,
JOSEPH PAUL CUKJATI,
Arma, Kansas.

Dear Ed.:

I am enclosing an application for an N. A. M. L. button, together with 25 cents in stamps. I will write you later and tell you about the films as they are in Oklahoma.

Respectfully,
R. E. KOONCE,
Temple Theatre,
Kingfisher, Okla.

I received the N. A. M. L. button today and am very much pleased that I can say "I belong to the N. A. M. L." I would like to know if I could get a ring with the N. A. M. L. on it. Do you carry in stock the emblem on a finger-ring?

Very truly yours,
T. P. WIDEMAN,
Royal Theatre,
Caddo, Okla.

RAVEN HAFTONE SCREEN

Used by the
TELEVIEW
Selwyn Theatre, Broadway-42nd St., New York

RAVEN SCREEN CORPORATION
One Sixty Five Broadway, New York

GUNDLACH
RADIANT
PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets	$17.00	No. 2 Size Projection Lenses without jackets	$30.00
No. 1 Size jackets	2.00	No. 2 Size jackets	5.00

Sold subject to approval by all dealers. Write today for illustrated folder.

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

Transactions of the Society of Motion Picture Engineers are an Unparalleled Source of

Valuable Information

on all subjects pertaining to Motion Pictures

The highest authorities on studios, laboratories, cameras, projection, theatre lighting, lenses, motor generators, etc., have contributed the results of their research and experience to these volumes.

Transactions available through the Office of the Secretary of the Society of Motion Picture Engineers
Room 402, 729 7th Ave.,
New York City

Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Business Outlook of Industry Judged from the Past

By Dan Barton, Barton Organ Co.

It may seem that an organ manufacturer would not have a very definite idea of the conditions among the exhibitors of the country. This is not really true, as it is quite understandable that any business that brings one into close contact with various localities and all grades of theatres would be a fairly good index of business prosperity.

The business of supplying fine organs to moving picture houses gives a pretty accurate index on the general business conditions in the field. It is but human nature to stop spending when business is poor and to expand in good times. Early last year exhibitors were holding back their money; a few had the courage to install organs and these profited accordingly. Their experience was spread and used to induce other theatre owners to see that progress was the order of the day. With the installation of a new organ the whole theatre took on new life.

Working on the most progressive exhibitors and pointing out to them the real necessity for bringing good returns by giving more for the money, business began to pick up and it was particularly good in the late Spring, just before the Summer closing period.

Then we launched our "Stay open all Summer" campaign, suggesting that with good music, good pictures properly exploited, people would keep coming. Naturally we emphasized the *good music* appeal and sold many Barton Organs in what is usually a dull season.

The Fall busuiness opened with a bang and by September we were working a greatly enlarged factory at Oshkosh nights.

Sawyer and Lubin Lay Cornerstone for New S-L Studios in San Diego

CO-INCIDENT with the release of "Quincy Adams Sawyer" the most important production turned out thus far by Arthur H. Sawyer and Herbert Lubin of S-L Pictures, for Metro, these two well known producers have achieved a long cherished ambition to build and operate their own studios. The fruit of two years of effort toward this end on the part of Arthur H. Sawyer, Supervising Director of S-L Pictures, was realized on November 20th, through the formal laying of the corner stone of the new S-L Studios at Grossmont Park, San Diego, California. Using a silver trowel, Barbara La Marr, star of "Quincy Adams Sawyer," laid the cornerstone for the first stage of the new studios before an audience of more than twenty thousand people. Incidently, this is the first motion picture studio to be erected in San Diego. The opening exercises were attended by a galexy of motion picture celebrities from Los Angeles and Hollywood. Among those present were Elmo Lincoln, Hank Mann, Allen Ray, Rosemary Theby, Lon Chaney, Louise Fazenda, Clarence G. Badger, Director of "Quincy Adams Sawyer," Walter Hiers and others. Mayor E. W. Porter made the address of welcome to Sawyer and his associates, who responded in turn, as follows:

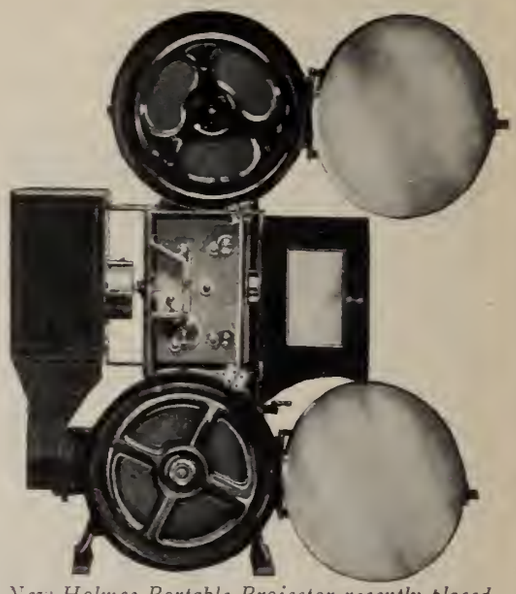
"The laying of the cornerstone for S-L Studios today mark the initial construction of a series of stages intended to accommodate fourteen producing units. I believe that San Diego is an ideal location for a project of this kind, and the building of these studios will provide motion picture producers with an opportunity to secure completely new atmosphere and exterior locations. It is the intention of Herbert Lubin and myself to produce S-L special pictures here immediately the new studios are completed, and I am sure that other film makers will appreciate the opportunity to secure stage space in a city which has equal advantages with Hollywood in the way of facilities, locations, etc. When completed it is expected that S-L Studios will report an investment of more than one million dollars and it is only through the cooperation and assistance of the various leading business men of San Diego that the laying of this corner stone today has been made possible. Incidentally, all future S-L productions intended for release by Metro Pictures Corporation will be made under the supervision of Arthur H. Sawyer in the Metro West Coast Studios at Hollywood until completion of the plant now being built at Grossmont Park. San Diego, California."

In addition to the speech of Mr. Sawyer, brief speeches were also made by F. M. White, General Manager of the Benson Lumber Company, Colonel Bishop of the Marine Corps. Clarence Badger and Barbara La Marr.

S-L Studios will be erected on a plot of twenty acres at Grossmont Park, and in addition to the fourteen stages will include a large administration building. The stages have been designed and will be built under the personal direction of Edward J. Shulter, well known technical director aud responsible for the technical work in several of Metro's biggest pictures. The new building will include in addition to the group of stages, a paint shop, a carpenter shop, costume room, property house, electrical shop, garage, photographic department and a special film laboratory. Additional space will include rooms for the use of directors, film cutters, accounting and publicity departments and executives offices.

The erection of S-L Studios is an important step forward in the development of the S-L organization.

Herbert Lubin, of S-L Pictures, who is connected with the building of the new Studio at San Diego



New Holmes Portable Projector recently placed on the market. This machine has many unusual features

Portable Projector has unusual features

A new portable projection manufactured by the Holmes Projector Company, Chicago, Ill., has been placed upon the market. This projector has some very unusual features. There are no belts used in the mechanism, thus eliminating any trouble with stretching or slipping. This portable projector is shaft-driven on both the mechanism and take-up and is equipped with independent motor driven rewind. All the film is enclosed in metal and the opening in front has been eliminated. The projector has been so constructed that the motor, lamp and lens can be changed instantly to meet the varying conditions. It is claimed that the Holmes portable projector is a professional machine in all respects which has been reduced to portable size. The machine as a whole presents a very neat and attractive appearance.

The Howell Cine Equipment Co. has the distribution of these machine for New York, New Jersey and Connecticut, also all foreign rights.

Arthur H. Sawyer, S-L Pictures Producer, who is building a new Studio at San Diego By Dan Barton; Barton Organ Co.

Critical Definition—

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.
New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Bolopticons), Ophthalmic Lenses and Instruments, Stereo-Prism Binoculars, Telescopes, Magnifiers, Automobile Lenses and Other High-Grade Opticol Products.

WORLD TICKETS

That's our specialty! Place your order with us now. We guarantee

Service, Quality, Price
and
that our folded style tickets will operate in all ticket machines.

Let us show you the latest achievement in ticket selling machines with the best **guarantee** that can be offered.

Simplex Ticket Register

"The machine that makes good every day"

World Ticket & Supply Co., Inc.

1600 Broadway
Phone, Bryant 6973 **New York City**

LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
1600 Broadway
Factory: CHICAGO, ILL.

NO MATTER WHAT THE FEATURE

A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

PROBERT SHEET METAL CO.
CINCINNATI, OHIO

Goerz "White Crown" and "Ignal" Condensors

The Goerz pure "White Crown" condensor is made of genuine optical glass and on that account will give better illumination to your pictures. Price $2.20 each.

The "Ignal" condensor is made of special heat-resisting optical glass, and therefore will reduce your breakage when used with high-power arc lamps. Price $5.50 each.

Diameter, 4½ inches in standard focal lengths. Ask your dealer; or write us for full details.

C. P. GOERZ AMERICAN OPTICAL CO.
317 E. 34th Street New York City
23-2

GOERZ

Business Offerings

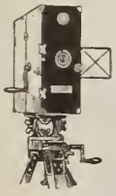
THEATRE CHAIRS WANTED—Any quantity for cash within 100 miles. John Blum, 79 West Forty-fifth Street, New York City.

ON SALE—One Powers Six B complete motor drive, $250.00. One Hill Transmitter for two machines complete with starting box, $250.00 (with guarantee). Brinkman, 125 West Forty-sixth Street, New York City.

FOR SALE—Very reasonable one print "Uncle Tom's Cabin," featuring "Irving Cummings." Will also assign contractual rights of this print which can be exhibited in Ohio only. For information write to Alexander Apple, 312 Engineers Building, Cleveland, Ohio.

HELP WANTED—Peoples Theatre, Butte, Montana, wants live young advertiser and manager.

ERTEL PROFESSIONAL MOTION PICTURE CAMERA



A complete equipment of camera and tripod ready to use, price $150.00. Dozens of other bargains in the new Bass Book of Cinema Apparatus. Send for your copy.

BASS CAMERA COMPANY
111 N. Dearborn Street Chicago

50 for $2.00
STANDARD TYPEWRITER SLIDE
SEND FOR CAT.
For neat, quick announcements made on any typewriter send 10c for sample
STANDARD SLIDE CORP.
209 W. 48 ST.
ALL DEALERS

Great Importance of Electric Signs

(Continued from page 218)

would require too much space. These diversified requirements will be fully covered in the following articles to show in what respect the various factors should be made use of, in first designing the sign and then in lighting the exterior of the theatre with the proper types of lamps.

This is the first of a series of articles which J. M. Schutte, Illuminating engineer, is preparing for publication in this department. Future issues will contain more comprehensive and practical treatment of the electric sign for the theatre, outlining recommendations for the types to be used under various conditions.—Editor's Note.

Theatre Activities in Texas

Mount Pleasant, Tex.—J. E. Martin has recently installed a 6-B Power's machine and a new Minusa Gold Fibre screen in his new Martin theatre in this city. Business is improving in this part of the state. Mr. Martin is doing a very nice business with pictures as the policy.

The Rex theatre, Eagle Lake, Tex., has been completely renovated and made practically new. Business is very good with pictures.

Gatesville, Tex.—L. B. Brown has recently purchased the Royal theatre in this city and will continue the policy of pictures. Late equipment is being used.

Smith and Mason have purchased the Mission theatre located at Mission, Tex. Both men are well-known in the motion picture business and are real live wires in this business.

Ray Stinnett has taken over the Queen and Mission theatres at Atilene, Tex., and he has also purchased the Jefferson theatre at Dallas, Tex. Mr. Stinnett owns seven theatres in Texas.

Dave Morrison, manager of the Rex theatre at Greeley, Colo., reports that business has been very good in this city. A large pipe organ has recently been installed in the Rex which has greatly helped to increase business.

The Lyric theatre, San Marcus, Texas, has been closed temporarily. The Lyric may be reopened at an early date with pictures as the policy.

Chicago—C. E. Wilfley, Stewart Bldg., has completed plans for $200,000 theatre for N. Main & Auburn Sts. Owners, Alhambra Theatre Corp., Arthur P. Wiloughby, Secy., care of architect.

TICKETS
Of all kinds

Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Have Your Electric Sign in Colors

The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching color that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps. Circular on request.

REYNOLDS ELECTRIC COMPANY
Makers of Reco Flashers and Motors
2628 W. Congress St., Chicago, Ill.

ELECTRICALLY OPERATED
NEW STANDARD AUTOMATICKET SELLER
UNIVERSALLY USED
Write for prices and name of distributor in your territory.
AUTOMATIC TICKET REGISTER CORPORATION
1778 Broadway New York, N. Y.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. Phone, Bryant 8138 New York
Addressing Printing

H. ROBINS BURROUGHS
M. AM. SOC. C. E.
THEATRE ENGINEERS AND ARCHITECTS
Plans and Specifications
Assistance in Financing
70 EAST 45th STREET
NEW YORK

WANTED

Salesman of recognized standing among the Important Film Manufacturers. This vacancy offers the opportunity to secure highly profitable side line which will not conflict with other business. Box 245, Motion Picture News, N. Y. C.

FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

Pre-release Reviews of Features

"My American Wife"

Paramount—Five Reels

(Reviewed by Laurence Reid)

GLORIA SWANSON has an Argentine setting as the background of her newest offering—an adventure story carrying a familiar intrigue and seasoned with romance. While it is melodrama it is not so improbable as some of her recent releases. Since the locale is South America, or rather the Paris of the western hemisphere, the spectator may anticipate the hot Latin temperament as involved in much of the action.

The heroine is a Kentucky girl who enters her champion race horse in the big race and wins. This of course starts the melodrama on its way and, before Finis is written one sees the customary duel, the nursing back to health of the hero and the culmination of the romance. The fair Kentuckian's horse noses out the hero's in the Latin Derby. Before the day is over the hotblooded youth is challenged to a duel by a hated rival. But the latter isn't sure of his aim so he hires a gunman who shoots from ambush and the shot severely wounds the gallant horseman. This is the point to build up the romance. The girl goes to his hacienda and nurses him back to health, which causes a deal of misunderstanding on the part of his mother, who orders her from the house.

The climax reveals the expected revenge. The girl bribes the gunman to make a public confession. So she is able to expose the treacherous rival as a figure of little consequence. The story is extremely old-fashioned—one of those stories made to order. The steady screengoer can anticipate every scene. And there is very little suspense to add to its highlights. The chief appeal is in the atmosphere which comprises some effective race-track shots and a flower festival.

The star has occasion to flash her individuality in matter of dress and manages to be fairly convincing at times. Antonio Moreno is a spirited Latin hero and others who render capable assistance include Josef Swickard, Edythe Chapman, Geno Corrado, and Walter Long. The latter has a small part and comes very near to stealing the picture.

The Cast

Natalie Chester.....Gloria Swanson
Manuel La Tassa.....Antonio Moreno
Don Fernando De Contas.....Josef Swickard
Carlos De Grossa.....Eric Mayne
Pedro De Grossa.....Geno Corrado
Donna Isabella La Tassa.....Edythe Chapman
Hortensia De Varela.....Eileen Pringle
Gomez.....Walter Long
Horace Beresford.....F. R. Butler
Gaston Navarre.....Jacques D'Auray
Danny O'Hara.....Loyal Underwood
Maid.....Mary Land

By Hector Turnbull. Scenario by Monte Katterjohn. Directed by Sam Wood. Produced by Famous Players.

The Story—Kentucky girl finds herself in Buenos Ayres where she enters her thoroughbred race-horse in a big race. The horse carries off the honors. The girl is insulted by a native son which precipiates a duel between him and the son of his father's political opponent. The father employs a gunman to shoot from ambush and the hot-blooded Latin is wounded. Eventually she bribes the gunman to confess publicly and is able to expose the treachery of the opponent of the man she loves.

Classification—Adventure romance carrying intrigue.

Production Highlights—The scenes at the Buenos Ayres race track and during the flower festival. The backgrounds and atmosphere. The capable work o fa well balanced cast.

Exploitation Angles—The title might come in for some special exploitation through a teaser campaign. Would advise playing up racing atmosphere and exploiting the star and her bizarre gowns.

Drawing Power—Best suited for high class audiences. Followers of star will like her here.

"Kindled Courage"

Universal—4418 Feet

(Reviewed by Laurence Reid)

WE'LL chalk up another good mark opposite Ed (Hoot) Gibson who has in "Kindled Courage," a neat little western. True its general idea is old, but it travels along with such colorful action and incident that one never thinks of the obvious note. The theme is none other than our young hero who finds his courage when he falls in love. The hero is disguised this time as a Western coward—a young fellow who takes a lot of insults before it dawns upon him to fight in return.

There is some snappy comedy presented in the scene when Hoot accidentally appears as the lucky winner of a snug fortune for capturing two bank robbers. He has left town via the top of a freight car—to avoid contact with the town bully. As he climbs into the empty car he discovers that he has two desperadoes for company. But he miraculously escapes their bullets. The train is flagged and Ed is congratulated by the sheriff who pins a deputy's badge upon him, besides giving him the money. His next contract calls for the capture, dead or alive, of Overland Pete and his gang.

Where is the romance? Well, a girl appears at the sheriff's office asking aid to find her brother. She doesn't know that he is a member of Pete's gang. So the officer orders the hero to accompany her and locate the brother. They arrive at a haunted house and some more neat comedy is furnished when Pete and his thugs put in an appearance. The hero pins his medal on the front of his coat and gives himself away. Later he learns that Pete is the man he is after. It is short work before he has them captured—although most of this action is depicted in the dark with flashing guns speaking their well known language. The brother is mortally injured upstairs and the girl has some effective moments with him.

The concluding scenes find the deputy bringing in the desperadoes who are piled up up for dead in the tonneau of the car. Then the youth gets his reward, hops into the flivver with the girl, and journeys back to punish the bully who started him on the road to courage and wealth. And thus to the final fade-out. The idea is familiar but it has been treated with plenty of human interest, pep and humor. The Gibson crowd will enpoy it.

The Cast

Andy Walker.....Hoot Gibson
Betty Paxton.....Beatrice Burnham
Hugh Paxton.....Harold Goodwin
Sid Garrett.....Harry Tenbrook
Sheriff Naylor.....James Gordon Russell
Town Marshal.....J. Russell Powell
Overland Pete.....Albert Hart

By Leet Renick Brown. Scenario by Raymond L. Schrock. Directed by William Worthington. Photographed by Virgil Miller.

The Story—Western youth is frightened out of town by bully. Hops a freight car and unwittingly captures a pair of desperate bandits. Is made a deputy by sheriff in neighboring town and starts out to capture a vicious band of criminals. Takes girl along for company. Is successful in his mission. Gets rich and courageous.

Classification—Western melodrama involving thrills, gun-play and humor.

Production Highlights—The theme which will appeal most everywhere. The scene in the box car. The scenes in the haunted house. The capture of the bandits. The punishment of the bully. The humor.

Exploitation Angles—Gibson is getting some good pictures. Play up this fact. Tell them that this is a neat little western. Put up "reward" notices to stimulate patronage.

Drawing Power—Will be enjoyed by any community catering to westerns.

"The World's Applause"

Paramount—6528 Feet

(Reviewed by Charles Larkin)

THIS production is released at an opportune time. It is excellent propaganda for the industry. It seeks to show that the public is ever ready to condemn anyone whose name is linked in any way with scandal, no matter whether that person be perfectly innocent. Some of the subtitles in which this condition is set forth will undoubtedly make some of these women's club members do a little thinking.

As a film entertainment, "The World's Applause," is just what present-day moviegoers want. It is a story that answers the demand for a bit of spice. It is a story that holds the interest at all times. It is told by a cast of well known players. The presence of that talented actor, Lewis Stone, adds much to its value as a box office production.

The gowns that Bebe wears will startle. They are decidedly original and at all times gorgeous. The star, by the way, has never looked more attractive than in this film. In the hands of a competent director such as William De Mille, Miss Daniels shows that she can really act. Kathlyn Williams' work is one of the features of the picture. This veteran actress gives a particularly realistic and convincing bit of characterization in the role of the wife who is thrown aside by her husband when he becomes infatuated with the actress. In her scenes with Adolph Menjou, Miss Williams rises to new emotional heights.

The opening of the picture shows a theatre interior and ovation given Corinne d'Alys. This opening gives De Mille opportunity to go the limit on lavish scenic investiture and Bebe a chance to startle with gowns—that may get by the censors.

The production has a goodly quota of dramatic situations. It should find a welcome place on any program.

The Cast

Corinne d'Alys.....Bebe Daniels
John Elliot.....Lewis Stone
Elsa Townsend.....Kathlyn Williams
Robert Townsend.....Adolphe Menjou
James Crane.....Brandon Hurst
Maid to Corinne.....Bernice Frank
Secretary to Corinne.....Mayme Kelso
Valet to Townsend.....George Kuwa
Valet to Elliot.....James Neill

By Clara Beranger. Directed by William De Mille. Scenario by Clara Beranger. Photographed by Al Guy Wilky.

The Story—Deals with the widespread passion for publicity that animates certain folk in public life and of the evil consequences that befall when scandal comes. Corinne's passion for publicity involves her in great trouble, but she is saved through the self-sacrifice and heroism of the man whose love she had scorned.

Classification—A highly dramatic story dealing with consequences of an actress's passion for getting her name before the public.

Production Highlights—The presence of Lewis Stone in support of Bebe Daniels. The stabbing to death of the husband by the wife crazed with jealousy. The discovery of the body and the scenes attending the investigation. Kathlyn Williams' convincing portrayal of the wife. The value of the picture as propaganda against the present inclination on the part of the public to condemn everyone in the motion picture industry.

Exploitation Angles—Play up Bebe Daniels and Lewis Stone. Tell them about the striking as well as gorgeous gowns worn by the star. Tell the women this one will appeal to them especially. Don't forget William De Mille's name in your ads.

Drawing Power—This is just the type of picture that the fans want. Give it to them. It should hold up well at the box office.

"All the Brothers Were Valiant"

Metro—Seven Reels

(Reviewed by Charles Larkin)

HERE'S a red-blooded story from the pen of Ben Ames Williams that should be enthusiastically received by the great motion picture going public. It is a Jack London type of tale, bubbling over with adventure on the high seas. Some folks like stars. Some like stories. This picture will please both. It has stars and a story. Lon Chaney's presence in any production usually carries it to success. Lon is in this one and as Captain Mark Shore gives another of his inimitable character impersonations. Malcolm McGregor adds another laurel to his histrionic wreath through his work as the brother who assumes the role of a young whaling skipper and whose temper is tried by many stirring happenings after he takes command of the ship which his brother deserted. Billie Dove as Priscilla Holt, the bride, adds personal charm throughout. Robert McKim, of course, is convincing in the heavy role. The rest of the cast is adequate.

One of the most interesting features of this extraordinary picture is the introduction of a whale hunt. Get this straight. It is the real thing. There are real whales. Harpoons are fired into the mammoth bodies of these monsters of the deep and at one point we see a man jump from the boat onto the back of one of them and send a long spear home. We are given a number of shots of the whales. Jaded fans will sit up when these scenes are shot on the screen. They'll also edge toward the end of the seats during the mutiny of the whaling crew and ensuing fistic battles. These fights remind one of the scenes in "The Spoilers," of other days.

All praise to Irving V. Willat for his admirable direction. The picture has been given a realistic setting. Everything is natural here. There is little use of sets. The photography is one of the highlights of this offering. There being some especially fine shots during the whale hunt. Julian Josephson has adapted the story for screen use in excellent manner. "All the Brothers Were Valiant," should find a welcome reception in these days of a flood of society drama. It's different. There lies its value to the exhibitor.

The Cast

Priscilla Holt	Billie Dove
Mark Shore	Lon Chaney
Joel Shore	Malcolm McGregor
Aaron Burnham	William Orlamond
Finch	Robert McKim
Cook	William H. Mong
Varde	Bob Kortman
Morrell	Otto Brower
Hooper	Kurt Rehfeld
The Brown Girl	Shannon Day

By Ben Ames Williams. Directed by Irvin V. Willat. Scenario by Julian Josephenson. Photographed by Robert J. Kurrle.

The Story—Mark Shore, captain of a whaling ship fails to return to port with his vessel. His brother Joel is given command. He starts on the long cruise with his bride. He is determined to find his brother. Arriving off the point in the South Seas where Mark disappeared, the crew is surprised to see Mark rowing toward the ship. Once aboard he starts a mutiny among the crew by telling them of a rich treasure of pearls which he has left behind. Captain Joel refuses to turn the ship from its course to get them. A series of battles then ensues ending with the triumph of Joel.

Classification—A highly exciting tale of the sea, introducing shots of a real whale hunt.

Production Highlights—The whale hunt, realistic in all its details. The work of the very fine cast. The thrilling fistic encounters aboard ship. Irvin Willat's direction. Some exquisite photography. The realistic mounting given the production.

Exploitation—Decorate your lobby to look like the front of a fisherman's cottage, nets, row boat, oars, etc. Tell them about the whale hunt. It's a real one. Play up the "names" in the cast, especially Chaney.

Drawing Power—Suitable for presentation in any first class house at any time. This one has the power to entertain.

Scene from "Chop Suey," Christie-Educational comedy with Dorothy Devore.

"The Firebrand"

Phil Goldstone—Five Reels

(Reviewed by Laurence Reid)

THIS western introduces Franklyn Farnum in the role of a nester, so naturally it has to do with a conflict over land. The star has opportunities to indulge in heroics and gets away with them, although the plot also furnishes some comedy which is presented at opportune times to balance the action. "The Firebrand" is a peppy western which moves along at creditable speed, maintaining the interest not so much through the plot which is rather old, but through several original twists which are revealed occasionally.

The nester holds his small tract of land in spite of severe opposition which forces him to vacate his homestead. Cattle rustling also figures in the melodramatic scheme and the hero helps the sheriff by capturing the gang and forcing them down a deep well for safe keeping until the minion of the law makes his appearance. There is plenty of conflict with a neighboring rancher who is unsuccessful in his attempts to make the nester leave. The latter gets even by informing the old man that his daughter has been married to him for a year.

The direction is excellent. The scenes furnish plenty of adventure and a good share of suspense. Take notice of the charging of the barbed wire with electricity. This is one of the original twists. Another depicts the episode of the well. The picture is also well taken care of in its production values. Beautiful backgrounds greet the eye and the atmosphere is always suggestive.

The action never sags, but on the contrary carries a kick in nearly every scene. There is some expert horsemanship displayed by the boys, while Fred Gamble as the elderly rancher shows that he is competent in playing comedy scenes. We would call "The Firebrand" a snappy western—one which will compare with the best of program releases.

The Cast

Bill Holt	Franklyn Farnum
Alice Acker	Ruth Langdon
Judd Acker	Fred Gamble
Hank Potter	Pat Harmon
Sheriff Harding	William Lester
Buck Knowles	Tex Keith

Directed by Alfred J. Neitz.

The Story—Nester has considerable opposition in holding his small tract of land. Overcomes his obstacles in this direction and helps the sheriff in rounding up a band of cattle rustlers.. A neighboring rancher is determined to make him vacate his property, but hero gets even by informing the man that his daughter had been his wife for a year.

Classification—Western melodrama, featuring conflict over land and cattle rustling.

Production Highlights—The several new twists. The conflict over land. The capture of the rustlers and their imprisonment in the well. The comedy scenes. The good riding. The backgrounds.

Exploitation Angles—Play this up as a snappy western which releases good action, plenty of suspense and a nifty vein of humor. If the star has a following use his name.

Drawing Power—Will be liked wherever westerns are popular. Good for any house featuring daily change of program.

"Solomon in Society"

American Releasing—Six Reels

(Reviewed by Laurence Reid)

THE big vital heart tug is missing in this story so it fails in becoming another "Humoresque," even though it is peopled with human characters from New York's East Side. The author has written a conventional tale—one which becomes quite commonplace before its conclusion is reached. The theme introduces the sudden wealth—does-not-bring happiness formula, and one accustomed to seeing this tale will anticipate its obvious development. You feel that those involved must appreciate true human values—must discover a sense of proportion—must keep from letting success go to their heads—and it works out accordingly.

The title character is a poor dress designer whose dream is that some day he will have his own Fifth avenue shop and a palace in which to live. But his dream is too fantastic to appear real. He climbs up into society's lap by doing a good deed every day. One of these deeds involves a poor laundry worker who begs the dressmaker to give her a decent costume before she applies for another job. Luck follows her for she stumbles into a picture company "on location" and soon after emerges as a star. A buyer notices her fashionable frock and, making inquiries, discovers that it came from Solomon's shop.

Then his star is on the ascendant. The characters are properly paired off. For the laundress there is a struggling lawyer who rises to success through the kindly offices of a magistrate. For the sake of adding a dramatic touch Solomon's wife is much impressed with a temperamental pianist. Thus you have your triangle. A divorce is on the calendar but when it is brought forward for a hearing the impressionable spouse decides that she loves her Izzie the best. The pianist gets his just deserts.

The early scenes in the shop are quite lifelike. Here is the picture's appeal. But because it doesn't generate the vital heart note it is doubtful whether it will even be compared to "Humoresque." Too much emphasis has been placed upon the society scenes, which makes us wonder why it wasn't treated more humorously. It contains possibilities in this direction, seeing as how the leading character is an Abe Potash type. The supporting cast gives fair support to William H. Strauss in the title role. Less obvious treatment and more humor and heart touches would have made this a better than average offering. The staging is adequate.

The Cast

I. Solomon	Wm. H. Strauss
Rosie Solomon	Brenda Moore
Mary Bell	Nancy Deaver
Frank Wilson	Charles Delaney
Orlando Kolin	Fred T. Jones
Mrs. Levy	Lillian Herlein
The Butler	Charles Brooks

By Val Cleveland. Directed by Lawrence C. Windom. Photographed by Edward Paul.

The Story—Treats of the rise of a Jewish family. Poor dress designer has ambitions to own store on Fifth Avenue. He helps a girl in distress and she helps him when she achieves fame. The wife, however, cannot stand prosperity and loses her head over temperamental pianist. Eventually she learns that her love is bound up with her husband.

Classification—Drama based upon climbing-into-society formula—with characters from East Side of New York. Triangle situation is involved in plot as well as juvenile love interest.

Production Highlights—The good acting furnished by Wm. H. Strauss. The good atmosphere and background. The scenes in the shop and environment of the dressmaker during his residence on East Side.

Exploitation Angles—Would emphasize fact that this is a slice of New York life as it is represented on East Side. Play up fact that sudden wealth doesn't always bring happiness.

Drawing Power—Should appeal in certain communities. Best suited for neighborhood houses.

"The Strangers' Banquet"

Neilan-Goldwyn—Seven Reels

(Reviewed by Laurence Reid)

IT is a different Marshall Neilon who sponsors "The Strangers' Banquet." The Marshall Neilan responsible for "Go and Get It," "Dinty," "Bits of Life" and "Minnie," and seems to have lost himself in a highly complicated story which carries so many characters that as they pass a given point they resemble a parade. There is enough material to make another "Bits of Life," which, as you remember, comprised four separate stories carried along on the same continuous film. He should have followed a similar plan here, for what is revealed will tax anyone to follow it so completely involved is the plot.

In his attempt to weave this material together such virtues as consistency, plausibility and coherency are sacrificed. One simply cannot keep track of the endless procession of characters. There is nothing the matter with Neilan's sincerity or his grasp upon what constitutes effective scenes. He can get the most out of any situation. Here he has assembled one of the greatest casts which ever graced a picture. Such well known leading lights of the silent drama as Claude Gillingwater, Tom Guise, Stuart Holmes, Hobart Bosworth, Lillian Langdon, Philo McCullough, Jean Herscholt, Brinsley Shaw, Eugenie Besserer, Ford Sterling and many others equally famous make very brief appearances. It seems as if he has been unduly prodigal with his casting considering the small parts many of them play.

The story wanders off on a tangent jumping from one scene to another with such rapidity that the spectator is overwhelmed with the array of characters and events. The main theme depicts the age-old conflict of capital versus labor—which means that considerable talk must be involved with the movement of the characters. And this means that the picture is cluttered up with titles, many of which are unduly descriptive and flowery. The picture starts off showing a tremendous shot of a church wedding which is interrupted in dramatic fashion. The bridegroom runs away and becomes an anarchist. And until he is mortally wounded the spectator is in for considerable hodge podge of action and incident—conflict and what not.

Neilan's well known sense of humor is completely submerged. The story doesn't explain anything which hasn't been explained before. Of course the anarchists lose out in the end. Why? Because a charming girl has enough confidence in the arch conspirator to make a play upon his better nature. Some of the individual scenes carry a great deal of interest, being well executed. There's a moral, but you lose sight of it in view of the involved story and the small army of characters.

The Cast

Shane Keogh	Hobart Bosworth
Derith Keough	Claire Windsor
Angus Campbell	Rockcliffe Fellows
Al Norton	Ford Sterling
Jean McPherson	Eleanor Boardman
John Trevelyan	Thomas Holding
Mrs. McPherson	Eugenie Besserer
John Keogh	Nigel Barrie
Prince	Stuart Holmes
Uncle Sam	Claude Gillingwater
Bride	Margaret Loomis

Other characters played by Tom Guise, Lillian Langdon, William Humphrey, Edward McWade, Lorimer Johnson, James Marcus, Edw. Borman, Jack Curtis, Brinsley Shaw, Arthur Hoyt, Aileen Pringle, Virginia Ruggles, Cyril Chadwick, Philo McCullough, Jean Herscholt, Lucille Ricksen, Dagmar Godowsky, Hayford Hobbs and Violet Joy.

By Donn Byrne. Directed by Marshall Neilan and Frank Urson. Distributed by Goldwyn.

Classification—Capital versus labor formula involving melodrama, mystery, romance and intrigue.

Production Highlights—The competent acting by large and well known cast. The church scene; the scenes at shipyard.

Exploitation Angles—Theme might be exploited in several communities where labor versus capital is the main topic of conversation. Would advise playing up all-star cast.

Drawing Power—Neilan's name and mention of cast will draw them.

Lloyd Hamilton as he appears in a scene in "No Luck," Educational comedy.

"The Power of a Lie"

Universal—4910 Feet

(Reviewed by Laurence Reid)

A HUMAN little document is this Universal release based upon a story by Johan Bojer—showing as it does the consequences derived from indulging in a base lie. While this theme has been worked out before it has been treated so differently as to appear quite novel. The lie itself seems rather trivial on the surface—something of a white lie—and revolves around a man who attempts to shield his own reputation so as to appear virtuous before his wife.

He has attended a wild orgy and is fearful of the consequences. He signs a note for a friend with a shady reputation. The latter has reformed and is engaged to the former's sister. Unfortunately he is the victim of a surprise party from his cronies on the night the man comes to his house to sign the paper. And to save himself he denies that he has been at the party and claims further that the signature is a forgery.

The plot is well developed and releases some realistic touches. What takes place could reasonably happen. The friend is put on trial for forgery and convicted before the husband can muster enough courage to admit the truth. The characters seem real, especially the husband who commands a deal of sympathy even though his "tight jam" is an unsympathetic one. It is a story which has been treated in a dignified manner by the director—who has not executed his scenes in a broad manner but in a way which appeals to the intelligence of his audience.

The plot always holds the interest because there are very few obvious features discernible. The outstanding highlights include the apartment orgy and the trial. David Torrence is the husband and makes the figure entirely convincing, while Earl Metcalfe as the injured friend is always in character. Mabel Julienne Scott is the youth's fiancee and gives a pleasing performance. Maude George plays the disagreeable wife with a good understanding of its psychology. "The Power of a Lie" should be accepted as one of the better program offerings.

The Cast

John Hammond	David Torrence
Joan Hammond	Maud George
Betty Hammond	Mabel Julienne Scott
Mrs. Hammond	Ruby Lafayette
Richard Burton	Earl Metcalfe
Lillie Cardington	June Elvidge
Jeremiah Smith	Phillip Smalley
Mr. Lawrence	Stanron Heck

By Johan Bojer. Scenario by Charles Kenyon. Directed by George Archainbaud. Photographed by Charles Stumar. Produced by Universal.

The Story—Treats of a husband who, to shield his own reputation, indulges in a lie which convicts a friend of forgery. At the trial the husband summons his courage and admits the truth. He had told the lie to save himself in the eyes of his wife.

Classification—Domestic drama based upon the power of fabrication and its evil consequences.

Production Highlights—The intelligent treatment of plot. The orgy and the trial. The good acting of David Torrence, Maude George and Earl Metcalfe. The human interest and the realistic direction.

Exploitation Angles—Title can be linked up in a snappy teaser campaign, co-operating with merchants, etc.

"Catch My Smoke"

Fox—4070 Feet

(Reviewed by Laurence Reid)

TOM MIX AND TONY are back. Which means that picturegoers fortunate enough to see "Catch My Smoke" will take nearly as much delight in it as in earlier releases, "Just Tony." It's a picture of ranch life revealing a full quota of thrills which center around Mix and his superb horsemanship. He is a returned buddy who discovers his ranch occupied by a pretty girl—her explanation being that since her father's death she has become sole owner.

The soldier suspects some crooked work. Why not, since he also discovers his noble steed has been mistreated during his absence in France? So any screengoer who knows his westerns will anticipate that a vicious foreman is putting over the villainy. Oh, yes, there is some cattle rustling and also some typical stuff having to do with forcing the girl to sell the ranch because oil has been discovered on it.

The cowboy masquerades under an assumed name, is shot from ambush and after he is recovered, starts in pursuit of the kidnapped girl. Then the thrilling climax arrives when the hero beats his enemies single-handed. The romantic appeal is deftly handled so that it seems a part of the story and not added to provide a balancing note. However, the big highlights are the thrills as furnished by the star and his justly famous horse. There is pep in every scene and a good deal of danger. Watch for the sensational bridge scene and a runaway. Watch for the opening shot when Tony gallops madly to meet the train which brings his master home.

The backgrounds are thoroughly picturesque and charged with proper atmosphere. A few of the scenes are familiar, particularly the kidnapping of the heroine and the pursuit, but they have all been well handled so that action and suspense are entirely dominant. It is one of Tom Mix's best bets, and this is saying a good deal. The star will have to share honors with his horse. Lillian Rich is appealing as the girl, while Claude Peyton makes an 'ornery villain.

The Cast

Bob Stratton	Tom Mix
Mary Thorne	Lillian Rich
Tex Lynch	Claude Peyton
Bud Jessup	Gordon Griffith
Paul Draper	Harry Griffith
Frank Hurd	Bob Milash
Joe Bloss	Pat Chrisman
Sheriff	Cap Anderson
Mrs. Archer	Ruby LaFayette

By Joseph P. Ames. Scenario by Jack Strumwasser. Directed by William Beaudine. Photographed by Dan Clark. Produced by Fox.

The Story—Cowboy soldier returns from war to find his horse mistreated and his ranch in possession of a pretty girl. He suspects something is wrong. The foreman is responsible for the villainy and is determined to get rid of the girl because the ranch has proven valuable through the discovery of oil. The hero masquerades under an assumed name and restores order. He is compelled to rescue the kidnapped girl and beat the enemies single-handed.

Classification—Melodramatic western based upon cattle rustling and other familiar ingredients. Plenty of pep and ginger in thrills.

Production Highlights—The bridge scene. The meeting of horse and master. The runaway. The atmosphere. The thrills. The action and suspense.

Exploitation Angles—Play this up as a fitting successor to "Just Tony." Emphasize that it is one of the liveliest westerns of the season. Feature the star and his gifted horse.

Drawing Power—Will draw well anywhere, especially with those who delight in westerns of action and thrills.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	6 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Figbting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	5 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Kindred of the Dust	Special Cast	First National	8 reels	Feb. 11
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Nigbt Life in Hollywood		Arrow-S. R.		
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of tbe Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Licbtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Aug. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	6 reels	Sept. 30
Slim Sboulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	5 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	5 reels	July 1
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady.	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	6 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	5 reels	Nov. 25
Another Man's Sboes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the Nortb	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn		Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Univsrsal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox		
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 rsels	Dec. 2
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	7 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	10 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagrapb	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 rsels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
Back Home and Broke	Thomas Meigban	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exbib.	6 reels	Dec. 30
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moors	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Gresley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	5 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Cold Courage	Special Cast	Mstro	6 reels	
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 9
Dangerous Gams, A	Gladys Walton	Univsrsal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 rsels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec. 16
Dr. Jack	Harold Lloyd	Asso. Exhib.	5 reels	Jan. 6
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	

Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16	
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels		
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23	
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9	
Jazzmania	Mae Murray	Metro	6 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4	
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels		
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25	
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25	
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9	
My Friend and Yours	Special Cast	Metro	6 reels		
Omar the Tentmaker	Guy Bates Post	First National	9 reels	Dec. 9	
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21	
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23	
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels		
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16	
Pawn Ticket 210	Shirley Mason	Fox			
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26	
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9	
Strangers' Banquet, The	Special Cast	Goldwyn			
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30	
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4	
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16	
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	
Brass Commandments	William Farnum	Fox		
Christian, The	Special Cast	Goldwyn		
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Dollar Devils	Special Cast	Hodkinson		
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox		
Fury	R. Barthelmess	First National	9 reels	
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	
House of Solomon, The	Wm. H. Strauss	Amer. Releasing	6 reels	
Kick In	Compson-Lytell	Paramount		Dec. 9
Kindled Courage	Hoot Gibson	Universal	5 reels	
Little Church Around the Corner	Claire Windsor	Warner Bros.	6 reels	
Living Mask, The	Special Cast	Amer. Releasing		
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	
Second Fiddle	Astor-Hunter	Hodkinson		
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Spanish Cavalier, The	Rodolph Valentino	Paramount		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep	Special Cast	Amer. Releasing		
Voice from the Minaret	Norma Talmadge	First National		
While Paris Sleeps	Lon Chaney	Hodkinson		
World's Applause, The	Bebe Daniels	Paramount		

FEBRUARY

Adam's Rib	Special Cast	Paramount		
Brass	Monte Blue	Warner Bros.	8 reels	
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount		
Drums of Fate	Mary M. Minter	Paramount		
First Degree, The	Frank Moya	Universal	5 reels	
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Lap of Luxury	Glenn Hunter	Hodkinson		
Love Letter, The	Gladys Walton	Universal	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount		
Nobody's Money	Jack Holt	Paramount		
One Million in Jewels	MacGowan-Holmes	Amer. Releasing		
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National		
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cahby, The	Lorraine-Maude	Universal	2 reels	
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Parade, The	Jimmy Aubrey	Vitagrapb	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 4
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al. St. John	Fox	2 reels	
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snuh Pollard	Pathe	2 reels	
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Douhle Trouhle	Lee Kids	Fox	2 reels	
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumh Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	Dec. 30
Fire the Fireman	Paul Parrott	Pathe	2 reels	Oct. 14
First Flivver, The	Sarg's Almanac	Educational	1 reel	
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1 reel	
Foolish Lives	Lee Moran	Universal	2 reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	
Fresh Heir, The		Fox	2 reels	
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel	
Friend Husband	Lupino Lane	Fox	2 reels	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel	
Ginger Face	Johnny Fox	Universal	2 reels	
Golf	Larry Semon	Vitagraph	2 reels	
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28
Good Scout, A		Educational	2 reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2 reels	
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18
Haunted Castle, The		Educational	1 reel	
Haunted House, The		Fox	2 reels	
Hee Haw!	Trimble & Maud	Universal	1 reel	
Heeza Liar and Ghost		Hodkinson	1 reel	
Heeza Liar's Treasure Island		Hodkinson	1 reel	
Hello Judge	Lee Moran	Universal	2 reels	
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel	
High and Dry	Clyde Cook	Fox	2 reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels	
High Power	Lige Conley	Educational	2 reels	Dec. 2
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14
Home Made Movies	Ben Turpin	First National	2 reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov. 18
Hurry Up		Educational	1 reel	
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel	
Jungle Romeo, A	Snooky	Hodkinson	2 reels	
Just Dogs		Universal	2 reels	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 30
Look Out Below	Lige Conley	Educational	2 reels	Aug. 19
Lot O' Bull	Molina	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Me and My Mules	Queenie (horse)	Universal	2 reels	
Model Messenger, A	Lewis Sargent	C. B. C.-S. R.	2 reels	
Mud and Sand	Stan Laurel	Universal	1 reel	
My Hero	Lupino Lane	Metro	2 reels	
My Mistake	Smith-Williams	Fox	2 reels	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel	
Newly Rich	Snnb Pollard	Pathe	2 reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Ocean Swells	Neal Burns	Educational	2 reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1 reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel	
Old Sea Dod, The	Snub Pollard	Pathe	2 reels	
Once Over		Educational	1 reel	Dec. 30
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28
One Terrible Day	Children	Pathe	2 reels	
Our Gang	Children	Pathe	2 reels	Nov. 4
Out of Place	Al. St. John	Fox	2 reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Pardon My Glove	Bohhy Vernon	Educational	2 reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1 reel	Dec. 23
Pirate, The	Lupino Lane	Fox	2 reels	
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov. 18
Please Be Careful		Fox	2 reels	Sept. 30
Poor Fish, A		Fox	2 reels	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels	

Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	1 reels	Sept. 16	
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct. 28	
Puppy Love		Fox	2 reels	Dec. 30	
Quiet Street, A	Children	Pathe	2 reels		
Radio Hound, The	Brownie (dog)	Universal	1 reels	Oct. 7	
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n	Educational	1 reel	Dec. 2	
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels		
Ropin' Fool	Will Rogers	Pathe	2 reels		
Saturday Morning	Children	Pathe	2 reels	Dec. 2	
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov. 4	
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct. 28	
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct. 14	
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept. 23	
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album					
Steeplechase	Mutt & Jeff Cart'n	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct. 7	
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels		
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels		
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept. 23	
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept. 16	
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec. 9	
Tin Bronco, The		Fox	2 reels		
Toonerville Topics	Dan Mason	Educational	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
True Blue	Queenie (horse)	Universal	2 reels		
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct. 7	
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel		
Two of a Trade	Aesop's Fables	Pathe	2/3 reel		
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel		
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels		
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec. 16	
Washed Ashore	Paul Parrott	Pathe	1 reel		
Watch Your Wife	Paul Parrott	Pathe	1 reel		
Weak End Party, The	Stan Laurel	Metro	2 reels		
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct. 28	
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels		
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23	
Wet Weather	Paul Parrott	Pathe	1 reel		
When Summer Comes	Bevan-June	First National	2 reels		
Where's the Parade?	Neely Edwards	Universal	1 reel		
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel		
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec. 23	
Why Worry	Billy West	Smart Films	2 reels	Dec. 2	
Wise Bird, The	Lee Kids	Fox	2 reels		
Wise Cracker, The		Fox	2 reels		
Wishing Duck, The	Mutt & Jeff Cart'n	Fox	½ reel		
Women First	Lee Moran	Universal	2 reels		
Young Ideas	Roy Atwell	Universal	1 reel		
Young Sherlocks	Children	Pathe	2 reels	Nov. 18	

Short Subjects

Abraham Lincoln (Urban Classics)	Vitagraph	1 reel		
Alligator Hunting and Farming	Fox	½ reel		
Alphahetical Zoo, The (Urban Classics)	Vitagraph	1 reel		
Ancient Rome	Fox	1 reel	Sept. 23	
Around the World in 18 Days (Serial)	Universal			
Bar Cross War, The (Drama), Leo Maloney	Pathe	2 reels	Oct. 28	
Bare Facts Concerning Bears (Urhan)	Vitagraph	1 reel		
Beersheha (Holy Land Series)	Amer. Releasing	1 reel		
Bending the Twig (Urhan Classics)	Vitagraph	1 reel		
Benjamin Franklin (Urban Classics)	Vitagraph	1 reel		
Better Milk (Urhan Classics)	Vitagraph	1 reel		
Beyond the Jordan (Holy Land Series)	Amer. Releasing	1 reel	Nov. 25	
Bird Life	Fox	1 reel		
Bits of Europe	Fox	1 reel		
Blanket Stiff, The (Wilderness Tales)	Educational	1 reel		
Blue Blood and Red (Drama), Roy Stewart	Universal	2 reels		
Bobbie's Ark (Urban Classics)	Vitagraph	1 reel		
Bucking the Bucket Shop (Tenement Tales)	Clark-Cornelius	2 reels		
By ths Still Waters (Travelogue)	Lee-Bradford-S. R.	1 reel		
Camphor	Fox	½ reel		
Castaway, Ths (Bruce Scenic)	Educational	1 reel	Oct. 7	
Cavy and the Rat, The (Urban Classics)	Vitagraph	1 reel		
Channel Raiders (Drama), Jack Mulhall	Universal	2 reels		
Chickasha Bone Crusher (Leather Pushers)	Universal	2 reels	Dec. 16	
Come and Get Me (Drama), Leo Maloney	Pathe	2 reels		
Committee on Credentials (Drama), H. Carey	Universal	2 reels		
Copper Beeches, The, Eille Norwood	Educational	2 reels		
Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2 reels		
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel		
Dangerous Waters (Drama), Jack Mulhall	Universal	2 reels		
Deputized (Drama), Leo Maloney	Pathe	2 reels		
Doomed Sentinels (Drama), Roy Stewart	Universal	2 reels		
Drifter, The (Drama), Leo Maloney	Pathe	2 reels	Nov. 11	
Drifter, The (Tenement Tales)	Clark-Cornelius	2 reels		
Drifters, The (Wilderness Tales)	Educational	1 reel		
Duty First (Tenement Tales)	Clark-Cornelius	2 reels		
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel		
Empty House, The (Drama), Eille Norwood	Educational	2 reels		
Enchanted City, The	Educational	1 reel	Oct. 14	
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel		
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2 reels		
Fleeced For Gold (Artfilm)	Pathe	1 reel	Dec. 23	
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2 reels		
Fresh Fish	Educational	2 reels	Oct. 7	
Fruits of Faith (Drama), Will Rogers	Pathe	3 reels	Dec. 23	
Fun From the Press	Hodkinson	1 reel		
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Giants of the Open (Drama), Roy Stewart	Universal	2 reels		
Giheah (Holy Land Series)	Amer. Releasing	1 reel		
Golden Bullet, The (Drama), Harry Carey	Universal	2 reels		
Goose Safari on Lower Mississippi	Hodkinson	1 reel		
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel		
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels		
Hair Trigger Burke (Drama), Harry Carey	Universal	2 reels		
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel		
Hehron the Ancient (Holy Land Series)	Amer. Releasing	1 reel		
He Raised Kane (Leather Pushers)	Universal	2 reels		
Here's Your Men (Drama), Leo Maloney	Pathe	2 reels	Dec. 23	
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels		
His Own Law (Drama), Leo Maloney	Pathe	2 reels		
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel		
Hunting Ground of Hiawatha (Urhan Classics)	Vitagraph	1 reel		
In the Days of Buffalo Bill (Serial)	Universal	18 epis.	Sept. 16	
Jack and the Beanstalk, Babhy Peggy	Universal	2 reels		
Joan of Newark (Leather Pushers)	Universal	2 reels		
Kings of the Forest (Drama), Roy Stewart	Universal	2 reels		
King Winter (Lyman Howe)	Educational	1 reel		
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1 reel		
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2 reels		
Law of the Sea (Drama), Jack Mulhall	Universal	2 reels		
Little Knight, The, Arthur Trimble	Anchor-S. R.	2 reels		
Little Red Riding Hood, Baby Peggy	Universal	2 reels		
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1 reel		
Love Charm, The, Arthur Trimble	Anchor-S. R.	2 reels		
Madonna of the Chair (Novelty)	Clark-Cornelius	1 reel		
Man vs. Beast	Educational	2 reels	Oct. 21	
Mass Play (Sport Review)	Goldwyn	1 reel		
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1 reel		
Moosehack Riding on the Miramichi	Lee-Bradford-S. R.	1 reel		
Mural Decorations of Sistine Chapel	Clark-Cornelius	1 reel		
Mystery Box, The	Hodkinson	1 reel		
Nature and Poet (Urban Classic)	Vitagraph	1 reel		
Nature's Wild Babies (Urban Classic)	Vitagraph	2 reels		
Old Spain	Fox	1 reel		
One Jump Ahead (Drama), Leo Maloney	Pathe	2 reels	Dec. 16	
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2 reels		
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1 reel		
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2 reels		
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2 reels		
Pekin Ducks	Fox	½ reel		
Perils of the Yukon (Serial)	Universal	15 epis.	July 8	
Pirates of the Air (Urban Classic)	Vitagraph	1 reel		
Pirates of the Deep (Drama), Jack Mulhall	Universal	2 reels		
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1 reel		
Plunder (Serial)	Pathe	15 epis'd's.	Dec. 16	
Price of Progress, The	Pathe	2 reels	Nov. 18	
Priory School, The (Drama) Eille Norwood	Educational	2 Reels	Oct. 14	
Quail, The	Hodkinson	1 reel		
Radio King, The (Serial)	Universal	10 epis.	Sept. 30	
Redheaded League, The, Eille Norwood	Educational	2 reels		
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1 reel		
Resident Patient, The, Eille Norwood	Educational	2 reels		
Road to Jericho (Holy Land Series)	Amer. Releasing	1 reel		
Rough Going (Drama), Leo Maloney	Pathe	2 reels		
Roving Thomas in Nova Scotia	Vitagraph	1 reel		
Roving Thomas on an Aeroplane	Vitagraph	1 reel		
Roving Thomas on Fishing Trip	Vitagraph	1 reel		
Royal Chinook, The (Artfilm)	Pathe	1 reel		
Runaway Dog, The	Fox	1 reel		
Rustlers of the Redwoods, Roy Stewart	Universal	2 reels		
Samaria (Holy Land Series)	Amer. Releasing	1 reel		
Sea Elephants (Lyman Howe)	Educational	1 reel		
Shechem (Holy Land Series)	Amer. Releasing	1 reel		
Shiloh (Holy Land Series)	Amer. Releasing	1 reel		
Siege of Lancashire Queen, Jack Mulhall	Universal	2 reels		
Sky Splitter, The	Hodkinson	1 reel	Dec. 2	
Social Buccaneer, The (Serial)	Universal			
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2 reels	Oct. 28	
Soul Herder, The (Drama), Harry Carey	Universal	2 reels		
Speed (Serial)	Pathe	15 eps'ds.	Sept. 23	
Spending Six Million a Day (Urban)	Vitagraph	1 reel		
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Split Outfit, The (Wilderness Tales)	Educational	1 reel	Nov. 18	
Staff of Life, The (Urban Classic)	Vitagraph	1 reel		
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2 reels		
Story of Ice, The	Fox	½ reel		
Strike Father, Strike Son (Leather Pushers)	Universal	2 reels		
Such Is Life Among Idlers of Paris	Film Book. Offices	1 reel	Sept. 30	
Such Is Life in the Riviera	Film Book. Offices	1 reel	Sept. 30	
Such Is Life Near London	Film Book. Offices	1 reel	Sept. 30	
Sure Shot Morgan (Drama), Harry Carey	Universal	2 reels		
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1 reel		
Texas Sphinx, The (Drama), Harry Carey	Universal	2 reels		
This Wife Business	Alexander Film	2 reels		
Thrills and Spills	Fox	½ reel	Sept. 23	
Tiger of San Pedro (Drama), Eille Norwood	Educational	2 reels	Sept. 30	
Timberland Treachery (Drama), Roy Stewart	Universal	2 reels		
Timber Queen, The (Serial)	Pathe	15 ep'sds.	June 24	
Towering Wonders of Utah (Urban Classic)	Vitagraph	1 reel		
Tracked Down (Drama), Art Acord	Universal	2 reels		
Trail and Stirrup (Sport Review)	Goldwyn	1 reel		
Under Suspicion, Leo Maloney	Pathe	2 reels		
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Vacation Cocktail, A (Sport Review)	Goldwyn	1 reel		
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1 reel		
Volcanoes of the World	Fox	1 reel		
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1 reel		
Water Sports	Fox	½ reel	Sept. 23	
When Kane Met Ahel (Leather Pushers)	Universal	2 reels		
White and Yellow (Drama), Jack Mulhall	Universal	2 reels		
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1 reel		
William Tell (Urban Classic)	Vitagraph	1 reel		
Without Evidence (Tenement Tales)	Clark-Cornelius	2 reels		
Wrong Man, The (Drama), Harry Carey	Universal	2 reels		
Yellow Handkerchief, The, Jack Mulhall	Universal	2 reels		
Yonng King Cole (Leather Pushers)	Universal	2 reels		

WEB WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

You Are Not Justified

in paying more for a motion picture machine than what the SIMPLEX costs you.

No matter what price you pay—
you cannot get better value or
quality than that which
SIMPLEX carries with it.

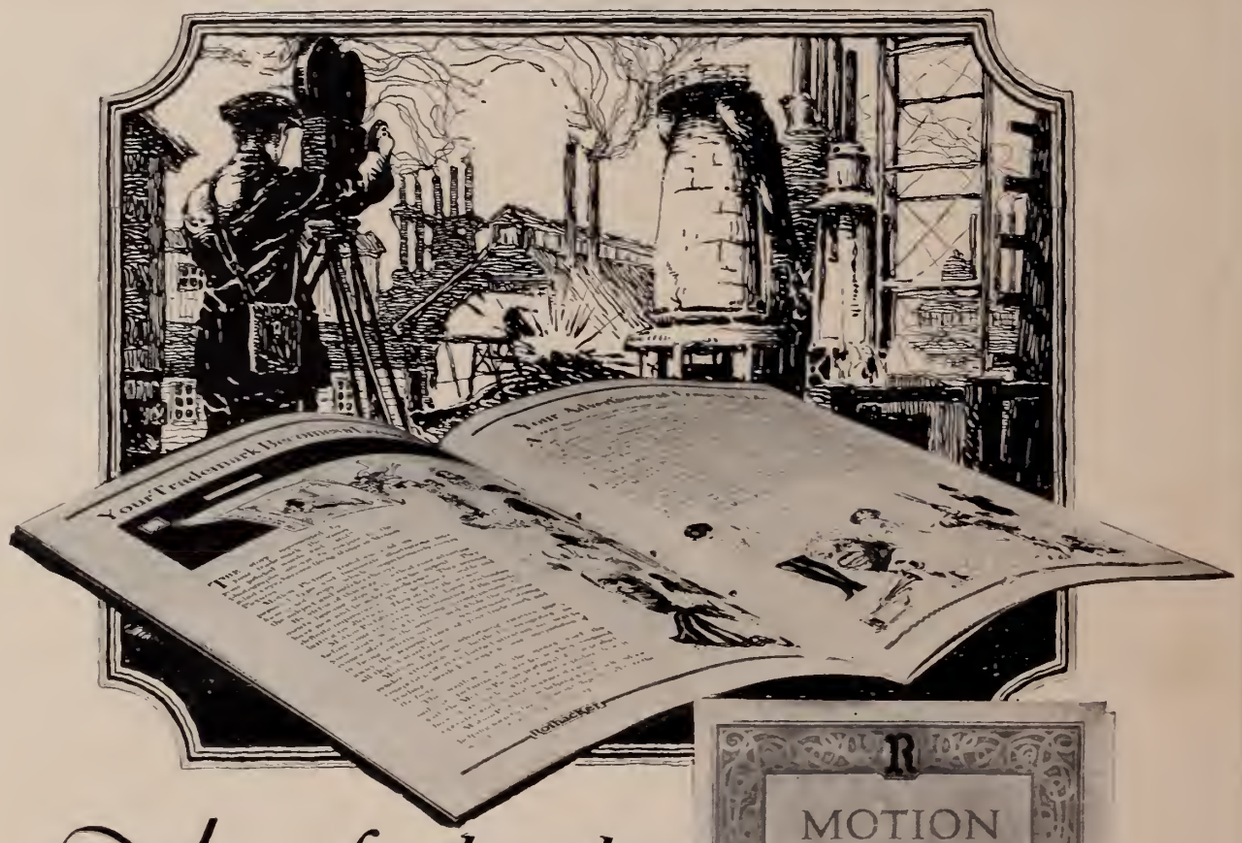
The SIMPLEX is—

Low in Purchase Price
High in Re-Sale Value
Low on Up-keep Costs
High on Efficient Service
Low in Mechanical Troubles
High on Dependability

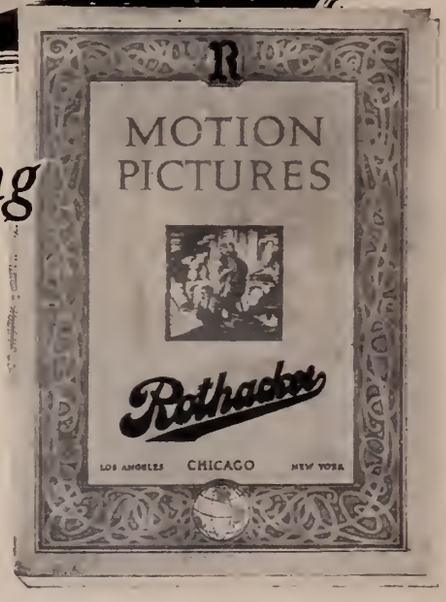
So with all of this—

WHY PAY MORE?

THE PRECISION MACHINE CO. INC.
317-29 East 34th: St.-New York



Yours for the asking



The *truth* about Motion Picture advertising comprehensively and clearly compiled for the information of men who are interested in *better advertising* and *bigger sales.*

How Motion Pictures are made, and *made to advertise*—A trip through the Studio and Laboratory—*A visit behind the scenes in Photoplayland.*

A fascinating treatise revealing the power and position of Motion Pictures in the Progressive march of American business.

Instruct your Secretary to send for it today.

Chicago

Rothacker Film Mfg. Company

Watterson R. Rothacker, President

1339-51 Diversey Parkway,

CHICAGO, U. S. A.

Los Angeles

JANUARY 20, 1923

Motion Picture News

Reg. U. S. Patent Office

The Big Reason:

In 1922 the trade purchased advertising with the sole idea of obtaining the greatest results at the smallest cost. And that's the big reason why Motion Picture News carried

736 more pages of paid advertising than Moving Picture World.

1020 more pages of paid advertising than Exhibitor's Herald.

1275 more pages than Exhibitor's Trade Review.

The News Covers the Field

VOL. XXVII No. 3

Entered as Second Class Matter, October 18, 1918, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

A Happy Medium

"THAT'S too hard; I don't like it," said a big producer on seeing a sample print at THE STANDARD FILM LABORATORIES. "That's too soft; I don't like that either. Can't you strike a happy medium?" he asked, upon seeing a print of another production. "If we were doing your laboratory work we could give you a happy medium or even something more extreme; any kind of a print you wanted," we answered.

THIS producer unknowingly had brought up one of the chief factors in the superiority of STANDARD FILM LABORATORIES camera-to-screen service. Many directors depend upon the laboratory to help create the atmosphere of their story. Tastes differ. Some like a "soft" print. Others prefer scenes that are sharp and clear. We give them what they want. Our service adds to, rather than detracting from the artistic effect for which all producers are striving.

Standard Film Laboratories

John M. Nickolaus — S. M. Tompkins

Phone
Hollywood
4366

Our New Number

Seward and Romaine Streets
Hollywood California

Standard Prints

FACTS—

About

"The Covered Wagon"

About

3,000 actors spent three months on location, eighty miles from a railroad.

Nine states were searched for locations.

1,000 Indians were brought from reservations hundreds of miles away, with their horses, tepees, and complete equipment.

Eight truckloads of supplies a day had to be taken over the rough desert roads.

Three hundred wagons were built. 40,000 square feet of canvas used to cover them.

100 oxen broken to the yoke.

3,000 costumes of the period made.

Water backed up three miles for river scene; dam broke and flooded camp, tearing down tents.

500 horses brought from Oregon for buffalo hunt scenes, which required particularly strong animals. 500 ordinary horses also used.

500 buffaloes used in the hunt; the only large herd in existence.

Nine square miles of territory burned up for prairie fire scene.

Seventy trees felled and transported eighty miles for building of ferries.

the

Sixty wagons hauled material daily for six weeks to build replica of Fort Bridger.

Mile-wide river forded by 300 wagons; men and animals had to swim; this was really dangerous, as bottom was quicksand.

Every department of studio represented on location: wardrobe, property, scenario, publicity, film laboratory, construction, bookkeeping, auditing, stenographic and doctor's office.

Electric light plant built and light supplied to all tents.

Complete commissary department employing several hundred fed the crowds. Mess tent held 1,000 at a time.

These facts give you some idea of the

BIGNESS of "The COVERED WAGON"

A James Cruze Production

Adapted by Jack Cunningham from the novel by Emerson Hough

A Paramount Picture

Twenty million people will read this announcement!
Announcing 39 New Paramount Pictures
to be released from Feb. 1st to Aug. 1st 1923
a program of motion picture entertainment for the whole nation
PARAMOUNT can plan and prouuce so far ahead on this gigantic scale, because Paramount Pictures have the pre-release endorsement of thousands of waiting audiences!—
—an endorsement earned by steadily making good to more than eleven thousand audiences, steadily delivering the highest quality in screen entertainment.
The mark of leadership for the Star, the Director, the Screen Dramatist, the Screen Technicians of every kind, is to have Paramount stamp the nation's O.K. on their art.
Paramount has the world's greatest stock company of dramatic talent.
Paramount's unique resources act as the magnet to attract great stories, great stars, great directors, and every technical screen betterment.
Perfect team work of the finest and largest motion picture organization is the secret of Paramount leadership.
See the coming Super 39 Paramount Pictures listed on the opposite page. Make sure that you get your share of these great entertainments—planned for you!
With Paramount Pictures your entertainment hours mean most!
Make your dates now!
DATE
Theatres everywhere are booking these pictures with dates of showing
Let your Theatre fill in the date
If it's a Paramount Picture it's the best show in town
Paramount Pictures
FAMOUS PLAYERS-LASKY CORP.

And They'll Look for the Theatre That Shows the Super Thirty-nine!

THIS double-page announcement runs in the SATURDAY EVENING POST, January 27th, in TWO COLORS, and in all the national ıan magazines.

It will be seen and read by almost everybody who goes to motion pictures.

It tells the readers what they may look forward to for the new season. It starts them looking for the theatres that show " The Super 39."

Here is advertising worth thousands of dollars—without cost to the exhibitor. All you have to do is tell them that you're showing these pictures.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor *presents*

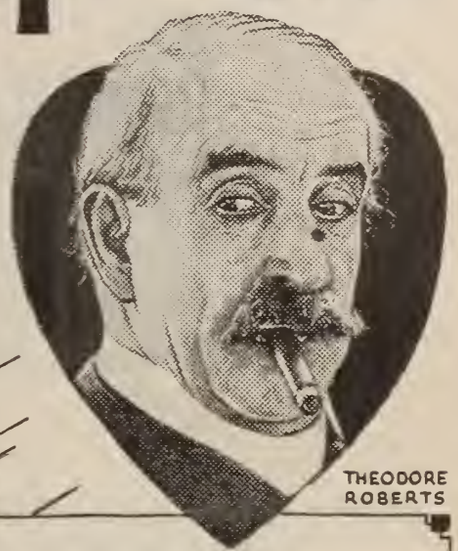
Agnes Ayres

in

"Racing Hearts"

with

Theodore Roberts
and Richard Dix



THEODORE ROBERTS

AGNES AYRES

RICHARD DIX

A Paramount Picture

BYRON MORGAN'S first story for a woman star. This one will be as big as Morgan's Wallace Reid stories.

An automobile story, full of thrills and real love interest, with the greatest race scene ever staged, culminating in a terrific smash-up, with Agnes Ayres driving the winning car.

Theodore Roberts and Richard Dix are featured in support, and Robert Cain plays the heavy.

This one is a novelty and is bound to be a sensation.

By Byron Morgan
Adapted by Will M. Ritchey
Directed by Paul Powell

This advertisement is made from the 4-column cut that you can get at your exchange.

A Paramount Picture

The Super 39

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

No. 9

A COLOSSAL GRE

"THE THIRD

AT ITS WORLD'S PREMIERE

Motion Picture News—December 23rd

Reviewed by Charles Larkin

"THE THIRD ALARM"

(Film Booking Offices)

"The Third Alarm," a picture which undoubtedly will go down in film history as containing the greatest fire scenes ever staged for the camera—The climax of this picture should pull every mothers' son and daughter too, right out of their seats—It is the most exciting ending to a picture that we have seen in many, many moons —There is an apartment burned to the ground right before your eyes—Motor driven apparatus flying wild through the street—Firemen fight against terrible odds —brilliant and daring rescue—walls of building crumble—Thrilling dash of fireman on the back of a horse through the huge blazing arch-way—all very colorful, true to life—material which contains the stuff with which box-office records are cracked—"The Third Alarm" has wonderful exploitation possibilities.

New York Evening Journal

"The Third Alarm" lifts you right out of your seat —you have an almost irresistible impulse to cheer— brilliant example of how surpassingly fine screen melodrama can be made—See this picture—The finished quality of Mr. Lewis's acting does much to make the picture successful—In its freedom from tearful closeups it plays honestly with the audience, depending upon art, and not hukum for its effect—One of the biggest pictures Broadway has seen in many years.

New York American

P. A. Powers presented "The Third Alarm" at the Astor Theatre, January 8th, whose thrills equals, if it doesn't exceed anything Broadway has ever seen in its history—it has a reality that cannot fail to quicken the pulse of even the most blasé motion picture fan— Emory Johnson has directed the picture splendidly.

READ WHAT

Amusements—December 23rd

"THE THIRD ALARM"

(F.B.O.)

Entertainment value.....Excellent
Appeal .....Everywhere

Thrills, heart interest, practically universal appeal, and tremendous exploitation possibilities. If these factors make a successful picture, then "The Third Alarm" is. It's melodrama with a wallop.—Punches come so fast and forcefully that for audience appeal makes patrons come back for more—The picture is well nigh in a class by itself—It should be one of the biggest clean-ups of the year—The picture has a smashing climax, spectacular effects—No situations or human touches have been overlooked in giving the picture powerful appeal—This, coupled with the wealth of exploitation material offered, make the picture a winner of the kind showmen have been waiting for.—Show this picture to your local fire department, and take advantage of the many exploitation helps furnished, and you will have little difficulty in mopping up with this picture.

Exhibitors Herald—January 6th

Special Cast in

"THE THIRD ALARM"

(Film Booking Offices)

Here is a splendid audience picture—plenty of thrills, with a fire climax as thrilling and realistic as anything ever done for the screen—A box-office attraction—The picture allows of unusual exploitation—rightly handled should be an over-whelming mop-up for all exhibitors —Don't let this one get away from you.

Keep Your Eye On F. B. O.

"We told You So"

FILM BOOKING

723 7th AVENUE

The Biggest Tip You Ever Had in Your Life

RECEPTION

ETS

D ALARM"

AT THE ASTOR THEATRE

THEY SAY:

New York American—January 10th

The title of the picture as well as the preliminary unreeling of the plot has prepared every one who enters the Astor to expect some thrilling fire scenes as a climax to the evening, and this expectation is more than fulfilled—" The Third Alarm " for sheer thrills probably surpasses anything that Broadway has seen since the ride of the Klansmen in " The Birth of a Nation." —Emory Johnson has handled the direction splendidly throughout.

New York Globe—January 10th

" The Third Alarm " now running at the Astor Theatre stages a fire that should win the respect of even the most indifferent. This comes as the grand finale and rages for fifteen minutes—stirring conclusion—full of action—a tribute to our Fire Department.

Exhibitors Trade Review

" The Third Alarm " has whirling action and stark realism—It registers as a unique attraction destined to win wide-spread popularity—That the photography is immense goes without saying—The picture fairly throbs with spectacular views—The person who does not respond to the thrills of " The Third Alarm " with real-life sensations must be a hopelessly " hard shelled " proposition—The feature ought to prove a big money maker—It possesses all the kinds of stuff which " gets across " to the masses and is a credit to all concerned in its production and presentation.

New York Evening World
" THE THIRD ALARM "
By special reviewer

Go see " The Third Alarm " and you will both laugh and weep—it is truly a thriller replete with heart-throbs and excitement.

New York Evening Mail

Those who like heart throbs will get them to their heart's content at the Astor Theatre when they see " The Third Alarm."

New York Tribune

All of the people went out at the end of the show with tears on their cheeks and gladness in their hearts.

Moving Picture World

Will appeal to all who love the big thrilling scenes, backed by a wealth of sentiment.

Big appeal lies in the human interest that surrounds the fire department as well as big spectacular fire scenes.

New York Times—January 10th

Pathos—Comedy—Virtue—and thrills.

Illustrated News—January 11th

Fire bugs will answer the call of " The Third Alarm." If you are one of those who will rush away from a meal to see the fire engines go by (and we are) you will probably wish to drop in at the Astor and see " The Third Alarm "—distinctly worth while—fire scenes are beautifully colored and thoroughly thrilling—it is all quite realistic—we see an apartment house swept by flames—fire apparatus dashing to the place at night—firemen trapped—fighting desperately—burning hose—crumbling walls—when it was all over we felt like calling up our house to make sure it was still there—smashing three alarm fire.

OFFICES of America *"We told You So"*

EXCHANGES EVERYWHERE

Wire for "THE THIRD ALARM" Today

Keep Your Eye On

F. B. O.

New York Critics Praise

Dorothy Farnum's Modern Screen Version of Eugene Sue's "Mysteries of Paris"

Directed by Kenneth Webb. Produced by Whitman Bennett

"The most thrilling phases of old French criminal life are graphically depicted in 'Secrets of Paris,' an absorbing version of Eugene Sue's masterpiece. Those who crave excitement and hair-raising adventure will find it."—*Grena Bennett, N. Y. American.*

"As Sue's story is presented on the screen it is a rousing melodrama. It is in truth an all-star cast, all the parts were sanely played."—*Harriette Underhill, the N. Y. Tribune.*

"The exciting scenes hold the attention, they are intensified by a number of stirring impersonations."—*James Spearing, N. Y. Times.*

"All the care that would go into the making of an 'Oliver Twist' has been used and the acting is splendid. It is an unusually exciting melodrama."—*N. Y. Evening Sun.*

"All the thrills that go to make up life in the Paris underworld are unreeled in the story. Shared honors with Johnny Hines in 'Battling Torchy' on a splendid program."—*N. Y. Evening Telegram.*

"A thoroughly entertaining picture. Sue's book is filled with the sort of material precisely suited to the screen. Good direction is coupled with an unusually capable cast."—*Ben F. Holzman, N. Y. Evening Mail.*

"It has everything necessary to tickle the spine and move to tears. The acting was uniformly excellent."—*E. V. Durling, N. Y. Evening Globe.*

"Acted with such perfectly fine characterization that you are likely to experience the shiver-a-minute the producers intended."—*Quinn Martin, N. Y. Morning World.*

"The story itself moves crisply. A cast of excellent actors."—*Gertrude Chase, The Morning Telegraph.*

On Sunday, January 7th, Did Biggest Business in Months at B. S
Murray's Personal Appearance and the World Premiere o

MASTODON FILMS Inc., C. C. Burr, Pres.
133-135-137 W. 44th Street New York

"SECRETS of PARIS"

and ROBERT LYNCH *Wires:*

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

D189N XSJ 28.

Z PHILADELPHIA PENN 514 P JAN '8 '1923.

B C C BURR

AFFILIATED DISTR CORPN 133-135 WEST 44 ST NEWYORK NY

SECRETS PARIS OPENED VICTORIA MIDNIGHT SHOW NEW YEARS EVE TO THE BIGGEST BUSINESS OF THE SEASON STOOD THEM OUT ALL WEEK POSTIVELY WILL PROVE BIGGEST INDEPENDENT PICTURE I HAVE BOUGHT CONGRATULATIONS.

ROBERT LYNCH

549 PM.

Moss' Cameo Theatre, New York, Coming Within $165 of Mae of "Peacock Alley", Opening the House Exactly One Year Ago.

MASTODON FILMS Inc., C. C. Burr, Pres.
133-135-137 W. 44th Street New York

Burr Nickle Presents

The First Features Ever Filmed Without The Use of Make Up

12 POWERFUL PICTURES for 1923

"I will give you the most of the best for the least!"

By Famous Authors

E. PHILLIPS OPPENHEIM
A. S. M. HUTCHINSON
E. TEMPLE THURSTON *ETC.*

"TANSY" *Full of Love Interest and Gorgeous Photography*

"ONCE ABOARD THE LUGGER"
"THE KINSMAN"
"CITY OF BEAUTIFUL NONSENSE"
"COBWEBS"
"REPUTATION"
"AYLWYN"

FIRST 3 NOW READY

"BARGAINS" AN ENTRANCING ROMANCE FULL of ACTION AND HEART INTEREST

"SUNKEN ROCKS" A MYSTERY DRAMA WILL GIVE EVERY AUDIENCE A THRILL

WANT SALES MANAGER

of proven ability in each territory.

One who is financially responsible can secure a liberal proposition that will enable him to make a "Killing" during 1923.

—

Burr Nickle PRODUCTIONS

ROBERT A. BRACKETT SALES MANAGER

1017-1018 STORY BLDG. LOS ANGELES CALIF.

The Preferred 8

Rich Men's Wives

Shadows

Thorns and Orange Blossoms

The Hero

Poor Men's Wives

Are You A Failure?

The Girl Who Came Back

April Showers

Distributed by

AL-LICHTMAN CORPORATION

1650 BROADWAY NEW YORK CITY

A PROFITABLE CONNECTION

THE TEST of a producing and distributing organization is its ability to supply good consistent motion pictures continuously.

There is nothing more important to the exhibitor than a permanent source of supply of good motion pictures.

It is no less important for the producer to have a permanent outlet in every town and neighborhood in the country.

When Ben Schulberg, Jack Bachmann and myself organized this business, we determined to build an organization that would soon be recognized for its Quality and Dependability.

Our producing organization consists of a staff of picture creators, whose sincerity of purpose, loyalty, ability and efficiency will assure exhibitors a *steady flow of profitable motion pictures.*

There is no guess work or waste in our Studios. We try to make every dollar look like two on the screen.

In distribution, we have allied ourselves with the foremost independent exchanges in the United States. They know your problems and are in business to serve you.

We offer *our first eight now.* Seven of them are finished. *They are all good—some are great!* Each is sold at a price proportionate to its value.

We are doing big things, and will do bigger things, with the exhibitors' support.

Exhibitors know we stand squarely in back of every contract. They will always make money with us.

BOOK THE FIRST 8 NOW

Richard Rowland

B. P. SCHULBERG

presents

A GASNIER PRODUCTION

"THE HERO"

with a great cast including

Gaston Glass
Barbara La Marr
John Sainpolis
Doris Pawn
David Butler
Ethel Shannon
Frankie Lee
Martha Mattox

Al Lichtman Corporation

A PICTURIZATION of the famous stage play as presented at the Belmont Theatre, New York, by Sam H. Harris. Declared by critics the best written play of 1921.

An exposition of heroism of two kinds; one that thrives on the blare of trumpets and the plaudits of the mob and the other that is marked by deeds of valor for home and family.

A slice of humanness depicting the lives of real Americans!

It's a Preferred Picture

ARE YOU A FAILURE?

A comedy-drama of youth, love and struggle

by

LARRY EVANS

A Tom Forman Production

Presented by

B. P. SCHULBERG

with an exceptional cast including

Madge Bellamy — Lloyd Hughes

Tom Santschi — Hal Cooley

Hardee Kirkland

Al Lichtman Corporation

YOU never suspected Tom Forman to be a great master of comedy. Gales of laughter will sweep through your theatre like a tornado, when you show "Are You A Failure?" You will want to embrace winsome, demure, entrancing Madge Bellamy and help Lloyd Hughes win her!

And what a title for exploitation!

B. P. Schulberg
presents
A
GASNIER
PRODUCTION

POOR MEN'S WIVES

Portrayed by

Barbara La Marr — Betty Francisco
David Butler — Richard Tucker
Zasu Pitts — and The Heavenly Twins

COMBINES the heart pull of "Humoresque," the subtle, but uproarious comedy of a Sidney Drew, the gorgeousness of "Rich Men's Wives," and the indefinable, directorial touch of Gasnier!

Lavishly Produced — Our Biggest Picture!

Al Lichtman Corporation

B. P. Schulberg *presents*

THORNS AND ORANGE BLOSSOMS

Adapted from the novel and stage play by
BERTHA M. CLAY

A GASNIER PRODUCTION

Featuring
a typical Preferred cast

Estelle Taylor
Kenneth Harlan
Edith Roberts
Evelyn Selbie
Carl Stockdale
John Cossar
Arthur Hull

FOR thirty years "Thorns and Orange Blossoms" has been known and read by the American people. Millions of copies of the novel have been sold. In play form, it is part of every stock company's repertoire. Familiar alike to grandmother, mother and daughter. Produced in motion pictures with a pictorial sweep that is startling!

It's a Preferred Picture

B. P. Schulberg *presents*

RICH MEN'S WIVES

A GASNIER PRODUCTION

with one of the greatest casts ever assembled

Claire Windsor
House Peters
Gaston Glass
Rosemary Theby
Myrtle Stedman
Charles Clary
Carol Holloway
Baby Richard Headrick
Mildred June
Martha Mattox

WHAT a record! One of the outstanding money-makers for exhibitors all over the world! In big towns, small towns—everywhere "Rich Men's Wives" packs them in!

Al Lichtman Corporation

A Tom Forman Production

Presented by B. P. Schulberg

SHADOWS

featuring

Lon Chaney
Marguerite De La Motte
Harrison Ford
John Sainpolis
Buddy Messenger
Walter Long
Priscilla Bonner
Frances Raymond

ACCLAIMED the best picture of the year by America's leading critics! A picture you will never forget! Chaney's performance is a milestone in the advancement of the photoplay art. Playing to smashing business everywhere.

It's a Preferred Picture

B. P. Schulberg *presents*

The Girl Who Came Back

by

Charles E. Blaney

and

Samuel R. Golding

A Tom Forman Production

With a stupendous cast

Miriam Cooper
Kenneth Harlan
Gaston Glass
Zasu Pitts
Joseph J. Dowling
Ethel Shannon
Fred Malatesta
Mary Culver

HERE'S the type of story that Tom Forman does best. Do you remember his "The City of Silent Men"? In "The Girl Who Came Back," he excels his previous efforts. It is powerful. It is gripping. It is tense. It is punchy. It's great!

Al Lichtman Corporation

"SALLY" "IRENE"
and "MARY"
"MOLLY O" "MICKEY"
and
"LITTLE NELLIE KELLY"

Stories of the climb ever upward

Such is

April Showers

Depicting the lives of lowly people struggling from the slums to Fifth Avenue

A drama of thrills and laughter

A great cast headed by

COLLEEN MOORE and
KENNETH HARLAN

It's a Preferred Picture

PROOF

The box-office tells the story

"'Shadows' broke all records for attendance since the house was built."

Melba Theatre,
Dallas, Texas.

"'Shadows' did a turn-away business almost every night with matinees correspondingly large."

Victoria Theatre,
Philadelphia, Pa.

"'Shadows' did the best business in six months."

Strand Theatre,
Newark, N. J.

"'Shadows,' Chaney's masterpiece. The only theatre in Cleveland that did S. R. O."

Read's Hippodrome,
Cleveland, Ohio.
(4,400 seats)

"'Rich Men's Wives' crowded the theatre to capacity every night."

Lafayette Square Theatre,
Buffalo, N. Y.

"'Rich Men's Wives.' Is a wonderful production and a beautiful picture in every respect. A great audience picture; will please all who see it."

George J. Ehlers,
Grand Theatre,
Worthington, Minn.

"Have made special trip your studios to preview 'Hero,' 'Are You A Failure,' 'Poor Men's Wives,' and 'Girl Who Came Back.' Immediately booked all four. Ben Schulberg's indefatigable work at studio presages Lloyd's insurance for future productions. Congratulations."

Eugene H. Roth,
Granada, California and
Imperial Theatres,
San Francisco, Cal.

"'The Hero' is a knockout."

J. L. Friedman,
Chicago, Ill.

"'Rich Men's Wives' pleased all the women.—Will stand raised admission prices."

C. F. Buckley,
Princess Theatre,
Superior, Wis.

"'Thorns and Orange Blossoms' increased box-office receipts daily. Let's have more like this."

Silverman's Strand,
Altoona, Pa.

"'Rich Men's Wives' packed the house from beginning to end. The best business getter in weeks."

Leland Theatre,
Albany, N. Y.

The Next

Preferred

8

Mothers-in-Law

The Broken Wing

The Parasite

My Lady's Lips

The Aristocrat

The Satin Woman

Frivolity

A Mansion Of Aching Hearts

Distributed by

AL-LICHTMAN CORPORATION

1650 BROADWAY NEW YORK CITY

AL LICHTMAN
EXCHANGES

Boston, Mass.....37 Piedmont Street
New Haven, Conn.....134 Meadow Street
Portland, Maine.....85 Market Street
Buffalo, New York.....265 Franklin Street
Albany, New York.....676 Broadway
Chicago, Ill.....810 South Wabash Avenue
Milwaukee, Wisc.....406 Toy Building
Indianapolis, Ind.....144 W. Vermont Street
Cleveland, Ohio.....217 Sloan Building
Detroit, Mich.....Elizabeth and John
Cincinnati, Ohio.....Broadway and Pioneer
Pittsburgh, Pa.....1018 Forbes Avenue
Denver, Colorado.....2104 Broadway
Salt Lake City, Utah.....147 Regent Street
Des Moines, Ia.....303 Second Street
Kansas City, Mo.....1712 Wyandote Street
Omaha, Nebr.....2036 Farnam Street
Minneapolis, Minn.....409 Loeb Arcade Bldg.
New Jersey.....729 Seventh Avenue, New York City
New York.....729 Seventh Avenue, New York City
Philadelphia, Pa.....1329 Vine Street
San Francisco, Cal.....209 Golden Gate Avenue
Los Angeles, Cal.....915 So. Olive Street
St. Louis, Mo.....3319 Locust Street
Seattle, Washington.....308 Virginia Street
Atlanta, Ga.....106 Walton Street
Dallas, Texas.....308 South Harwood Street
New Orleans, La.....1401 Tulane Avenue
Washington, D. C.....916 "G" Street, N. W.

DOMINION OF CANADA
Famous Players Film Service, Limited

Toronto.....21 Dundas Street, East
Montreal.....Albee Bldg., 12 Mayor Street
St. John.....87 Union Street
Winnipeg.....Robinson Block, Rupert Street
Calgary.....405 Eighth Avenue
Vancouver.....Orpheum Bldg.

UNITED KINGDOM OF GREAT BRITAIN
Walturdaw Company, Ltd., 46 Gerrard Street, London, W. I.

Etching by George T. Plowman

The Towers of Notre Dame.

Now under construction at Universal City for the stupendous Universal Super-Jewel production of Victor Hugo's masterpiece, "The Hunchback of Notre Dame," to be presented by Carl Laemmle.

I did not write a word of this

Carl Laemmle

WHEN a photoplay can run to eight reels without a break in interest, it is a great picture. And "The Flirt" deserves to take its place with the best photoplays produced in 1922.

ADAPTED to the screen, "The Flirt" retains its values—its charm—its human appeal, and all of its lifelike incidents.

"THE FLIRT" on the screen is as good as the story. It is, without doubt, one of the best program offerings ever put out.

IN this carefully wrought picture of American life there is much food for thought and one of the most comprehensive character studies the screen has given.

THERE is an abundance of heart throbs and real humor in this Universal Jewel production. Under the expert direction of Hobart Henley, it is one of the most intensely human stories ever presented on the screen.

KEEPING interest at a white heat, as skillful direction as was ever given a screen production is manifested here. All through it one is making tears of laughter or wiping eyes wet with deeper emotion.

IT must be said for "The Flirt" that it has everything in it that a movie ought to have, and that's a strong statement coming in these days of thrills.

YOU'LL like "The Flirt" because it is human.

IN case we do not manage to convey to you how good it is, we suggest you go to see it on our say so.

THE Universal company has been producing pictures for more than a decade, but "The Flirt" is the best it has ever made.

UNIVERSAL - JEWEL

This was written by the most expensive critical talent in the country

Here are the names of the critics and the papers in which these reviews appeared:—

Mae Tinee	Chicago Tribune
Gertrude Chase	N. Y. Morn. Telegraph
Don Allen	N. Y. Eve. World
Laurence Reid	Motion Picture News
Edwin B. Rivers	Seattle Union Record
P. W. Gallico	N. Y. Daily News
Polly Parsons	Milwaukee Eve. Sentinel
Observer	Chicago Herald and Examiner
E. V. Durling	N. Y. Globe
C. S. Sewell	Moving Picture World

BOOTH TARKINGTON'S masterpiece

The FLIRT

A HOBART HENLEY PRODUCTION

Here are the Pictures the whole

BABY

Peg o' the Movies

Here Baby Peggy imitates Lloyd. Chaplin and other screen favorites. A scream from start to finish.

Sweetie

Sweet — cute — adorable — that's Sweetie. But she has a bit of the divil in 'er—and when that gets loose—well, prepare for a whirlwind of laughter.

The Kid Reporter

Baby Peggy puts over a live wire news scoop and wins a fortune and a gale of laughter.

SOLD IN A S

Released

Prints Now at you

CENTURY

RELEASED THR

ountry has been waiting for!

PEGGY

armen Jr.

flip of the head, a drooping of eyes—and Peggy captures your art in her rib-tickling burlesque a Spanish fandango dancer.

Taking Orders

Her dad was a dentist—business poor. So Peggy solves the problem—opens a restaurant—the food sends folks scurrying to Dad's dental parlor. Clean—clever—cute.

Tips

As bright and smart a bellhop as ever took a tip. Here Peggy at her sweetest takes and hands them out—tips, of course! A scream sensation all the way.

ERIES OF SIX

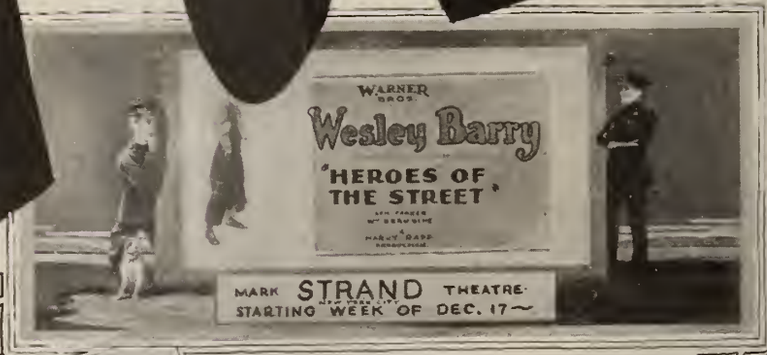
one a month

niversal Exchange

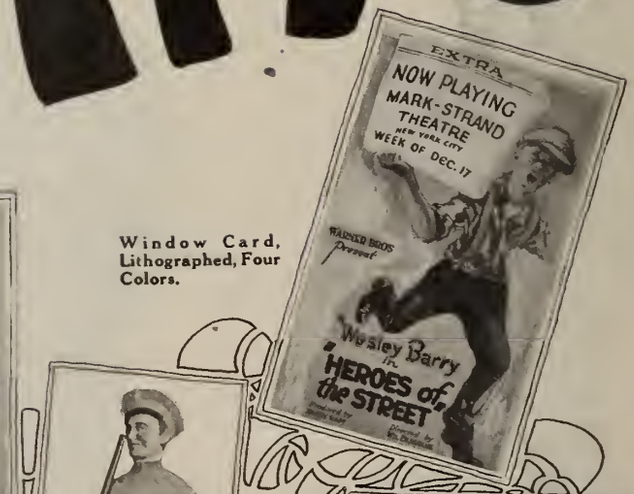
COMEDIES

UNIVERSAL

PUTTING



Lithographed Blotter, Four Colors.



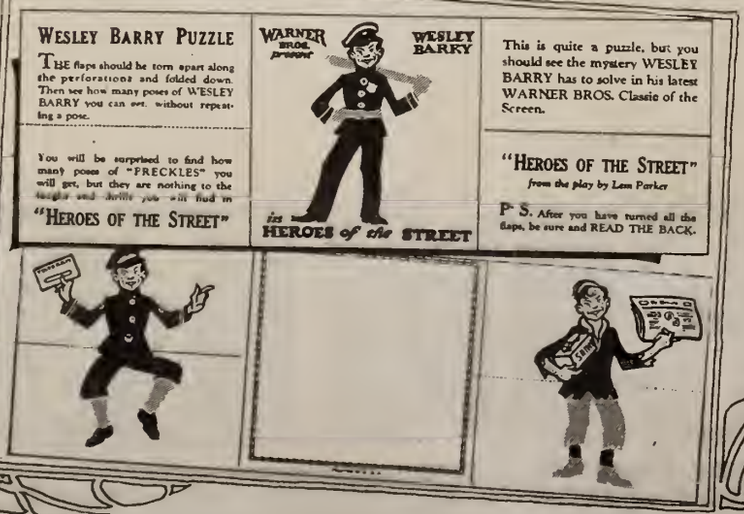
Window Card, Lithographed, Four Colors.

Police Cap Novelty, Two Colors.

Papier Nache Lobby Stand, Five Feet High.

Die Cut Herald, Two Colors, Theatre Imprint on Back.

Wesley Barry Folding Puzzle, producing twenty different poses of Barry in character.


WESLEY BARRY PUZZLE
THE flaps should be torn apart along the perforations and folded down. Then see how many poses of WESLEY BARRY you can get, without repeating a pose.
You will be surprised to find how many poses of "FRECKLES" you will get, but they are nothing to the laughs and thrills you will find in
"HEROES OF THE STREET"
WARNER BROS. present
WESLEY BARRY
its HEROES of the STREET
This is quite a puzzle, but you should see the mystery WESLEY BARRY has to solve in his latest WARNER BROS. Classic of the Screen.
"HEROES OF THE STREET"
from the play by Lem Parker
P. S. After you have turned all the flaps, be sure and READ THE BACK.

Shadow Box Lobby Display, Papier Mache, Illuminated From Rear.

IT OVER!

A Problem That Confronts Every Showman

It Is One Thing To Get A Good Box-Office Attraction —It Is Another Thing To Sell It To Your Public!

WESLEY BARRY

in

"Heroes of the Street"

is backed up with a line of advertising accessories and exploitation novelties that can't fail to impress the public mind with the real bigness of the production itself.

Say! Come on in—or you'll pass up the biggest bargains in town!
— and don't forget to see WESLEY BARRY In the Best Picture of his career "HEROES OF THE STREET" A Warner Bros. Classic of the Screen
This week only! STRAND THEATRE
WARNER BROS. PRESENT
WESLEY BARRY IN "HEROES OF THE STREET"
Arrested! You'll pinch yourself if you don't take advantage of our Sale!
— and don't forget to see WESLEY BARRY In the Best Picture of his career "HEROES OF THE STREET" A Warner Bros. Classic of the Screen
Showing All This Week STRAND THEATRE
WESLEY BARRY
HEROES OF THE STREET

Left and Below: Unique attractive co-operative cut-outs in four striking colors, easel on back, size 10½ x 15. Suitable for use as counter stands or in window.

Door-knob Hanger, two colors, theatre imprint on back.

Beautifully Colored Sticker.

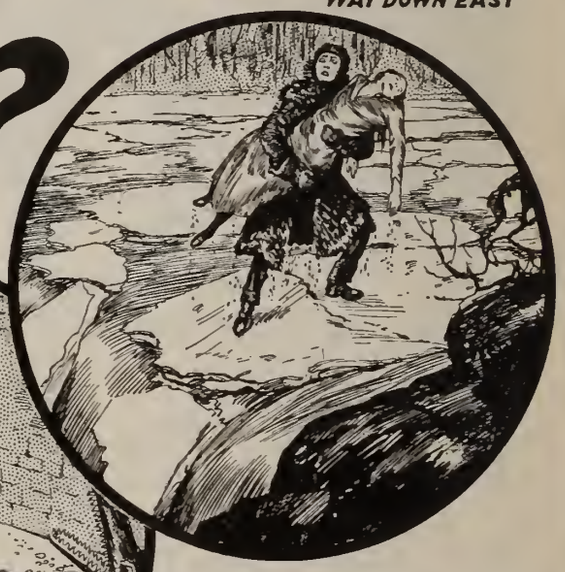
WARNER BROS. Classics of the Screen

THE FOUR BIGGEST THRILLS EVER SCREENED

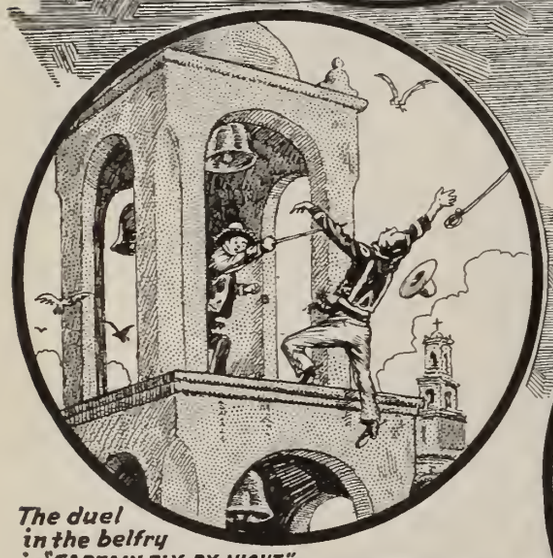
HOW MANY HAVE YOU SEEN?

Story by Richard Matthew Hallet

The ice crush in "WAY DOWN EAST"



The fight in the crocodile pit in "FOOL'S PARADISE"



The duel in the belfry in "CAPTAIN FLY-BY-NIGHT"

Bigger than the biggest thrill ever before recorded is the dam-explosion-flood scene in "Canyon of the Fools"—big as the thundering dawn of creation itself—and catapulted onto the screen in such a cataclysmic class of colossal drama as to burn itself into the memory of man forever! That and plenty more is what you can promise your patrons in—

The dam-explosion scene in the super sensation supreme

"CANYON OF THE FOOLS"

WITH

HARRY CAREY

Keep Your Eye on

F. B. O.

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.—*Exchanges Everywhere*

SUCCESS
A PICTURE THAT
WILL LIVE FOREVER

IN EVERY MAN'S HEART IS A QUESTION MARK

THE LIGHT THROUGH THE SHADOWS

THE WARNING

THE TOAST

SUC

A MOTION
ACHIEV

DIRECTED BY~

RALPH INCE

Distributors are invite

MURRAY W

522-5th Ave. New York Ci

THE OPENING NIGHT

ONCE UPON A TIME

BEHIND THE SCENES

CESS

PICTURE
EMENT

With a Cast of
Notable Artists

Based on the Famous Broadway Stage Play

communicate with
ARSSON INC.
hone Vanderbilt 8056

THE MAN WHO LOST

FLAMES of PASSION

A STUPENDOUS
FIVE PART PRODUCTION

WITH

GEO LARKIN, RUTH STONEHOUSE
LURA ANSON AND AL FERGUSON

DIRECTED BY

W J CRAFT AND H G MOODY

PRODUCED BY

PREMIUM PICTURES PRODUCTIONS
IN THE MOUNTAIN FORESTS OF
OREGON.

PATHOS-HEART INTEREST-INTRIGUE
AND A FOREST FIRE THAT WILL ASTOUND
THE MOVING PICTURE PUBLIC
A PRODUCTION REPLETE WITH
EVERY ELEMENT OF A
BOX OFFICE SPECIAL.

THE FIRST OF A SERIES
OF TEN PREMIUM FEATURES
TO BE RELEASED THROUGH
STATE RIGHT EXCHANGES
DURING 1923

INDEPENDENT PICTURES CORPORATION DISTRIBUTORS
JESSE J. GOLDBURG, PRESIDENT
1540 BROADWAY
NEW YORK CITY. TELEPHONE BRYANT 3993.

A Very Definite Appeal to a Big Majority of Picture Goers

"THE NINETY AND NINE"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Ramsaye Morris
SCENARIO ..... G. Graham Baker
CAMERAMAN ..... Steve Smith, Jr.
AS A WHOLE.....Fine money-making possibilities in this one for a big majority of exhibitors
STORY.....Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd
DIRECTION.....Very good for a picture of this kind; sequences too long drawn out occasionally; climax a genuine thrill
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
PLAYERS.....Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support
EXTERIORS ..... Suitable rural locations
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared
LENGTH OF PRODUCTION ..... 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye Morris' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well also except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlow, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leveridge, owner of the railroad who, with his fiancee Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

"The Ninety and Nine"

Vitagraph—6800 Feet

(Reviewed by Charles Larkin)

WELL, folks, they've all come back. Yes, and they're in the movies! What? Why, the mortgage on the old homestead. The evil working villain. The hero fleeing from misguided justice. The village belle falling in love with said hero. The dirty deeds on the part of the villain to "git rid" of our hero. The village "human newspaper." The dash of the hero to rescue the folks in the next town. The arrival of the "papers" setting forth that Tom Silverton isn't guilty after all and the close-up of the loving doves "In the Shade of the Old Apple Tree."

Doesn't all this conjure up memories of the days when you used to sneak down to the old "opery house," and hiss the villain and loudly stamp your feet as the old engine poked its nose through the scenery, emitted a couple of puffs from its chimney, the hero dropped from the cab and clasped Nellie to his bosom? Didn't you like it in the halcyon days? Sure you did and you'll like it now, for in the second screen version, Vitagraph has made it all into a sure fire meller with all the trimmings and a bang up climax that will pull most folks close to the edge of the chairs.

The forest fire and the running of the locomotive through the flames to rescue the folks in a neighboring town is the big feature of this production. Seldom has a forest fire been more realistically portrayed on the shadow stage. This feature is well done—both coming and going. On the way back the hero drags a freight train filled with human beings.

The direction is good throughout, and the camera work during the fire scenes deserves praise. Life in a small town is realistically pictured and right here it might be mentioned that this one should prove a strong drawing card in the towns of these United States. Vitagraph has done well by this old classic of the barnstorming days.

Production Highlights—The dash of Silverton in a locomotive through a blazing forest fire to rescue the inhabitants of a neighboring village. The fine attention to detail. David Smith's excellent direction. Some fine camera work during the forest fire scenes.

Exploitation Angles—Why not rig up a small locomotive made out of beaver board, put a Ford inside it and drive it about town, loudly ringing a large bell the while? Play up the fact that this is the film version of the famous stage play. Tell them about Colleen Moore, Warner Baxter and other well known stars in the cast.

Drawing Power—There has been a demand for a rehabilitation of the old favorites lately. If your patrons are among those that like these pictures, hop to this one.

The STORY

THE GREATEST RELEASE OF THE YEAR

CALEB DEMING, a sturdy blacksmith in the little village of Alden, wanted a boy who would be straight and strong and a man among men.

His son, Amos, however, was born a cripple, paralyzed in his right arm. Deming's disappointment was so great that he became very much embittered against his son. Amos, however, was endowed with a keen spiritual insight and a capacity for love which he exercised on all about him, particularly the children of the town, for whom he made toys.

Emily Preston, the girl next door, had been ostracized by the villagers for the sins of her brother. The gossips made life unbearable for Emily, and after a fight with one of the village gossips she planned to leave town. Amos sought to befriend her and was repulsed several times. Amos's great spirituality, however, and the unselfish force of his love finally caused a change of heart, and she decided to remain. Amos's father learned of his son's friendship for Emily and disowned him.

In the meantime, Preston endeavored to obtain justice at the hands of Dodd, his former partner, the owner of a huge lumber camp. Dodd instructed Krieg, a powerful, unscrupulous lumberjack, to cut timber on Preston's land. Krieg bore a secret grudge against Dodd and endeavored to use Preston as a tool for gaining his revenge on Dodd. Preston, however, refused to have anything to do with Krieg. Krieg was caught spiking Dodd's timber, and realizing that Dodd had learned of his enmity, he killed him. Preston was accused, tried, and sentenced to death.

Krieg took refuge in Emily Preston's house and forced her to hide him until dark, when he could escape. He was a prey to superstitious fears. He planned to kill Emily before leaving, but a demonstration, which he took to be an omen of evil, prevented him. That night he left with the threat that if she told on him he would return and kill her. At the suggestion of Amos, she testified before the court and saved Preston, although she knew she was taking her life in her hands.

The KINGDOM WITHIN

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

a VICTOR SCHER

featuring

PAULINE STARKE

RUSSELL SIMPSON

Read it and then you will understand why "THE KINGDOM WITHIN" promises to be ~~~~

A few nights later Krieg returned for his revenge upon the girl. Little Connie, an orphan whom Emily had adopted, ran to Amos for help. Terror-stricken, Emily barred the windows and locked the door, but Krieg burst through the window and entered the room.

Emily fought desperately and managed to elude him for a few minutes. Relentlessly, he closed in on her, and his writhing, clutching fingers were about her throat when Amos entered the room. Amos threw himself between the girl and Krieg. A terrific battle ensued, but Amos was a child in the hands of the powerful Krieg.

Krieg seized Amos by his paralyzed arm and twisted it. With a sickening blow and kick Krieg threw the boy in the corner and turned again to attack Emily. Nothing but a miracle could save her.

Amos saw the girl he loved being strangled to death at the hands of the maniac Krieg, and he made a superhuman effort to crawl to his feet and reach him. As he struggled to his feet a look of joy spread over his face. He could use his right arm! He was no longer a helpless cripple! With both arms outstretched he advanced on Krieg. Krieg, startled by Amos's cry, turned and beheld a strong, vigorous youth in place of the once frail weakling.

It was too much for his ignorant brain to comprehend. His fears and superstitions overcame him and he frothed at the mouth like a wild beast. With a shriek of terror he ran frantically for the door and into the arms of the villagers, who had been aroused by Connie.

As Amos stood in the doorway with the light shining out behind him, a hush fell upon the group gathered without, as they gazed on what seemed to be a veritable miracle. The tears came to old Caleb Deming's eyes as he gathered his son in his arms and begged forgiveness. The great force of Amos's love had brought about a change in the hearts of villagers, and gained for him the heart of Emily.

WILL
FILTER
the
HEARTS
of the
WORLD

NGER *PRODUCTION*

GASTON GLASS

HODKINSON
PICTURES

Zane Produ

NOW READY FOR you!

THE U. P. TRAIL

WHAT EXHIBITORS SAY:

"Any exhibitor who overlooks this picture misses a good bet."
"Will bring good audiences and also satisfy."
"A real picture. Book it."
"Buy this one."
"Zane Grey stories always draw."

MAN OF THE FOREST

WHAT EXHIBITORS SAY:

"One of the best we have shown this year."
"Like all Zane Grey's, a good puller."
"Wow! How they ate this one up!"
"Book it by all means."
"Broke house records for past four months."

THE MYSTERIOUS RIDER

WHAT EXHIBITORS SAY:

"Great picture."
"One of the best westerns I have ever shown."
"Biggest crowd for five months."
"These Zane Grey's certainly get the money."

BIG PROFITS! **HODKINSON PICTURES** **BIG PROFITS!**

Grey

ctions

And to take care of the great demand for these Benj. B. Hampton money making westerns, we have issued

NEW PRINTS Re-edited and Re-titled on ALL ZANE GREY winners—

DESERT GOLD

RIDERS of the DAWN

and the other great westerns

THE SAGEBRUSHER

From story by Emerson Hough

THE WESTERNERS

From story by Steward Edward White

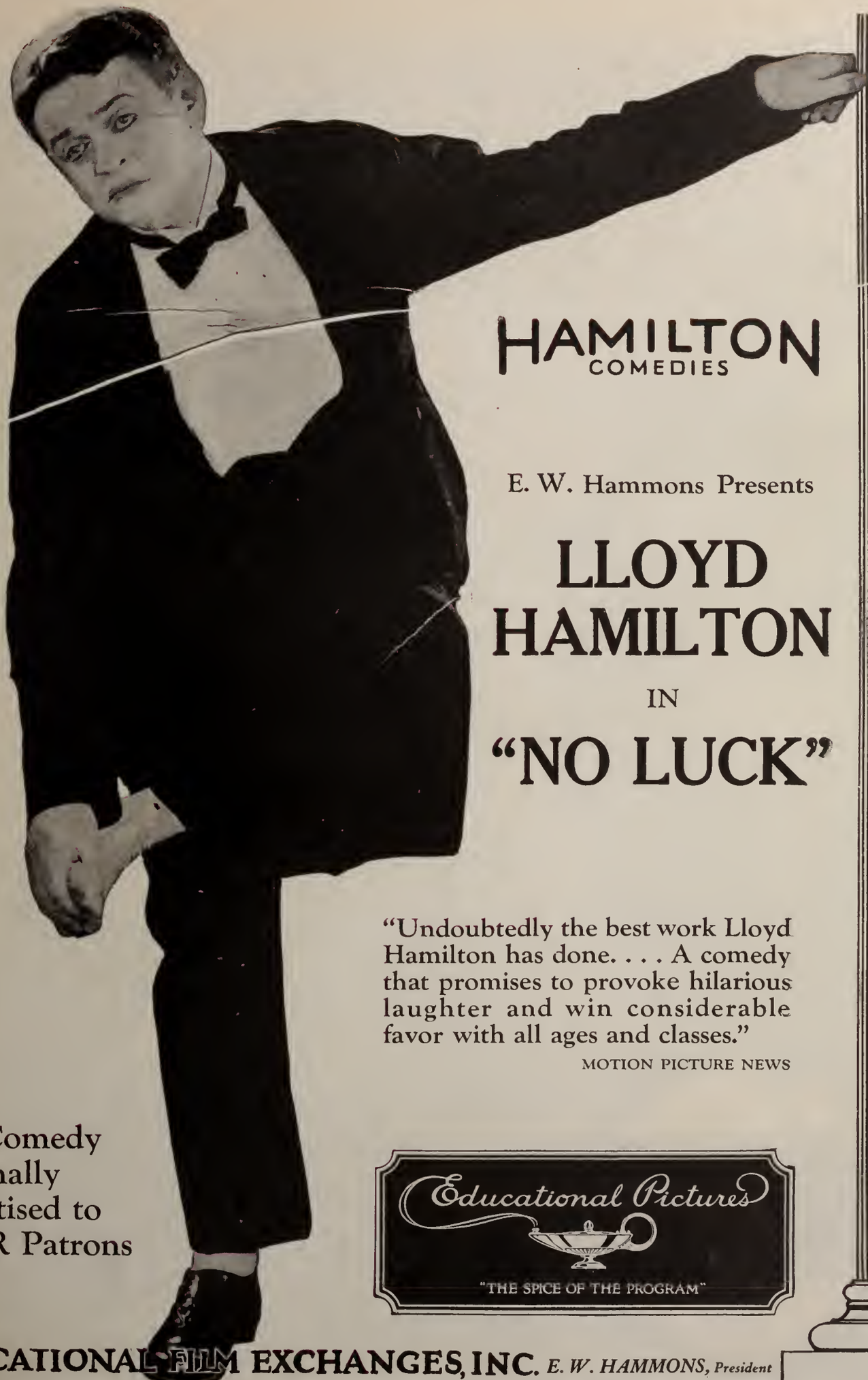
BOYS GO TO IT! HERE ARE SEVEN

of the most CONSISTENT MONEY MAKERS EVER OFFERED

BIG PROFITS! HODKINSON PICTURES **BIG PROFITS!**

S.L. Rothafel's Choice
— and He Chooses
Most Carefully for the
World's Greatest Theatre

The Current
SELZNICK SUCCESS
Co-Starring
ELAINE HAMMERSTEIN
and CONWAY TEARLE
STORY BY EDWARD J. MONTAGNE
DIRECTED BY GEORGE ARCHAINBAUD
PRODUCED BY MYRON SELZNICK



HAMILTON
COMEDIES

E. W. Hammons Presents

LLOYD HAMILTON

IN

"NO LUCK"

"Undoubtedly the best work Lloyd Hamilton has done. . . . A comedy that promises to provoke hilarious laughter and win considerable favor with all ages and classes."

MOTION PICTURE NEWS

This Comedy Nationally Advertised to YOUR Patrons

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

"HAZEL FROM
A Fifty Thousand

Featuring

DOROTHY DEVORE

One of the Twenty

Christie Comedies

Educational Pictures

"THE SPICE OF THE PROGRAM"

REG. U. S PAT OFF

HOLLYWOOD"
Dollar Title

A comedy and title to play up big—which will live up to every bit of advertising you can give it.

You can sell this comedy to the public as big as any feature.

Audiences are ready to howl with joy at this satire of the movies.

Play it up and take advantage of an unusual box office bet.

Christie Comedies

FIRST BIG ONE FOR 1923

Thomas Dixon Productions

announce

THE BEAST

Written and Directed by

THOMAS DIXON

author of

"THE BIRTH OF A NATION" (THE CLANSMAN)

A picturization in story form of the greatest of all modern subjects. A tie-up with front pages of Dailies all over the World.

Another Milestone in the Industry

PRODUCERS SECURITY CORPORATION THE SEAL OF SECURITY EST. 1919

Releasing arrangements under supervision

PRODUCERS SECURITY CORPORATION

516 Fifth Avenue – New York City

COMING—

Something New!!!
Something Big!!!
Something Different!!!

Grab This One—

IT'S the dawn of a new sort of drama—drama that drives home with gigantic blows of *utter entertainment* a story as big and vital as life itself. It has plot surprises, suspense, humor, romance, thrills, EVERYTHING! It's a picture to remember!

WONDERFUL POSTERS
WONDERFUL ACCESSORIES

F. B. O.'s super showmanship never showed to better advantage than it does in the press book on this mighty smash. F. B. O.'s staff of experts have evolved a campaign that will drag dollars from the pockets of panhandlers. The exhibitor who can't pull the crowds with the F. B. O. brand of showmanship is not a showman—he's merely a theatre owner. Look at the press book and you'll know why.

Be Sure to Get a Copy of the Big Press Sheet

Milford W. Howard presents

"THE BISHOP OF THE OZARKS"

By Milford W. Howard
A Finis Fox Production
DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES
OF AMERICA, Inc
Main Offices—F. B. O. Building, 723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE

Seating Factory: High Wycombe, Bucks.
Factory & Stores: Empire Works, West Ham Lane, E.15.
Telephone: Stratford 927.

Telephone: GERRARD 3281.
Telegrams: Berdarold, Westrand, London.
Telephone: REGENT 6334
(two lines)

MACHINERY FILM AGENCIES LTD DEPARTMENT

THE KINEMATOGRAPH EQUIPMENT CO.

Manufacturers of—

KINEMATOGRAPH MACHINERY AND STUDIO EQUIPMENT

THEATRE SEATING AND FURNISHING

STAGE SETTINGS COLOUR SCHEMES

ELECTRICAL INSTALLATIONS

EFFAY SPRAY FLUID
Made in our own Laboratory

Distributors for—

COLUMBIA CARBONS
National Carbon Co, Cleveland

FULCO ACCESSORIES
SPEEDCO ARC CONTROL
E. E. Fulton Co.....Chicago

UNIVERSAL CAMERA
Burke & James.....Chicago

NORDEN ELECTRIC SIGNS
CARRIAGE CALL SYSTEM
Norden Sign Co..... New York

MOTIOGRAPH PROJECTOR
Enterprise Optical Co... Chicago

MOTIOGRAPH PROJECTORS FA MODEL
PERFECT PICTURES

19 CECIL COURT
CHARING CROSS RD
LONDON, W.C.2

SLB/EIG

December
Nineteenth
1922.

E.K. Gillett Esq.
Motion Picture News Inc.
729 Seventh Avenue. New York City.
U.S.A.

Dear Mr. Gillett,

I am very glad I have received my Motion Picture News Booking Guide.

I find this a great help in booking for my various theatres - it gives the right information and does not take an hour to find what you want.

When you are 3000 miles away from America it is difficult to keep in touch with the pictures produced in that land, and even more difficult to keep your books clear for attractions which you know will come across the Atlantic sooner or later.

Your Guide helps immensely in our booking organisation which to a great extent revolves around it.

Kind regards,

Yours very truly,

Lionel Bernstein

30,000-9-21-JN

A Remarkable Character Change, Influenced by the Action of a Fascinating Plot—

Wyndham Standing's amusing characterization in "The Inner Man" is the most novel feature of a production that is interesting. It will be entertaining to many—

Moving Picture WORLD

There is much action in the picture, especially when it gets under way in the mountain locale. The "bad men" of the district, in which the hero owns a mine, set out to frighten away the youth, but instead they set off the spark of manhood and there are some stirring fistic and gun battles—

Motion Picture News

Syracuse Motion Picture Company
presents

Wyndham Standing
in "The Inner Man"
with J. Barney Sherry and Dorothy Mackaill

Directed by Hamilton Smith *Story by Derek Bram* *Photographed by Arthur Cadwell*

PLAYGOERS PICTURES

Foreign Representative—
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Motion Picture News

First:

In paid exhibitor circulation

First:

As an advertising medium
for the trade.

First:

In the hearts of the industry

The News Alone Covers the Field

B. P. Schulberg *presents*

KATHERINE MacDONALD

The American Beauty in

"THE WOMAN CONQUERS"

ONE of the star's best, and a wondrous tale of a society girl's battle for life and love in the snow wastes of the far North. The story of a girl who told her aristocratic sweetheart, "You are a weakling," only to meet him again in the Arctics, where, in the fight against the raging elements, the wild beasts, and men worse than beasts, he proved himself superior to them all. This is the kind of picture every audience will thrill to. An artistic and entertaining photodrama by Violet Clark and directed by Tom Forman; produced by Preferred Pictures, Inc.

A First National Picture

B.P. Schulberg *presents*

Katherine MacDonald

The American Beauty in the *Lucky Four*. Book them all now and announce them to play a month apart. Pictures that appeal especially to women. Fine for evenings, great for matinees. The last word in artistry and entertainment with the world's most beautiful woman starring.

"THE WOMAN'S SIDE"

Just a girl, forced to fight a woman's battle, against the man who would sully her father's honor and leave her nameless, for the sake of her father and every hope he had in the world, and for the love of a youth brought strangely into her life. A drama of a woman's instinct and a woman's motives. Story and direction by J. A. Barry.

"STRANGER THAN FICTION"

A society girl caught in the toils of a crook and how she escapes—with a fight on the wing of an aeroplane, 5,000 feet in the air. A take-off from the roof of a sky-scraper. A parachute jump from a burning plane—a man caught in mid-air in a leap from one airship to another and finally hauled to safety. The greatest air circus ever filmed. Story by Charles Richman and Albert Shelby LeVino; Directed by J. A. Barry.

"HER SOCIAL VALUE"

Here is drama with the ring of the human note—today a sales girl—tomorrow the wife of a society man. And after that the woman who learns the bitterness of the realization that she is "not good enough for her husband." From poor girl to rich wife—here's a theme that will interest everyone in your audience. And Katherine MacDonald makes both portrayals as magnetic as any she has ever done. From the original story by B. P. Fineman and J. A. Barry; scenario by Gerald Duffy and Jerome Storm; Directed by Jerome Storm.

"DOMESTIC RELATIONS"

This is the simple, but tensely dramatic story, of a man who drove a woman from his life but who could not drive her from his heart. A picture which will make both men and women wonder, because they have all seen some of it in their own lives. Gorgeous gowns, sumptuous settings, backing up a real drama that starts where others finish. Your patrons will love it. Story and scenario by Violet Clark; directed by Chet Withey.

First National Pictures

FIRST NATIONAL PICTURES

Big Booking Bulletin

No. 3

Here's Guy Wonder's ad. for the second week's run — (Reduced from 4 Cols.)

They're Off!! AT THE **RIVOLI**

FOR A SECOND WEEK

THE PICTURE THAT HAS ALL BALTIMORE TALKING

Watch 'em go!

Thos H. Ince presents

THE HOTTENTOT

Willie Collier's big stage hit, now a panic in pictures, with

DOUGLAS MacLEAN and MADGE BELLAMY

The yells of a Mirthquake—

—when those horses hit the hurdles in a whirlwind steeplechase. Thrills with every spill! You'll be off your seat—riding all the way!

The gasps of a Earthquake—

—When Sam, who never rode a horse before, is mistaken for a famous equestrian—and his girl makes him ride a four-legged thunderbolt over five miles of ditches and sudden death.

Read What Baltimore Critics Say About "The Hottentot":

Norman Clark in The News—"Will amuse you and thrill you. There is one of the most nerve-tingling horse races the eye of the camera has ever caught. How on earth those horses and riders kept from breaking their necks is something at which to marvel."

Q. E. D., Evening Sun—"If this be a sample of what the new year holds for us, bring on 1923. Here's a film that will rear its head over the year's output."

Robert Garland, in The American—"Combines comedy, excitement and heart-interest in almost perfect proportions. Quite worth anybody's while."

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

You 'll be on your feet yelling— A laugh or a thrill every second—

BUSTER KEATON in "THE ELECTRIC HOUSE" on the same bill

Distributed by Associated First National Pictures Inc.

Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show.

Such pictures are rare but Edwin Carewe's ***"Mighty Lak a Rose"*** is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.

FIRST NATIONAL PICTURES

Directed by Edwin Carewe
Cameraman, Sol Polito; Art Director, John D. Schulze; Assistant Director, Philip Masi

Motion Picture News

A Good Idea Gone Wrong

WHAT seemed at first thought to be a fine service idea recently originated in this office.

Briefly it was this: We would read carefully all the "movie" pages of the various big city Sunday papers and from them select, for reprint, well-written, original and interesting press notices pertaining to pictures, thereby making these exceptional stories available for use by other papers and exhibitors at large.

"Fine," you say. "A worth while idea."

But investigation of the project disclosed some rather surprising facts. Inspection of more than a dozen papers, selected as the most likely to contain what we wanted, uncovered not a single yarn that any editor, not under obligation, would print.

There were many press stories about many different pictures but they all followed the same stereotyped style—just announcements or worse yet, pure gush, without an iota of originality or reader-interest.

It seems as if this is a condition that could be improved if we set ourselves about it. Certainly we have enough writing ability among our press agents, press book and picture page editors to turn out, at least, an occasional story that a newspaper would be glad to grab regardless of the fact that contained therein was some publicity for a motion picture.

We write, all of us, words upon words, intended for use by the newspapers. Suppose we did less writing and more thinking before we began to write. We might turn out a better product.

Instead of taking ten minutes to decide what to write about and ten hours to write it, we probably would do better if we reversed the process—spend ten hours in originating a real story and ten minutes to tell it.

At any rate, we can't give you that brand new service which we contemplated until somebody begins turning out press notices that have some news value.

Valentino Briefs His Case for the Public

WE have but little knowledge concerning the legal controversy between Rodolph Valentino and Famous Players-Lasky Corporation and no opinions as to what the final judicial decision will be but we do possess considerable interest in a phase of the case which it seems the plaintiff has taken into his own hands.

Instead of leaving the whole matter to his attorney and marking time until the law defines his status, Mr. Valentino has filed a brief with the public.

The January issue of Photoplay contains an article published over Mr. Valentino's signature in which he explains the reasons for his action and professes that he is fighting for a principle, rather than from a mercenary purpose.

It strikes us that this is a most sensible and strategic course for him to pursue, for after all ultimately, it is the public who will decide what the professional career of Rodolph Valentino, actor, is to be.

He asserts, and without a doubt in absolute truth, that the papers have maligned him and misrepresented the merits of his action. So he tells the public his side of the story, simply and effectively, making a good case for himself from a fan point of view, no matter what the law may finally decide about his contract with Famous Players-Lasky.

All of which leads us to inquire why the whole motion picture industry, individually and collectively, has not learned, when it has controversies and misunderstandings, to do likewise—tell the public the whole truth and thus nullify the effect of the twisted, distorted, evasive version of facts that the yellow journals always insist on dealing out about motion picture events and people.

WM. A. JOHNSTON.

VOL. XXVII JANUARY 20, 1923 NO. 3

PICTURES AND PEOPLE

JAMES MONTGOMERY FLAGG, the artist, was the guest of the A. M. P. A. last Thursday noon and after the completion of the luncheon, made an address upon Art in Advertising. His advice is to get a Grade A artist and put him to work. Mr. Flagg says he has seen a big improvement in the humble three sheet of the movies. "A number of the better lithographing firms invite artists to come to their shops and make drawings on stone. Why do they do this? Because they are alive to the fact that they must improve—they want their artisans to be inspired by something better than the old German lithograph ideal which looks—they still make them—as if it was painted with colored butters."

* * *

ANTONIO MUZII, a young extra in pictures, and who is known among the tenants of the apartment house in which he lives as the "Spanish boy," has come forward as a pretender to the Valentino throne. His pretensions naturally worried Rodolph enough to cause him to appeal to his attorney. Muzii claims to be a brother of Valentino—but the latter declares that his brother is a physician in Italy.

* * *

HENRIETTA CROSMAN, long identified upon the stage as one of its leading stars, has heard the call of the camera. She will make her screen appearance in George Melford's production of Earl Derr Biggers' story, "Broadway Broke."

* * *

GOLDWYN'S big production, "The Christian," will go down in history as a masterpiece, according to the reviewer who witnessed the picture the other day and which is reviewed in this issue of the NEWS. Hall Caine's vital story is an enduring one—a story carrying emotional stress and a spiritual tug and as beautiful a romance as ever found its way into fiction. The company went to England to catch the genuine atmosphere and backgrounds and Tourneur's talent for harmony of colors and scenes is brought to its highest development. The book is so well known and the production has been so well heralded as an exceptional canvas of its kind that screen patrons will undoubtedly stampede the box-office to see it. As a stage play Viola Allen was the star. As a picture Richard Dix and Mae Busch divide equal honors.

* * *

WATTERSON R. ROTHACKER left Chicago Tuesday for a ten days' stay at the New York offices of his company. His brother, Douglas D. Rothacker, is in Washington, attending a meeting of the National Commission of the Associated Advertising Clubs of the World. On the commission he represents the Screen Advertisers' Association, of which he is president. He will go from Washington for a short stay at the Rothacker New York offices.

* * *

WILLIAM DUNCAN, the intrepid star of Vitagraph serials, and his wife, Edith Johnson, who has supported him the past few seasons as leading woman, are in New York stopping at the screen's favorite hostelry, the Algonquin.

* * *

WE would call it the PERFECT COINCIDENCE. And Nat Rothstein, who presides in the chair of publicity and advertising for F. B. O., didn't have anything to do with it. Just as "The Third Alarm," his company's newest picture, which graces the screen at the Astor—the screen which was flooded with water by "The Town That Forgot God," and is now being scorched with flames in this vivid document of fire, fire engines, and fire laddies—was flashed last Monday evening, the New York Fire Department was answering a third alarm on Broadway, a mere mile above the theatre. It also strangely happened that the thrilling climax in "The Third Alarm" was practically reproduced in real life at the big warehouse fire in Sixty-seventh Street. But Nat did put over one publicity stunt last Saturday morning. Broadway, particularly the west side of the street from Times Square to Forty-eighth Street, was packed with nervous spectators watching a human fly in a white suit scale up and down and perform circus stunts on Marcus Loew's huge sign in front of the State Theatre Building. A red banner lettered in white with "The Third Alarm" was extended over the top of the building. So Broadway knew that the agile acrobat wasn't performing his hazardous feats for his health. Any student of human nature passing the crowded sidewalk might have learned something of the psychology of nerves. Several women kept their eyes glued to the pavement. They didn't want to see him fall, yet they wanted to be around if anything happened. And if a tragedy had occurred they would have rushed home and told excitedly about seeing a human fly plunge to death. In reality they would never have seen the fatal dive.

* * *

LOUIS J. GASNIER, who is making a series of special productions for Preferred Pictures to be released through Al Lichtman, arrived in New York this week for a ten days' vacation. This is the director's first visit East in a year. During the past seven months he has been constantly at work handling the megaphone of "Rich Men's Wives," "Thorns and Orange Blossoms," "The Hero," and "Poor Men's Wives." When he returns to the Coast he will begin work upon "Mothers-in-Law." Mr. Gasnier has reason to feel highly elated over his production, "The Hero," one of the most compelling human interest pictures ever released. Incidentally the feature wins the asterisk in the latest bulletin issued by the National Board of Review—the only asterisk in a list of twelve pictures. The Board calls it particularly good; we agree with them.

* * *

OUR spies in Birmingham have informed us that Octavus Roy Cohen has come on from the Alabama city in answer to an interesting offer from a producer who wants to make a series of two-reel films based upon Mr. Cohen's widely popular negro stories which have appeared in the Satevepost.

* * *

SPEAKING of "The Flame of Life," Priscilla Dean's new opus, we must record that it carries vivid and vital qualities. There is good, red, dramatic meat; there is spirituality; there is humanity; there is realism which fairly leaps from the silversheet; there is background which kindles sentiment; there is flawless acting as turned in by Priscilla Dean, Wallace Beery and Robert Ellis. With such totally different stories as "The Flirt," and "The Flame of Life," Hobart Henley's directorial talent may be called versatile indeed.

* * *

MADGE KENNEDY, who has been appearing upon the stage in "Spite Corner," sailed Monday on a trip to Japan via Panama. The star of stage and screen has been kept continually busy for a number of months and had promised herself this respite for some time. Miss Kennedy was accompanied by her mother, who will continue on the boat for a world-wide tour. After the stay in Japan, the star will return to America to make her second Kenma production. The first of this series of six, "The Purple Highway," was recently completed and will be released very shortly.

THE Torrences, David and Ernest—brothers you know—are making plans for a trip to their native Scotland during the coming year.

* * *

MONTE BLUE, who plays the leading male role in "Brass," has returned to the Warner coast studios after spending the holidays in the East with his mother. Mr. Blue will also play the character of Dr. Kennicutt in "Main Street," an adaptation of Sinclair Lewis' novel which is breaking records as a best seller throughout the United States and England. If you have read the book you will appreciate that Monte Blue is an ideal figure for the role of the amiable doctor of Gopher Prairie.

* * *

GASTON GLASS and Kenneth Harlan, two of the most popular players of the screen, have signed on the dotted line—long-term contracts—for B. P. Schulberg of Preferred. Which means that they will appear in Al Lichtman productions. The girls certainly like these boys, according to the inquiries received among the fan magazines.

* * *

THE new year is certainly starting off with a bang. Such sterling pictures as "The Christian," "The World's Applause," "The Flirt," and "The Flame of Life," "Dr. Jack," "Back Home and Broke," "The Hero," and "A Bill of Divorcement," indicate that 1923 will be a banner year—and there are eleven months to go. Boys—they're off.

* * *

PATRONS of the silent drama will look upon the passing of Edwin Stevens with genuine regret. He was an actor adept at playing character parts and his death leaves a void which will be difficult to fill. Mr. Stevens was long a stage favorite and perhaps reached his zenith behind the footlights in "The Devil." His screen career began with Universal and World. Other banners under which he appeared are Artcraft, Metro, Select, Pathe, Goldwyn, Paramount, Hodkinson, and Realart.

* * *

BILL BRADY has a broken rib. The theatrical producer was hurt the other night while motoring to New York University, where he was to lecture before the class in literature and the drama. Mr. Brady's chauffeur ran into a tree in order to avoid a collision with a speeding taxicab. The producer was scratched and shaken up, but he thought that he had escaped without serious injuries, until the pain in his side was diagnosed as a broken rib. The appointment was canceled. How the punsters would have taken advantage of this "copy" had Mr. Brady carried the monicker of Adam instead of Bill.

* * *

JOE FARNHAM, the w. k. motion picture editor and title writer whose name has appeared on a few dozen features the past two years, has left New York for a well-earned vacation at Palm Beach and Miami, Florida. Mr. Farnham will spend the month of January at work on a spoken drama for early summer presentation on Broadway, returning early in February to resume activities as "doctor of films."

* * *

ERIC VON STROHEIM will waltz around with the megaphone when "The Merry Widow" is ready to be "shot" on the Goldwyn lots. The popular operatta which scored a sensation upon the stage several years ago, is to be revived as a film tale of adventure and romance. Franz Lehar's music will enhance the feature with all its haunting charm. The original production ran for over a year in London and over a year in New York, where the public accepted the inspired score as the best that ever came from the banks of the Danube or from anywhere else for that matter. Musical comedies have been adapted to the screen before. Take notice of "The Beauty Shop," "Oh, Lady Lady," "So Long, Letty," "The Belle of New York," "Oh, Boy," and "Baby Mine."

* * *

THEY'RE coming back after an absence of five years away from the camera and the screen. Who? Francis X. Bushman and Beverly Bayne. The stars who once basked in the sunshine of popularity have signed up for a Whitman Bennett production. The last few seasons they have appeared in vaudeville in a sketch especially written for them.

* * *

JOBYNA RALSTON, who has been appearing as leading woman of the Paul Parrott comedies, has signed up with Harold Lloyd to play opposite him in the comedy which is now going into production, the title of which is not yet announced. Miss Ralston appeared in "Two Little Girls in Blue," a musical comedy featuring the Fairbanks twins. The piece had a run in New York a couple of seasons ago.

* * *

ROME is paying homage to Lillian Gish who went to Italy several weeks ago to film F. Marion Crawford's story, "The White Sister." The star has also been the recipient of unusual attention in Naples, Palermo and Sorrento.

* * *

PRODUCTION is going on apace at the Tilford studios where "The Bright Shawl," an adaptation of Joseph Hergesheimer's novel of the same name is being filmed by John Robertson for Inspiration. Everett Shinn, the artist, who accompanied Mr. Robertson, Richard Barthelmess, Dorothy Gish, and the other players to Havana in order to gather a true perspective of Spanish atmosphere, is busy at the studio modeling sets after sketches made down in the Cuban city. Castilian backgrounds are going up in rapid order at the studio. Mr. Shinn was formerly an art director for Goldwyn, having designed the sets for "Polly of the Circus," and "Sunshine Alley," the Mae Marsh productions.

* * *

WE understand that the advertising copy for the 16-page insert placed in this issue by the Al Lichtman Corporation was written by Mr. Lichtman himself. This is unusual as marking a recognition by a prominent executive of the importance of putting real "sales talk" into trade paper copy, and surely no one is better qualified to do this than the head of this thriving young company. The production schedule announced in this insert is an impressive one, and gives promise of some splendid things from the producing end of the organization, Preferred Pictures, under the direction of Mr. Lichtman's associate, B. P. Schulberg.

Index to Departments

Editorial	295
Pictures and People	296-297
General News and Special Features	298-307
Chicago and Mid-West	324
Comedies, Short-Subjects and Serials	341-342
Construction and Equipment	351-372
Exhibitors' Service Bureau	313-320
Feature Release Chart	374-376
Pre-Release Reviews of Features	335-339
Production-Distribution Activities	343-349
Regional News from Correspondents	329-334
Studio Notes and Player Brevities	373
What the Big Houses Say	308
With the First-Run Houses	309-312

"The Pilgrim" Goes to First Nat'l

Is Last of Chaplin Releases Covered by Contract of 1917; Released February 26

AFTER several months' negotiations with Sidney Chaplin, representing his famous brother, Charlie, H. S. Schwalbe, secretary-treasurer of Associated First National Pictures, Inc., announces that this company has secured the world's rights to the comedian's latest feature length production, "The Pilgrim." It is over six weeks ago that Mr. Chaplin gave officials of First National and a few of his personal friends an opportunity to see "The Pilgrim" produced before a matinee audience at Bim's Standard theatre, New York City, and an evening or two later the picture was shown before over two thousand people at the Gotham theatre, New York. The evidence of approval on the part of the two audiences left no doubt in the minds of the distributing company's officials that "The Pilgrim" will be a rival of "The Kid" for first honors among all of Chaplin's productions, declares a statement from the First National home office announcing the acquisition of "The Pilgrim."

It is said that in "The Pilgrim," which is of feature length, Chaplin's art reaches heights of subtlety which he has never excelled. The story briefly is that of an escaped convict who steals the clothing of a parson and who later is mistaken by the members of a Texas town's congregation for their new minister whom none of them has ever seen prior to his arrival on Sunday morning in time to conduct church services. "The handling of the story has been very cleverly done in order to avoid any possible criticism because of the comedian's role of a convict masquerading as preacher," declares the First National statement.

First National further states that "The Pilgrim" is the eighth and last Chaplin release on the famous million dollar contract entered into between First National Exhibitors' Circuit and the comedian, about June, 1917. Beginning with the release of "A Dog's Life," which was followed by "Shoulder Arms," "Sunnyside, "A Day's Pleasure," "The Kid," "The Idle Class" and "Pay Day," the public's reception of each succeeding picture demonstrated that the contract was not at all the hazardous proposition it at first appeared to be. As a matter of fact, the disinclination of a great many exhibitors to sign series contracts for the eight Chaplin subjects, which comprised the million dollar contract, has proved to be to the advantage of both the comedian and the distributing company, declares First National, because it left a large proportion of the market open from which much better rentals were returned than those paid by the holders of series contracts.

While the price paid for "The Pilgrim" is not disclosed, First National officials state that there is a heavy cash consideration, in addition to a sharing arrangement which will make the consideration only less than the price paid for "The Kid."

The foreign and domestic negatives were delivered to Associated First National's Los Angeles office on January 9th, and immediately shipped east. The release date has been set for February 26th. Because of the feature length and importance of the release, First National will provide a complete line of feature advertising accessories, it is announced.

Be American, Is Hays' New Year Resolution

The New Year's resolution delivered by Will Hays, who concluded his visit in Kansas City with addresses before the motion picture committee of the Women's City Club and the Phi Delta Theta Fraternity, was as follows:

"The New Year's resolution for America is to be steadfastly American. The manhood and womanhood of America is sound. We need have no concern about the future if America will follow the resolution to be American. And every real American knows what it means—make no mistake about that—to be an American. America must not tolerate any attempt to array class against class, section against section, or sect against sect. Guard against this as you would against a pestilence; the nation has no greater enemy than one who would thus divide the country against itself."

Speaking before the motion picture committee and more than 150 guests, many of whom were film officials and exhibitors of Kansas City, Mr. Hays urged co-operation in demanding only the highest class of films of producers.

Mr. Hays highly approved of plans under consideration by the motion picture committee of the club to have special nights at the theatres when films which they approved of would be shown under their endorsement.

F. P.-Lasky Still Negotiating for Direct Control of Lynch String

PREMATURE ANNOUNCEMENT was made in some quarters last week whereby it was said that Famous Players-Lasky had acquired direct control of theatres formerly controlled or under lease to S. A. Lynch and his associates in Southern Enterprises. According to the latest advices from the Famous Players-Lasky office, negotiations are still pending and all details of the transaction have not yet been concluded.

Official confirmation was made at the Famous Players-Lasky Corporation office that negotiations were in progress between S. A. Lynch and his associates and Famous Players-Lasky Corporation for the purpose of terminating the managerial contract of S. A. Lynch and his associates of Southern Enterprises. If these negotiations are satisfactorily concluded, Famous Players-Lasky Corporation will take over the direct management of Southern Enterprises, which company it has owned for over three years. It was stated that this transaction had nothing to do with the acquisition by Famous Players-Lasky Corporation of any additional theatres, but was simply the transferring to it of the direct management of theatres which it has owned for some time past.

Washington Flooded by Blue Law Petitions

A VERITABLE flood of blue law petitions and Sunday observance bills have clogged the legislative machinery of the House District of Columbia Committee the past week, and their opponents have also been in evidence. Representative Benjamin K. Focht, Chairman of the Committee which in theory governs and protects the District of Columbia the city of Washington as the aldermen of other cities function, was called on by a delegation from the Religious Liberty association, headed by Charles S. Longacre, editor of the Association's publication as spokesman. Mr. Focht was told that the Sunday observance people were making a drive to close up the District because of the significance of Washington nationally. It was intimated that the committee might consider such closing laws this past week, but the rush to get necessary supplies appropriations through, will prevent it at this time. Should a special session of the 68th Congress be convened in March or April as is predicted now, blue-law measures would go over until then, the usual jockeying for place and power on the committees, the different make-up of the District and other committees and the pressure for fiscal measures to be passed, and large amount of unfinished business to be put in the calendar, will then again pigeon-hole the Blue Law program.

Bomb Planted in Seattle Labor Troubles

Conflict between the Seattle theatre and musicians' unions, union houses and non-union houses came to a sudden head in the Western city on December 28 when a limousine belonging to John Danz, veteran Seattle theatre manager, was shattered by a dynamite bomb explosion as it stood before his home.

It is believed that the bomb was planted in the car with the intention of killing Mr. Danz. Mrs. Danz had driven the car to the Colonial theatre to bring Mr. Danz home to dinner. Less than a half hour after they had entered their home, the car was entirely demolished by the blast which shook the entire neighborhood.

Discussing the explosion, Mr. Danz declared that he believed it to be the result of labor trouble. William Short, president of the state federation of labor, indignantly denied the charges, saying that they were framed up to discredit the unions.

Since last June, 1922, Mr. Danz has had trouble with the musicians' union because they are alleged to have attempted to force him to employ a larger number of musicians than he believed he could afford, at his theatres in Seattle, the Florence, Colonial, and Class A, all second run, ten-cent houses.

Colorado Opposes Leasing to Organizations

The Motion Picture Theatre Owners of Colorado have adopted a resolution to the effect that a plea of consideration be sent to all producing and distributing organizations asking that the practice of leasing to any but regularly established and licensed theatres engaged on the exhibition of motion pictures be discontinued.

The resolution was prompted by the practice of leasing pictures other than strictly educational subjects to parties, institutions and organizations in detriment to the exhibitors' branch of the industry.

Hays Issues Final Statement on Arbuckle

Says Question Must Be Left Finally to Public and Comedian's Business Associates

WILL HAYS has issued what he declares will be his final statement in the Arbuckle matter. In it he says the solution of the matter must be left to the public and to those who have business associations with Arbuckle.

The final Hays statement is as follows:

"All suggestions which have been received from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other hand to those who have business associations with the individual and the individual himself. I have removed the artificial situation of one man being or appearing to be the judge in such matters either for one hundred and ten million people, or for a great industry and art. Such a condition in the development of a business is absolutely unsound economically, and from every other standpoint, and permanently must not be. A temporary framework or scaffolding may be a very valuable tool for a period in the remodelling or construction of a great building, but it must be remembered as the building progresses that such structures are only temporary facilities."

The Public Relations Committee made up of leaders of National organizations for the purpose of cooperating with the Hays organization met last week and adopted a resolution reiterating its confidence in the Hays program. It expressed itself as being impressed with the sincerity and genuineness of Mr. Hays' motives in the Arbuckle matter, but recommended that he advise the industry not to show Arbuckle pictures. There were forty-six members of the Public Relations Committee present at the meeting.

At the conclusion of the session Lee F. Hanmer, Chairman of the committee, gave out the following statement:

"We had a splendid representative and enthusiastic meeting. Many problems were discussed and many of the activities of the Committee reviewed, and plans made for the future. Among the things of particular interest in the Committee was the development of plans to carry to the public the problems of the industry and information relative thereto, as well as bring to the industry the ideas of the public.

"The Arbuckle matter was discussed in a way which developed a sympathetic understanding among the entire membership of the Committee as to the problems incident thereto. A resolution expressing the point of view of the Committee was passed and it was as follows:

"The Committee on Public Relations, having received from Mr. Hays a report on the Arbuckle matter is impressed with the sincerity and genuineness of his motives in showing a willingness to allow everyone a chance to go to work and make good if he can. The Committee, however, does not believe that there should be any action taken which would result in bringing Roscoe Arbuckle again before the public as a motion picture actor. In the judgment of the Committee it would be extremely detrimental to the youth of America for Arbuckle's pictures to be released for circulation, since it is highly desirable that reminders which would naturally come with his reappearance on the screen should not be thus placed before the public. Such releases would also, in the opinion of the Committee, tend to destroy public confidence in the purpose of the motion picture industry to establish and maintain the highest possible moral and artistic standards in motion picture production and develop the educational as well as the entertainment value and general usefulness of motion pictures. The Committee, therefore, recommends to Mr. Hays that he advise the motion picture industry to refrain from exhibiting pictures in which Mr. Arbuckle appears, and that any consideration shown him, as an individual, should be along lines not involving his appearance before the public as a motion picture actor.

"The Committee takes this occasion to reaffirm its desire to assist in every possible way in the improvement of motion pictures and to express its confidence in the practicability of the program which is being developed under Mr. Hays' leadership for securing better pictures and for realizing the highest possible usefulness of motion pictures in the recreation and education of the American people."

Those present at the meeting were:

Mr. Lee F. Hanmer, Director, Department of Recreation, Russell Sage Foundation; Mr. Julius H. Barnes, National President, Chamber of Commerce of United States; Mr. John Ihlder, Manager, Civic Development Department, Chamber of Commerce of United States; Mr. Howard S. Braucher, Secretary, Community Service; Mrs. Woodallen Chapman, Chairman, Committee on Motion Pictures, General Federation of Women's Clubs; Mr. Hugh Frayne, The American Federation of Labor; Mrs. Oliver Harriman, President, Camp Fire Girls; Mrs. Milton P. Higgins, President, National Congress of Mother & Parent-Teachers Associations; Mrs. A. H. Reeve, National Congress of Mother and Parent-Teachers Associations Mrs. Herbert Hoover, President, The Girl Scouts; Mrs. Jane D. Rippin, Director, The Girl Scouts; Dr. Charles H. Judd, Chairman, Motion Picture Committee, National Education Association; Mr. John F. Moore, International Committee of Y. M. C. A.; Mr. Harold W. Ross, Editor, American Legion Weekly; Mr. H. L. Glucksman, Exec. Dr., Jewish Welfare Board: Mrs. Coffin Van Rensselaer, Exec. Sec., Woman's Department, National Civic Federation: Mr. LeRoy E. Bowman, Secretary, National Community Center Association: Dr. Kleinschmidt, Executive Officer, National Health Council; Mr. Marcus A. Dow, President, National Safety Council; Mr. Frank C. Myers, Executive Secretary, New York Child Welfare Committee; Mr. Laurence Vail Coleman, Dir., Safety Institute of America; Rev. George J. Becker, Dist. Sec., The American Sunday School Union; Miss Leighton for Mr. S. Stanwood Menken, President, The National Security League, Inc.; Col. Edward J. Parker, Territorial Social Secretary, The Salvation Army; Mr. Philip D. Fagens, Exec. Sec., The Woodcraft League of America; Mrs. Robert E. Speer, President, Young Women's Christian Association; Mr. James E. West, Chief Scout Executive, The Boy Scouts of America; Mrs. Dudley Van Holland, Chairman, Better Moving Pictures, New York City Federation of Women's Clubs; Mr. Harold S. Buttenheim, President, American City Bureau; Mrs. Mary deGarmo Bryan, Editor, Journal of Home Economics; Mr. George H. Sherwood, Exec. Sec., American Museum of Natural History; Mr. Lou E. Hunt, President, Associated Advertising Clubs of the World; Mr. Arthur E. Bestor, President, Chautauqua Institution; Miss H. Ida Curry, President, Child Welfare League of America; Miss Margaret C. Maule, Nat'l Head, Social Service Department, Girls' Friendly Society in America; Mrs. David de Sola Pool, Young Women's Hebrew Association; Mrs. Frank H. Percells, Brooklyn, N. Y.; Mrs. Charles S. Whitman, New York City; Mrs. Charles M. Bull, Brooklyn, N. Y.; Mrs. Charles White Nash, State Regent, Daughters of the American Revolution; Mrs. Hathaway, National Soc. for Prevention of Blindness; Mr. Atkinson, Boys Club Federation; Mrs. Andrews, Colonial Dames of America.

Coogan to Make Four for United Artists

A WIRE from the Coast announces the completion of plans for the signing on Wednesday of this week of an important contract whereby Jackie Coogan will make four pictures for United Artists on a forty-sixty split and a cash bonus. The company sponsoring the child-star had offers for a renewal with Lesser and Principal Pictures, as well as bids from Metro and other companies.

The Coast wire also advises that Frank Lloyd will become an independent producer for First National upon the completion of the present Norma Talmadge subject.

Ohio Fighting Against School Showings

Ohio seems to be the ring where all film troubles are fought. Right now the Motion Picture Theatre Owners' Association of Ohio is waging a fight in behalf of the theatre owners of the state against the showing of theatrical films in schools and churches.

The trouble, long fermenting, broke out last week in Salem. A prominent exhibitor of Salem complained to the M. P. T. O. A. that his business is going to the dogs owing to the competition he has to buck up against with schools and churches, which are showing, not only educational films, but complete picture programs, at stated admission prices. Louis Metzer, attorney, of Salem, has been retained to represent the exhibitor in an effort to secure an injunction against the institutions which are preventing him from the lawful pursuit of his business.

The Film Board of Trade of Cleveland was approached in an effort to secure its support by refusing to serve the schools and churches of Salem, and help to extricate the exhibitor from his financial embarrassment. The Film Board of Trade, however, decided that such a movement, in order to be effective, must be national. If all exchanges refused to serve non-theatrical institutions, then the Film Board of Trade would also stop this service. "As long as it is the practice of other communities to serve the schools and churches," said Robert Cotton, president of the Film Board of Trade of Cleveland, "we would be accomplishing nothing by refusing service to these institutions."

Music Publishers Recommended

M.P.T.O.A. Submits List from Whom Tax Free Music May Be Secured

THE Motion Picture Theatre Owners of America has issued a bulletin incorporated in which is a list of music publishers who are not members of the American Society of Authors, Composers and Publishers. The organization hopes to popularize music issued by these concerns and suggests that when ordering music from them they be asked for tax free music.

The M. P. T. O. A. has lodged a complaint in Washington against the American Society of Authors, Composers and Publishers alleging a combination in restraint of trade and unfair dealings in an attempt to collect a music license tax from theatre owners.

The suggested list of music publishers recommended by the M. P. T. O. A. together with their addresses follows:

American Music Publishing Co., 1658 Broadway, New York; Arthur Brothers, Detroit, Mich.; Asher, Emil, 1155 Broadway, New York; A. S. P., Music Publisher, 27 East 43rd St., Chicago, Ill.; Ballinger, Edw. L., Music Pub. Co., Los Angeles, Calif.; Belwin Music Co., Inc., 701 Seventh Ave., New York; Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.; Boosey & Co., 9 East 17th St., New York; Boston Music Co., 26 West St., Boston, Mass.; Browne Music Co., Waterloo, New York; Browne, Ted, Music Co., Inc., 323 Madison St., Chicago, Ill.; Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.; Cary & Co., London, England; Church, John Co., 318 West 46th St., New York: Craig & Co., 145 North Clark St., Chicago, Ill.; Curtis, L. B., 1658 Broadway, New York; Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.; Fischer, Carl, 48 Cooper Square, New York; Fox, Sam, Pub. Co., 340-346 The Arcade, Cleveland, O.; Gilbert, L. Wolfe, Music Corp., 165 W. 47th St., New York; Graham, Roger, 143 N. Dearborn St., Chicago, Ill.; Hinds, Hayden & Eledredge, Inc., 11-15 Union Square, New York; Holcomb, Sidney B., Erie, Kansas; Hutzinger & Dilworth, 505 Fifth Ave., New York; Jacobs, Walter, 8 Bosworth St., Boston, Mass.; Jenkins, J. W. Sons Music Co., Kansas City, Mo.; Jungnickle Bros., 15 Whitehall St., New York; Kondas Music Pub. Co., 52 Harbor Ave., Ashtabula, Ohio; Krey Music Co., 361 Washington St., Boston, Mass.; Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Cal.; Melo-Art Music Pub. Co., 1547 Broadway, New York; Melody Market, Niles, Michigan; Mid West Music Pub. House, 407 N. Osage St., Sedalia, Mo.; Morris, Joseph & Co., 119 N. Clark St., Chicago, Ill., and 1599 Broadway, New York; Murphy, Jordan S., 135 State St., Auburn, N. Y.; Palmetto Music Pub. Co., Charleston, S. C.; Paull, E. T. Music Co., 243 West 42nd St., New York.; Peiffer, Arthur, Co., 127 Maine St., Quincy, Ill.; The Refousse Music Pub. Co., 145 W. 45th St., New York; Roat, Charles E., Music Co., Battle Creek, Mich.; Rosey, George, Pub. Co., 24 East 21st St., New York; Schirmer, G.; 3 East 43rd St., New York; Schuberth, Edward & Co., 11 East 22nd St., New York; Schwartz, Ben, Music Co., 1591 Broadway, New York; Southern California Music Co., 332 S. Broadway, Los Angeles, Cal.; Siebrecht, Arthur M., & Co., Lexington, Ky.; Smith, Eliza Doyle, 59 East Van Buren St., Chicago, Ill.; Smythe, Billy, Music Co., 423 W. Walnut St., Louisville, Ky.; Stasney, A. J., Music Co., Strand Theatre Bldg., New York; Summy, Clayton F., Co., 64 E. Van Buren St., Chicago, Ill.; Sunshine Music Co., El Paso, Texas; Taylor, Tell, Grand Opera House Bldg., Chicago, Ill.; Victor Music Co., 1132 Masonic Temple, Chicago, Ill.; Volkwein Brothers, Pittsburgh, Pa.; West Coast Music Co., Los Angeles, Cal.; Willer Music Co., Cincinnati, O.; White-Smith Music Publishing Co., 62-64 Stanhope St., Boston, Mass.; Wilson Brothers, Greenville, Ohio.

Bill Asks Repeal of N. Y. Commission Law

A BILL was introduced in the Assembly Tuesday by Louis Cuvillier, of New York, calling for the repeal of the law which brought about the creation of the New York State Motion Picture Commission, in 1921. Only a week ago, Governor Smith, in his message to the Legislature, recommended the repeal of the law.

The bill has been referred to one of the committees and in all probability action will be taken in the near future and it will go to a vote.

Mayor Sees No Demand for Sunday Closing

With the theatres apparently permanently closed on Sunday at Wabash, Ind., a new Sunday closing war has broken out at Richmond, Ind. Mayor James Wilson of Wabash clamped the lid down so tight that a newspaper could not be bought on the first day of the week, but now has relented, and some lines of business are being permitted to resume Sunday operations. Sheriff Hoyt Summerland of Wabash county declared he would not permit the theatres to reopen.

Several weeks ago the Richmond Ministerial Association circulated petitions in churches calling upon Mayor Lawrence A. Handley to close the picture houses on Sunday. The theatres circulated similar petitions and got as many names favoring continued operation.

The mayor last week gave out a public statement addressed to the ministerial association in which he said Sunday shows would not be interfered with, and that he did not believe there is a demand for closing action on his part.

Attorney for Valentino Denies Settlement

Arthur Butler Graham, attorney for Rodolph Valentino, has taken exception to stories appearing in certain trade journals regarding a settlement between the star and Famous Players-Lasky.

The attorney's letter follows in part:

"There is no foundation whatever for articles in certain trade papers reporting a rumored settlement between Rodolph Valentino and Famous Players-Lasky Corporation.

"There has been no final determination of the action in the equity court. Preparations are being made to try the case when reached, and the evidence will be Mr. Valentino's complete justification for his present self-denial and courageous resistance."

Mary Pickford to Produce "Faust" for Screen

MARY PICKFORD will produce "Faust" under the direction of Ernst Lubitsch. Miss Pickford will appear in the role of Marguerite. The photoplay will be elaborately produced. As work on "Faust" is to be started at once the production of "Dorothy Vernon in Haddon Hall" will be postponed to be taken up again at a later date, probably next summer. This is the substance of a statement given out this week from United Artists' headquarters in New York. The statement continues:

"To portray the role of Marguerite in 'Faust' long has been a cherished dream of Miss Pickford, and Mr. Lubitsch was engaged by her with this idea in mind. Mr. Lubitsch also has long been ambitious to undertake the direction of a screen version of 'Faust,' but asserts that he never had found the right person to picturize the character until he met Miss Pickford, who he declares represents the ideal type for this role that has been made famous in drama and opera."

It is of interest in connection with the above announcement to note that Ferdinand Pinney Earle, the director, has been preparing a production of Goethe's "Faust" for the past 14 months. Mr. Earle expresses the opinion that the two motion-picture versions of "Faust" will afford screen patrons with the opportunity for an interesting comparative study of the methods of treatment applied in both his own and Miss Pickford's adaptations.

Music Tax Law Needs Understanding

The recent revival of the theatre owners' campaign against the "music tax," so-called, suggests the necessity of understanding the legal situation. One phase of the attack was the institution of Sherman "anti-trust" Act proceedings by the Department of Justice and the Federal Trade Commission on the grounds that the alleged abuse of the copyright laws was in effect a conspiracy to foster unfair competition and to restrain the trade of theatre musicians and other composers, not in the alleged "music trust." The other form of relief is of a legislative nature, intended to revise the music copyright laws, which are an integral portion of the patent laws. The House Patents Committee have assured the industry of favorable inclination toward a satisfactory amendment, and it now remains for the industry to appear in hearings before the patents committee, headed by the Hon. Florian Lampert of Wisconsin, who has gone into the music tax very thoroughly.

One thing to bear in mind is that no title can be copyrighted, for titles are under the head of trade marks and are handled through the patent office and not the Library of Congress. Neither can ideas be copyrighted. Registration and not any prior protection is given in the certificate of copyright. It is not adjudication of a claim but simply registration. All music so registered has to pay one dollar as a fee to the Library. Last year gross receipts were $145,398.26. Registrations numbered approximately 140,000. Of the 20,074 printed volumes no doubt several thousand were movie stories or special editions of classics for movie features from the nearly 9,000 photodramas listed. The copyright term on all subjects begins the moment the copyright "line" is given to the public.

Novel Plan as Aid to Kansas Finances

C. E. Cook, business manager of the M. P. T. O. Kansas, has under consideration three plans, one of them a precedent in the Middle West, as a means of making the Kansas organization one of the strongest financed bodies of exhibitors west of the Mississippi river.

The M. P. T. O. Kansas, like many other state exhibitor organizations, is in need of funds to successfully carry out its public service campaign. The first plan of Mr. Cook requires a tie-up with some large banking institution in which the M. P. T. O. Kansas funds will be kept. Mr. Cook, through such a bank, would obtain the distribution of small pocket banks to each member of the state organization. The first ticket sold each night, regardless of price, the amount would be placed in the small bank, which would be placed in the box office. Collection of money thus obtained would be made about once every three months, Mr. Cook said.

"The price of the first ticket sold every night never would be missed by the exhibitors," Mr. Cook said, "regardless of how small the theatre may be. Such a revenue would amount to a respectable total at the end of the year and greatly relieve the heavy expenditure of sending out innumerable form letters each month, which are an absolute necessity in rendering service to exhibitors. This plan would not interfere with the annual dues of $52 from each exhibitor."

Retiring Penn. Governor Approves Censors

A great financial saving to the motion picture industry in Pennsylvania has been effected through economies created by the Board of Motion Picture Censors, according to a statement made by Governor William C. Sproul in his final message to the legislature, made at the opening session of that body in Harrisburg on January 2.

He declared that a great improvement in the character of films shown in the state has been brought about through the board's policy of driving the "hero crook" from the screen, and added that "despite the move to the contrary the necessity for censorship is very apparent," declaring it was found necessary to make 29,868 eliminations from 18,366 reels examined during the last year.

It is pointed out, however, that Governor Sproul's insistence on the continuance of censorship in Pennsylvania carries no special significance in view of the fact that his term of office expires this month. Gifford Pinchot, who succeeds Sproul as Governor, has not committed himself as to what his policy will be on the question of censorship.

Late News Notes from the West Coast by Wire

PAUL GERSON PICTURES CORPORATION of San Francisco has leased space at Universal City for the production of "The Cricket on the Hearth" under the direction of Lorimer Johnson. The cast will include Virginia Brown Faire, Fritzi Ridgeway, Jones Standing, Margaret Landis, William Stoddard, Paul Gerson and Charles Gerson.

The annual ball of the Motion Picture Directors' association will be held at the Alexandria Hotel on the evening of the 17th of February.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
E. Kendall Gillett, Treasurer
J. S. Dickerson, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

Published on Friday every week by
MOTION PICTURE NEWS, Inc.,
729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 752 South Wabash Avenue; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Room 616 Security Building, Hollywood Boulevard, Hollywood, Cal.; 'Phone Hollywood 3568. Subscription $3 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $6. Foreign, $10. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

Copyright, 1922, by Motion Picture News, Inc.

Pettijohn Is Missionary on Censorship

The seriousness of the censorship situation in Missouri and Indiana resulted in a visit to those states by Charles Pettijohn, as representative of the Will Hays organization, during the past two weeks.

Pettijohn conferred with leading men of the industry at Indianapolis where the state legislature convened last week. Several of the local influential women's organizations have declared in favor of censorship, but the powerful Indiana Indorsers of Photoplays, with branches in dozens of cities, are expected to continue their stand with the industry against the regulation, believing in unofficial indorsement rather than legal restriction.

Pettijohn's schedule in Missouri included a conference with exchange managers and exhibitors in St. Louis and another one at Jefferson City.

Two years ago Missouri was saved from censorship through the efforts of a valiant band in the state senate. A few of those gentlemen are no longer members of the legislature, which makes the situation all the more difficult.

Reform Bureau Will Urge Federal Regulation

In a statement to the United Press Monday evening, Robert Watson, president of the International Reform Bureau, replacing the late Dr. Wilbur Crafts, announced that the church leaders will meet January 18th instead of January 10th, to discuss movie and other indigo legislation.

Watson said that his bureau will launch a movement for federal regulation of the film business as a result of the Will Hays order restoring Arbuckle to the screen.

In effect the law the Reform Bureau promises is a six-member federal movie commission of four men and two women, to each receive $9,000 a year, all the perquisites of government officials, travel allowances, etc., clerks and other supernumaries.

Dr. Giannini Honored at Coast Luncheon

Not since the initial visit of Will H. Hays to Los Angeles have as many motion picture producers gathered together to pay homage to an individual as the assemblage that honored Dr. A. H. Gianinni at a luncheon given in his honor by Joseph Schenck and Sol Lesser at the Hotel Ambassador, Los Angeles, this week.

Dr. Gianinni is regarded as one of America's greatest bankers. He is president of the East River National Bank of New York. In the past few years, Doctor Gianinni has been loaning motion picture producers and distributing organizations for the production and releasing of film product of merit.

According to Gianinni, the motion picture industry is placed in his estimation on a parallel with the greatest industries in the country.

Three years ago, according to Gianinni, when the big crash came and finances were at their lowest ebb in recent money history, the picture world stood pat and paid its debts. Dr. Gianinni proudly asserts he has never lost a dime in all his bank loans with the silent drama industry.

Among those present at the Schenck-Lesser luncheon were Mack Sennett, Thomas H. Ince, Abraham Lehr, F. J. Godsol, Irving M. Lesser, B. P. Shulberg, Jack, Harry and Sam Warner, Samuel Goldwyn, Jack Coogan, Sr., Sid Grauman, J. G. Bachman, M. C. Levee, A. L. and M. Gore, Adolph Ramish, George Lichtenberger, John McCormick, A. L. Bernstein, Edwin Carewe, Montague Glass, J. D. Williams, Sam Katz, Harry D. Wilson, John Considine, M. Rosenberg, Mr. Schenck, Mr. Lesser, their honored guest and many others of equal note.

New Companies Organized for New Year

The first week of the new year brought the incorporation of the following motion picture companies in New York state, according to records filed with the secretary of state at Albany:

Prudential Film Distributors Corporation, $10,000, Charles A. True, M. E. Graef, Esther Epstein, New York City; F. X. Pictures, Inc., Yonkers, $20,000, I. Kaplan, P. Cohen, S. Ellis, New York City; Verity Film Co., Inc., $50,000, Joseph, Anna and Pasquale Ornato, New York City; Pictorial Clubs, Inc., $500, William R. Kelley, New York; William W. Kincaid, Niagara Falls; C. F. Abbott, Montclair, N. J.; Tristone Pictures, $25,000, P. H. Loftus, H. E. Kelley, T. H. Dugan, New York; Aress Amusement Co., Inc., $50,000, Harry Suchman, J. Rosenthal, I. Rosenthal, New York City; Fascination Pictures, Inc., $10,000, L. R. Bangsberg, H. S. Douglas, E. C. Christensen, New York.

Fitzmaurice to Produce for Goldwyn

SAMUEL GOLDWYN announces his affiliation with George Fitzmaurice and wife to make a series of George Fitzmaurice productions. The first of these will be a screen version of a well known play, the title of which has not yet been announced. Production will begin upon completion of Fitzmaurice filming "The Cheat," with Pola Negri.

Goldwyn states negotiations are pending with several other well known producers, each to conduct a separate unit.

Coogan Pictures for First National

Sol Lesser Arranges for Distribution of Jackie's Two New Productions

WITH the advent of the new year comes the announcement from Sol Lesser on the west coast to the effect arrangements have been completed whereby Associated First National Pictures, Inc., have arranged to release and distribute two new Jackie Coogan productions.

The new Coogan features are "Daddy," an original story which was directed by E. Mason Hopper and which will be released some time in March and "Toby Tyler," the circus story which is now practically completed and which was directed by Eddie Cline who was loaned the Coogan unit through the courtesy of Joseph Schenck. Cline is Buster Keaton's director.

Each of these Coogan offerings will be released as have the former Coogan features, on open market booking basis.

The "Toby Tyler" production is scheduled for a June release. Harper and Brothers contemplate issuing an elaborate photoplay edition of the book with stills from the Jackie Coogan film version. The book will precede the release of the film several months and a special campaign will be put into effect throughout the country by the publishers.

"Daddy" was 15 weeks in production at United Studios, Hollywood. "Toby Tyler" consumed practically an equal amount of time. Each of the productions are in full feature length.

The deal for these two Coogan pictures was entered into during the west coast visit of the First National executives last month and was completed immediately upon their return to New York.

Irving M. Lesser has returned east to his New York headquarters where he will handle the general distribution of the new products as well as pilot distribution for all of the former Jackie Coogan productions.

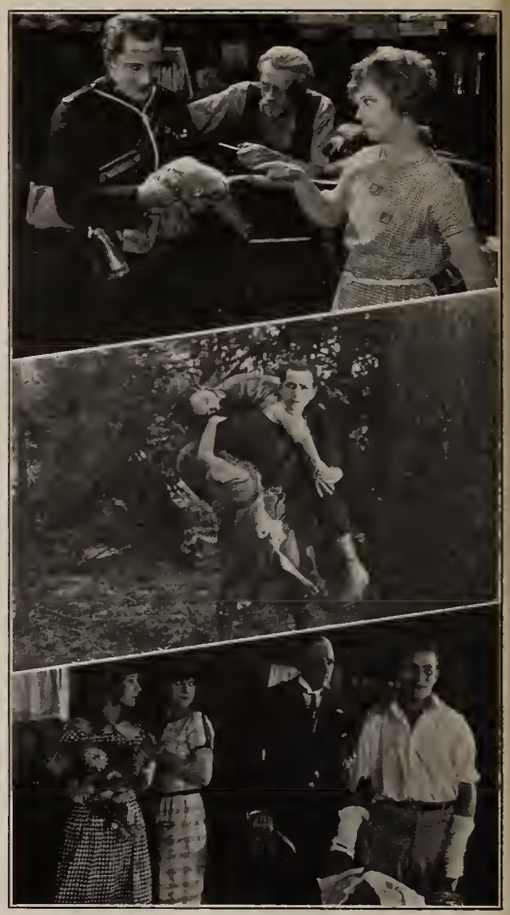
These are the fifth and sixth offerings that Jackie Coogan has made for First National under the presentation banner of Sol Lesser. The former products are "Peck's Bad Boy," "My Boy," "Trouble," and "Oliver Twist."

"Daddy" is said to be somewhat along the pathetic lines of "Oliver Twist" while "Toby Tyler" is just the opposite, dealing with the adventures of a little lad who runs away with a circus and finally is proclaimed the greatest bareback rider the world has ever known.

New York, Atlanta Jump Ahead in Pathe Contest

At the close of the seventh week of the Eschmann Sales Contest, on December 23, the returns showed Pathe branches at New York and Atlanta making the best speed recorded for the week. New York had advanced from tenth to fourth place, while Atlanta had made a spectacular jump from eighteenth to tenth. The three leaders continued to be Portland, Los Angeles and Milwaukee, in the order named.

This contest ended at midnight on December 30. It will remain for the complete returns from the eighth and final week to make certain that some "dark horse" has not usurped, or tied for, one of the prize positions.



Top and bottom, scenes from "Flames of Passion," and center scene from "The Valley of Souls," Independent Pictures Corporation's productions.

Herbert Brenon to Direct for Paramount

The production department of Paramount announced this week that Herbert Brenon had signed a contract whereby he becomes a special director of Paramount pictures. His first production, which will be made at the Lasky studio, will be Cosmo Hamilton's "The Rustle of Silk," in which Betty Compson will bo starred. This will be followed by "The Woman With Four Faces," by Bayard Veiller, in which Miss Compson will also be the star.

Mr. Brenon has been prominent in the profession ever since he produced "Neptune's Daughter" for Fox. This production was followed by "A Daughter of the Gods," which he produced also for Fox. In both of these pictures Annette Kellerman was starred. Then came "War Brides," in which Alla Nazimova was the star. Later on he produced "The Fall of the Romanoffs," "The Lone Wolf," and "The Passing of the Third Floor Back."

Loew Opens New Theatre at Astoria, N. Y.

A large gathering of film and stage celebrities accompanied Marcus Loew to Loew's Astoria theatre, New York, Monday evening, to participate in the festivities in honor of the new addition to the Loew circuit.

Borough President Conley made an address of welcome and the following stage folk were introduced: Miriam Battista, Wesley Barry, Alice Terry, Ann Pennington, Mary Carr, Mme. Doraldina, Edward Earle, Valerie Emanuel, Dorothy Green, Vera Maxwell, Yvonne Shelton, Hope Hampton, Anna Held, Jr., Johnny Hines, Zana Keefe, Virginia Lee, Alice Maison, and Wesley Totten.

Scenes from "Kindled Courage," a Universal picture starring Edward (Hoot) Gibson

Assoc. Exhibitors' Sales Representatives Named

W. B. FRANK, general sales manager of Associated Exhibitors, announced this week the appointment of A. W. Smith, Jr., as general home-office representative. The appointment was effective January 1st. Mr. Smith resigned as assistant general manager of Arthur S. Kane Pictures Corporation to accept this appointment.

Mr. Frank announced also the appointment of Daniel L. Martin as branch sales manager in Kansas City, and Irvin Hirsch in Indianapolis, and of the following additions to the list of sales representatives at various branches: Chicago, E. P. Pickler and Phil Solomon; Buffalo, John Thomson; St. Louis, L. C. Dillon; Pittsburgh, R. J. Matthews; New Orleans, L. S. Collier.

Geller Will Establish Publicity Agency

James Geller, formerly press representative for Douglas Fairbanks and special writer for the Jackie Coogan Productions and more recently director of exploitation for the William Fox Circuit of Theatres, has severed his connection with the Fox Film Corporation to establish an agency in New York in partnership with Edward Frohlich for the purpose of publicizing stage and screen artists.

Mr. Frohlich has served for the past fifteen years as a staff writer on many of the large metropolitan dailies and has also been a frequent contributor of articles on the stage and screen to most of the leading publications of this country and abroad.

Ivor Novello Is Signed by D. W. Griffith

D. W. Griffith has signed Ivor Novello, the English actor, to an optional contract extending for five years. The engagement of Novello is stated by United Artists to have followed a survey by Mr. Griffith of the domestic field, especially among university and college men, in search of screen acting material.

Herbert Rawlinson stars in "The Scarlet Car," Universal attraction from which these scenes are taken.

A group of scenes from the latest Murray Garsson production, "Success"

Stroheim to Film "Merry Widow"

Goldwyn Also Announces "Three Wise Fools" to Be Produced by King Vidor

ERIC VON STROHEIM will produce a screen version of Franz Lehar's comic opera, "The Merry Widow"; King Vidor will film John Golden's stage production, "Three Wise Fools"; and Clarence Badger has been engaged to direct the picturization of Edward E. Rose's new mystery play, "Red Lights." These are three interesting items contained in the sheaf of trade announcements from the Goldwyn home office this week.

Goldwyn Pictures Corporation purchased from Col. Henry W. Savage the screen rights to Franz Lehar's comic opera, "The Merry Widow," as the second production to be made by Eric von Stroheim, who was recently placed under a long term contract.

Von Stroheim is now completing the continuity for his first Goldwyn picture, "McTeague," from Frank Norris's famous novel. Upon completing the photography on that photoplay, von Stroheim will prepare the continuity for "The Merry Widow" and then direct it.

The history of "The Merry Widow" is unique in the annals of light opera. After its successful production in Vienna, Colonel Savage bought it for America and presented it in New York, where it scored an instant and complete hit, and several companies toured the country in it for several years. Colonel Savage has staged two revivals to enormous receipts.

Goldwyn is going to make one of its superproductions from the successful Austin Strong play, "Three Wise Fools," which John Golden produced in New York three or four seasons ago and which had a season's run on Broadway and has since been on tour.

King Vidor, recently placed under contract to direct for Goldwyn for a term of years, has been selected to wield the megaphone on the production. Mr. Vidor is making the screen adaptation of the play in consultation with June Mathis. The work of casting the play will soon be begun.

Rupert Hughes is using Goldwyn's studio offices and the technical departments as settings for his new picture based upon his novel concerning the film colony in Hollywood, "Souls for Sale." The picture will give movie patrons an inside view of the workings of a great motion picture studio.

Goldwyn Pictures Corporation has engaged Clarence Badger to direct the picturization of Edward E. Rose's new mystery play, "Red Lights," formerly called "The Rear Car." This is the play which has had such a long run in Los Angeles and is now being presented in the East.

Carey Wilson, of Goldwyn's editorial department, is making the screen adaptation of the play. The cast is now being selected by the production officials, and the art department is at work on the interior settings. This marks Mr. Badger's return to the ranks of Goldwyn directors after a two years' absence.

Active Schedule Ahead for Sawyer-Lubin Company

Arthur H. Sawyer, supervising director of S-L Pictures, made some interesting announcements this week concerning his company's activities. Following the release of "Your Friend and Mine," the company will start production work on "Dangerous Dan McGrew," adapted from Robert W. Serviss's famous poem. The rights to Willard Mack's latest stage-play "Red Bulldogs" have been purchased. Arrangements have also been completed whereby Willard Mack will write special original stories for Associated Pictures Corporation, the organization recently formed by Sawyer and Lubin for the production of S-L features for release through Metro.

"Third Alarm" Opens at N. Y. Astor

Dignitaries Attend World's Premiere of Emory Johnson Production For F.B.O.

THE clang of the fire-engine, that noisy Pied Piper which draws the youthful of the nation from six to sixty, resounded throughout the Astor theatre, last Monday evening with a vengeance. The occasion was the world's premiere of the Emory Johnson production, "The Third Alarm," which Film Booking Offices of America is presenting for an extended run at the Broadway house.

Outside on the street the gong stopped passers-by and brought them into the attractive lobby; inside it served as part of the musical embellishments of the most thrilling fire sequence ever seen upon the screen.

Monday evening was a big night for F. B. O., the eight months old infant of the "infant industry." In presenting such a production as "The Third Alarm," F. B. O., under the management of P. A. Powers, has made great strides.

Even while the dedication to Thomas J. Drennan, fire commissioner of New York was flashed on the screen, Fire Chief Kenlon and his men were answering a third alarm fire less than two miles away. It was this fire which kept Chief Kenlon and several other leading officials of the fire department from seeing "The Third Alarm" on the screen. But the theatre was filled with notables, including Commissioner Drennan, Deputy Commissioner Joseph M. Crawley; Chief Thomas J. Hayes, Chief Valentine Fendrich; Commissioner of Public Works Joseph Johnson; Honorary Battalion Chief William W. Cohen, and many other officials in addition to leaders of the film world in New York.

The picture will run a month at the Astor theatre. It is being heavily exploited by the F. B. O. advertising department under the direction of Nat. G. Rothstein. Great advance interest was created by the work of Capt. Harry Gardner, "the human fly," who made a series of climbs up the sides of large buildings throughout the city advertising the feature at the Astor theatre.

The production is the second of Emory Johnson productions to be released through the Film Booking Offices of America. It was directed by Mr. Johnson and the story written by Emelie Johnson. Ralph Lewis is featured and its all-star cast includes Johnnie Walker, Ella Hall, Virginia True Boardman, Richard Morris, Josephine Adair, and Frankie Lee.

"Love Letter" with Gladys Walton Due February 21

Gladys Walton's first 1923 picture for Universal, titled "The Love Letter" and adapted from Bradley King's "The Madonna of Avenue A," will be released on February 12th, according to an announcement this week from the Universal home office.

"Gimme!" at the New York Capitol Next Week

"Gimme!" Rupert Hughes's latest Goldwyn picture, will be the attraction at New York's Capitol theatre next week. Mr. Hughes wrote the continuity for this photoplay in collaboration with his wife and was assisted by her in directing it.

Helene Chadwick and Gaston Glass have the leading roles. Others in the cast are Kate Lester, Henry B. Walthal, Eleanor Boardman, David Imboden, May Wallace, Georgia Woodthorpe, Anderson Smith and Jean Hope.

Scenes from the new Harry Carey picture, "Canyon of the Fools," presented by P. A. Powers, distributed by Film Booking Offices of America.

Stan Laurel is featured in the Metro production "The Pest," from which the above scenes are taken.

Three Stories Purchased By Universal

Universal has just acquired the screen rights to a group of important stories from the pens of well known persons, and which are to be made into feature productions for mid-year release.

One is an original story by William J. Flynn, former Chief U. S. Secret Service. It is a strange story of adventure based on actual facts unearthed by the great detective during his professional career as a government sleuth.

Another important story secured by Universal is "The Self Made Wife," a recent Saturday Evening Post serial by Elizabeth Alexander.

A third story purchased by Universal for early production is "Blinky," a Gene Markey story.

Hamlin Resigns as Editor of M. P. Journal

Thomas J. Hamlin, for three years managing editor of *Motion Picture Journal,* has resigned to devote all his time to Tom Hamlin, Inc., advertising agency serving the eighteen regional film trade journals of the United States and Canada.

Lawrence A. Urbach, for many years associated with Mr. Hamlin on *Motion Picture Journal,* is now managing editor of that publication, while Marion D. Weber, formerly asociate editor of *Motion Picture Journal,* is now secretary-treasurer of Tom Hamlin, Inc.

Dave Thompson on Staff of Fox Sunshine Comedy Co.

Dave Thompson, for many years connected with Metro in an executive capacity, is the new business manager of the William Fox Sunshine comedy productions, replacing Horace Hand, who now handles the business end of location production.

"Tol'able David" Wins Honor Medal

JAMES QUIRK, publisher of Photoplay Magazine, has formally awarded to Inspiration Pictures the Medal of Honor for having produced in "Tol'able David," in which Richard Barthelmess made his first appearance as a star, the best picture of 1922. This was done at the Radio Show held in Grand Central Palace, New York City, Mr. Quirk's speech being broadcasted. The handsome gold medal was accepted by J. Boyce Smith, Secretary of Inspiration Pictures.

This award is made not by a jury of critics of judges, of so-called experts, or of censors, but by the American people. These people are regular attendants of motion picture theatres throughout the United States, and they are therefore qualified to pass upon the merits of any production.

Vitagraph President Off for Hollywood

Albert E. Smith, president of Vitagraph, left for Hollywood Tuesday where he will supervise personally the special productions which have been announced for release this season by Vitagraph. The next of these is "Masters of Men," Morgan Robertson's sea novel, which has been picturized by C. Graham Baker.

These special productions will have all-star casts and Mr. Smith will select the players. Before leaving, Mr. Smith said that the all-star cast of "Masters of Men" will include Earle Williams, Alice Calhoun, Cullen Landis, and Wanda Hawley. David Smith, who recently finished "The Ninety and Nine," will direct "Masters of Men."

"Cress" Smith to Australia for United Artists

Cresson E. Smith, assistant general sales-manager of United Artists Corporation, is sailing on January 23d from San Francisco, by the steamship Ventura for a tour of the Australian offices of United Artists, and a general investigation of United Artists business in that territory.

Scenes from the Edwin Carewe production "Mighty Lak a Rose," a First National attraction. Dorothy Mackaill appears in the leading role and is the central figure in the above scenes.

Fox Names Releases for January 7

"Footlight Ranger" with Chas. Jones and Dustin Farnum Film on Schedule

PRODUCTIONS starring Charles Jones and Dustin Farnum, a revival of "Salome," a Sunshine Comedy and a Mutt and Jeff Animated Cartoon comprise the release schedule for the week of January 7th by Fox Film Corporation.

"The Footlight Ranger" is the title of the Charles Jones vehicle, and will be released on the fourteenth. The story, which was written by Dorothy Yost, presents the actor in a role demanding both comedy and dramatic action. The director is Scott Dunlap. Fritzi Brunette plays opposite Jones. The other players are James Mason, Lillian Langdon, Lydia Yeamans Titus and Henry Barrows.

The Dustin Farnum release is "Three Who Paid," scheduled for January 7th. This is a story of the American plains by George Owen Baxter and directed by Colin Campbell. Bessie Love, Frank Campeau, William Conklin, Fred Kohler, Robert Daly and Robert Agnew are all in the cast. The scenario is by Joseph F. Poland.

The Fox Film Corporation, after deciding upon a revival of its screen version of "Salome," undertook the preparation of lobby displays and advertising accessories for the re-launching of the production. "Salome" is on the release schedule for January 14th.

The Sunshine Comedy, "Rides and Slides," will be ready for distribution January 7th, and the Mutt and Jeff cartoon, "Steeplechase," on the same day. Fox News continues its bi-weekly publication.

Scenes from "Brass Commandments," starring William Farnum, a William Fox production.

"Tents of Allah" Set for February 25th Release

ASSOCIATED EXHIBITORS has selected February 25th as the release date for "The Tents of Allah," the second of the productions made for that organization by Edward A. MacManus. Both story and direction are by Charles A. Logue, well known novelist and magazine contributor. Mr. Logue assisted in the general supervision of the producing company's activities. The picture was filmed at the Edward A. MacManus studios in Porto Rico.

Monte Blue and Mary Alden have leading roles. The cast also includes Mary Thurman, Frank Currier, Macey Harlam, Charles Lane, Sallie Crute and Martin Faust.

Doug's Picture Opens in Boston

Park Theatre Sold Out; Police Called to Handle Crowd; Paul Dickey on Hand

THE opening of "Douglas Fairbanks in Robin Hood" at the Park theatre Boston, Mass., was one of the most conspicuous events that has been seen in this city. An entire day before the first performance the whole house was sold out, and hundreds upon hundreds of people seeking tickets at the last minute were turned away. Even the sale of standing room tickets had to be stopped, for the Fire Department served notice that the limit was already exceeded some time before the performance.

The audience, which included a great number of Boston's official and social elect, was highly appreciative of the picture. Paul Dickey, prominent as playwright and actor, and who took the part of Sir Guy Gisbourne in the Fairbanks spectacle, came on from New York for the opening. He was accompanied by John Fairbanks, Doug's brother and manager. Shortly after the arrival of these notables a press luncheon was tendered at the Hotel Touraine, all the critics being present.

The lobby was so jammed at the time of the first performance that the police had to be called on for aid in making a passageway that ticket holders and the evening's guests might get in. Never in the city's history, according to many of the theatre habitues who flocked to the premiere, has a crowd equal to this ever been seen at the first night of either screen or stage presentation. It was found necessary to delay the start some minutes so that ticket holders might have a chance to get in before the beginning.

Following the intermission after the first part of the picture, John Fairbanks came out before the orchestra and introduced Paul Dickey, who received a rousing ovation. Mr. Dickey related many of the more interesting incidents in connection with the filming of the spectacle, and read a letter from Doug extending his congratulations to the city and best wishes for the season.

Prominent among those in the first night audience were Lieut. Gov. Alvan T. Fuller, Mayor James M. Curley, Frederick S. Snyder, president of the Chamber of Commerce; Jeremiah Burke, superintendent of schools; Arthur S. Johnson, president Y. M. C. A.; Rev. A. Z. Conrad, Mrs. C. A. Hutchins, president Business Women's Club of Boston; Judge Edward L. Logan, Mrs. Charles W. Norby, president Y. W. C. A.; Richard Ray, vice-president Y. M. C. Union; James J. Phelan, fuel administrator; Professors Baker and Hersey, of the English department at Harvard, and B. Loring Young, speaker of the house of representatives of Massachusetts.

Carl Laemmle Host to Universal Home-Office Staff

Carl Laemmle's annual party to the Universal home office employees was held last Saturday night at the Hotel Pennsylvania, New York City. It was a dance and buffet supper, and was by far the most elaborate affair ever staged by Universal. The entire Hotel Pennsylvania Roof Garden was given over to the Universal joy makers. By special arrangement, the Waldorf Astoria Orchestra was obtained for the dancing. More than five hundred Universalites, including executives and employees of the Big U Exchange, Universal's New York sales branch, were present.

The high light of the evening was the appearance of Mr. Will Hays, who had gladly seized the opportunity to meet the film family of the Universal home office.

E. H. Goldstein, treasurer of Universal, acted as master-of-ceremonies. The committee on arrangements comprised R. S. Biggart, Jack Gartman, Joe Ludwig, Paul Kohner, Sidney Singerman, Mrs. M. F. Todd, and Harry H. Zehner.

Scenes from "The Little Red School House," an Arrow release, directed by John G. Adolfi.

Scenes from the William Fox comedy, "Young and Dumb," with Al. St. John.

Fred E. Baer Opens Advertising Office

Fred E. Baer, associated with the Charles Urban enterprises for the past several years as advertising and publicity director, has entered the advertising business on his own. Mr. Baer, who entered the film advertising and publicity field several years ago from the newspaper business, is well known in metropolitan film circles. While setting up his own organization, Mr. Baer still remains associated with the Urban enterprises in his former capacity. The Fred E. Baer Advertising organization is headquartered in the Loew Building.

Fox Manager Made Member of Detective Ass'n

The Detective Endowment Association of the New York Police Department has elected John Zanft, general manager of the William Fox circuit of theatres, an honorary member of the association. Mr. Zanft, who is known personally to many members of the detective bureau through his long connection with the William Fox theatrical circuit, now exhibits a membership card the back of which bears the imprint of his good right thumb, a signature that the most skilful of forgers will find impossible to duplicate.

Bayard Veiller on Scenario Staff of Cosmopolitan

Bayard Veiller, well-known playwright and author, has been engaged by the Cosmopolitan Corporation as a member of the scenario staff of that organization.

Mr. Veiller is best known as the author of "Within the Law" and "The 13th Chair." Recently, he has been devoting most of his time to motion picture work.

Floyd Brockell on Tour of Key Cities for 1st Nat'l

On Monday of this week, January 8th, Floyd M. Brockell, manager of distribution of Associated First National, Inc., left the New York office on an extensive business tour which will take him into all the big big key cities of Western United States and Canada with a short trip to Mexico City.

Mr. Brockell's itinerary will take him first to Chicago, then to St. Louis, New Orleans, Mexico City, Dallas, Oklahoma, Kansas City, Des Moines, Omaha, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Butte, Seattle, Vancouver, Calgary, Winnipeg, Minneapolis, Milwaukee, back to Chicago and returning to the New York office March 17th.

A statement from the First National home-office describes the purpose of Mr. Brockell's trip in part as follows:

"Mr. Brockell expects to come back with data gathered from exhibitors and from First National men in the field that will put First National in as harmonious a relation with the exhibitor as it is possible to make any organization. He will take up the question of better service and will discuss the exhibitors generally and with first run exhibitors in particular the matter of rentals as compared with receipts.

"He will seek, too, the best information on just what percentage of the cost of a first run theatre's program may safely be paid for the feature picture."

Mary Carr Is Honored by A.M.P.A.

At a recent meeting of the A. M. P. A., Mary Carr, "the greatest mother of the screen," was elected an honorary member. She is the only woman who has ever been so honored. The motion to make her a member of the organization was made by John C. Flinn, the president, who said that this was due Mrs. Carr, not only because of her work as a screen actress and star, but also because of the deep interest that she takes in all branches of the industry and because of the good she has done.

Pathe Serial Sales Manager Goes to Coast

E. O. Brooks, Pathe serial sales-manager, left New York on Saturday for an extended visit to Pacific Coast key cities. It was announced that Mr. Brooks would devote ten weeks, or longer, to a detailed inquiry into trade conditions in that important territory. His headquarters during different periods will be the Pathe branch offices at Los Angeles, San Francisco, Portland and Seattle.

Principal Pictures Purchases King Vidor Studio

SOL LESSER, president of Principal Pictures corporation, this week announced the purchase by the corporation of the King Vidor studio, 7200 Santa Monica Boulevard, Hollywood. Principal Pictures took possession on the tenth.

Production will be started immediately on the first Harold Bell Wright story, "The Re-Creation of Brian Kent."

Lesser also promises a statement this week regarding the renewal of Jackie Coogan's contract with Principal Pictures, which has been pending and which has caused considerable discussion.

Principal is to make 12 features during this year, it is announced.

New Universal Managers at Buffalo, Salt Lake City

IMPORTANT changes in the sales organization of Universal Pictures are announced as follows by the home office this week:

Harry Bernstein named branch-manager at the Buffalo office, succeeding Maurice A. Chase recently sent abroad as Universal's general representative in Continental Europe.

Robert Epperson appointed as manager of the Salt Lake City branch in place of F. L. McNamee, who has returned East.

Both the appointees have been with the Universal Pictures Corporation over a long period of time, and their promotions were made in accordance with Universal's policy of advancement within the ranks for meritorious service.

Bernstein was formerly district-manager of the Western Canadian branches prior to his appointment to the Buffalo managership. He started as a salesman at the New York office of Universal a few years ago and has advanced rapidly. Epperson has been with Universal for six years, rising from the shipping room to his present position.

Fox Employees Entertain at New Year's Party

New Year's Eve was celebrated with real jollification by the sales force and employes of the New York exchange of the Fox Film Corporation, who presented a vaudeville and gave a dance for exhibitors and friends. Louis Rosenbluth, the executive, left a sick bed to act as host.

The guests included Messrs. Schmertz, Conlen, Myers, Juskowitz, Smolen, Saunders, Blenderman, Nicholls, Green, Horowitz, Walsh, Lamb, Furst, Muller, Gibbs, Fromage, Limburger, Giller, Steiner, Blumenthal, Block, Levine, Dazey, Willis, Moses, Thompson, Scott, and many others.

Gladys Walton to Start Work on "Gossip"

King Baggot is ready to start work on a new Gladys Walton picture at Universal City. It will be "Gossip," a screen adaptation of a novel by Edith Barnard Delano, entitled "When Carey Came To Town."

For "Gossip" Universal has lined up Gladys Walton, star, King Baggot, director, and Hugh Hoffman, scenario writer.

It probably will be ready for release about the middle of March.

Paramount Engages Allen Dwan to Direct Series

Allan Dwan, who was specially engaged to direct Edith Wharton's "The Glimpses of the Moon" for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name.

The first production to be made by Mr. Dwan under his new contract will be "Lawful Larceny," Samuel Shipman's play which, produced by Al. H. Woods, ran the good part of a year at the Republic theatre in New York. Edmund Goulding has been engaged to write the script.

"Scaramouche" to Be Next Rex Ingram Picture

"Scaramouche," a picturization of Rafel Sabatini's novel of the same name, will be the next Rex Ingram production for Metro Pictures Corporation, by arrangement with Charles L. Wagner. Mr. Ingram is now in New York, having returned from Miami, Fla., where, for the past three months, he was engaged in the production of "Where the Pavement Ends," based on a story by John Russell. Mr. Ingram is now cutting and titling this picture.

The final selection of Mr. Ingram's next picture also brought with it the information that the director plans to make his next photoplay following "Scaramouche" in Europe.

Miss Dupont and Washburn in "Common Law" Cast

Miss Dupont and Bryant Washburn have been added to the cast of "The Common Law," which is now in production at the Selznick studios under the direction of George Archainbaud. Miss Dupont has been loaned to the Selznick company for the part of Lillian Neville. Washburn will appear in the role of Burleson. Players already engaged include: Corinne Griffith, Conway Tearle, Elliott Dexter, Doris May, Harry Meyers, Hobart Bosworth, Phyllis Haver and Wallie Van.

Antonio Moreno and Bebe Daniels to Co-Star

Antonio Moreno, who appears as leading man with Gloria Swanson in Paramount's "My American Wife" and is featured in support of Mary Miles Minter in "The Trail of the Lonesome Pine," is to be co-starred with Bbe Daniels in "The Exalters," Paramount announces. This picture will be made at the Long Island studio following the completion of the Allan Dwan production, "The Glimpses of the Moon," in which Miss Daniels is a featured player.

"Peg O' My Heart" to Be Made Into Operatta

"Peg o' My Heart" is now to be presented in operatic form. Dr. Hugo Felix is at present at work upon the scores of a "Peg" operetta in collaboration with J. Hartley Manners. The story has already been adapted from its original version as a novel, as a printed play, stage comedy, and most recently a photoplay. The screen version was made for Metro release.

Metro to Spend $400,000 in Enlarging Coast Studios

JOSEPH ENGLE this week announced an enlargement program for Metro which will require the expenditure of $400,000 in the next three months for new buildings.

The largest enclosed stage of today will be built, 150 by 350 feet in size. A fireproof building will be built for storage and various mechanical and garage departments.

Sawyer-Lubin has announced the building of a studio at San Diego to be used for their own productions and as a commercial plant.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

When Knighthood Was in Flower—

Are there any more pictures being made like this one? If so, I'll book the output. Patrons praised it. Receipts top. (West.)

Doing capacity with this on run. (East.)

Too Much Wife—

A program picture but it drew big business. Good crowds for the entire showing of a half week. (Middle West.)

Thirty Days—

Favorable comment by patrons. (Middle West.)

Fair picture and business very good.

Nancy from Nowhere—

This feature was used as the New Year celebration when the crowd was good enough for a week. Business good the half week. (Middle West.)

Outcast—

Not so good. (Middle West.)

For the Defense—

A good box office attraction. Received much praise from press and patrons and did a big business all week. (Middle West.)

Singed Wings—

Not much of a picture, and not much business. Nothing special to condemn, also much worthy to recommend. (Middle West.)

Kick In—

A very well balanced picture. Patrons liked the work of Compson, Lytell and MacAvoy very much. Nice attendance. (Middle West.)

The Young Rajah—

Not up to Valentino's best, but his popularity brought them in. Business good. (Middle West.)

Back Home and Broke—

Meighan's popularity brought them in; a good picture advertised the attraction so that we did well on it for a week. (West.)

This picture broke records for the price of rental. These crowds were holiday rushes and not criterion, however, of what business might be at other times. But it's a picture that everyone likes. (Middle West.)

Meighan popular with our patrons and they liked him in this one. Played to good business for a week. (Middle West.)

Best picture we have had yet and business was phenomenal. (East.)

FIRST NATIONAL

The Hottentot—

Unusual racing picture that got average business. (Middle West.)

Business was fine for the whole week with lock-outs for first three days. Holiday crowds responsible partly for big business, but the picture also serves as a good drawing card. (Middle West.)

Splendid comedy which brought heartiest laughter of the season and proved fine box office attraction. (Middle West.)

The Dangerous Age—

A splendid drawing card which played to a big week's attendance. (Middle West.)

Went over very well, all our patrons declaring that it was very enjoyable. (Middle West.)

Good picture, about average business on this. (Middle West.)

Did very well for this house. Never can tell what they'll like. (West.)

A very good picture and business unusually good. (East.)

East Is West—

Greatly to the surprise of the management, this one stood them up all week, beating several of the biggest attractions of the past several months in box office results. (East.)

Omar, the Tentmaker—

Conceded by our patrons as very fine. Did well with it. (West.)

Alias Julius Caesar—

Charles Ray made many new friends with this one, which did a lively week's business. (Middle West.)

SELZNICK

Pawned—

Cold weather did not prevent this one from playing to large crowds for a week's run. (Middle West.)

A very good picture. (Middle West.)

Picture and business both under par. (East.)

FOX

My Friend the Devil—

It was impossible to get in on opening day and New Year's and the S. R. O. was put up early each evening during the rest of the week. (East.)

Catch My Smoke—

Tom Mix is a prime favorite and he didn't lose any of his popularity with this one. Had a real kick. (Middle West.)

Just Tony—

Mix is a big favorite with patrons of this house and business was unusually satisfactory for the week. (East.)

The Ragged Heiress—

Cold weather and picture without drawing power resulted in bad week. (West.)

UNIVERSAL

The Flirt—

Good picture, good business, good receipts. (West.)

One of the best pictures of the year and true to life all the way through. Pleased our patrons. Business exceptionally good. (Middle West.)

One Wonderful Night—

Average picture; business was fair. Best part of the attraction is the title, which brought people into the theatre. (Middle West.)

Caught Bluffing—

Business better than usual. Holiday rush probably responsible. (Middle West.)

The Flaming Hour—

Slumped off after the first two days of the week and attracted below average business. (East.)

Another Man's Shoes—

A good picture in every way. Very good attendance during week's run. (Middle West.)

GOLDWYN

Brothers Under the Skin—

Strong competition hurt this one, which is a very good entertainment. Business fair for a seven-day run. (East.)

This is sort of a crazy story with a good cast. There was no complaint against the business. They stepped right up to the box office. (Middle West.)

Hungry Hearts—

An appealing picture; gets under the vests. Should go big anywhere. (Middle West.)

Broken Chains—

This is a powerful story, well played and with thrilling incidents. Did good business. (Middle West.)

FILM BOOKING OFFICES

The Broadway Madonna—

Most audiences like to see the Gay White Way. This film brings it home to them from a different angle. Good receipts. (Middle West.)

PATHE

Dr. Jack—

Specializes in curing the blues and poor box office receipts. My patrons and critics said that it was Harold Lloyd's best effort. (Middle West.)

Not quite so good as "Grandma's Boy" but a great picture, just the same. Played to fine business, held for a second week. (Middle West.)

UNITED ARTISTS

Tess of the Storm Country—

Stood them out the first week, and still coming strong. (Middle West.)

A Tailor Made Man—

Better than most of Ray's recent efforts. Went over in good shape here. (Middle West.)

ALLIED PRODUCERS AND DISTRIBUTORS

Garrison's Finish—

Jack Pickford not in favor here, was sorry I booked it and it didn't do any better than I expected. (West.)

A Woman's Woman—

Mary Alden is strong enough to make an otherwise poor picture seem to please patrons. Some liked her better than in "The Old Nest" on account of her looking younger. (West.)

METRO

Peg o' My Heart—

Second week went over only fair. The picture was well liked and did big business the first week. (Middle West.)

VITAGRAPH

The Ninety and Nine—

A thriller that attracted those who want thrills. Good picture of its kind. (Middle West.)

DELMONTE THEATRE 3630 DELMAR
A Picture that Touches the Heart of Humanity With a Simple Grace and Understanding
A Stirring Tale of True Life
HUNGRY HEARTS
A Story of the City Where the Wanderer Comes With His Pack of Dreams—With
BRYANT WASHBURN AND HELEN FERGUSON
SHEEHAN OPERA CO. "CHIMES OF NORMANDY"
HUMFELD'S DELMONTE ORCHESTRA

"Hungry Hearts" display ad employed by the Delmonte theatre, St. Louis.

PROGRAMS FOR THE WEEK OF JANUARY 7TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Light Cavalry" and "Capitol March" — Capitol Grand Orchestra.
Current Events—Capitol Magazine.
Specialties—Ballet Divertissements —Dances.
Scenic—The Natural Born Liar.
Vocal—Duet, "Because."
Feature—One Week of Love, Conway Tearle-Elaine Hammerstein—Selznick.
Music—Nadia Reisenberg, pianist.
Cartoon—A Stone Age Romeo—Aesop's Fable.
Recessional—Organ.

Rivoli Theatre—
Overture—"Phedre."
Feature—When Knighthood Was in Flower, Marion Davies—Cosmopolitan-Paramount.
Recessional—Organ.

Rialto Theatre—
Overture — "Robespierre" and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Novelty—Daddy Longlegs, a music film.
Musical—"La Paloma"—Trumpet virtuoso.
Feature — My American Wife, Gloria Swanson—Paramount.
Specialty — "Chopiniana" — The Serova Dancers.
Comedy — The Speeder — Lloyd Hamilton.
Recessional—Organ.

Criterion Theatre—
Feature—Salome, Nazimova— Allied.

Cameo Theatre—
Overture—"Favorite Minuets."
Current Events—Cameo News Pictorial.
Scenic—Arcadian Meadows.
Music—Organ recital, "The Evening Star."
Comedy—Battling Torchy.
Musical Prologue — "Voices of Paris."
Feature—Secrets of Paris—Mastodon Films, Inc.
Recessional—Organ.

Lyric Theatre—
Feature—Hunting Big Game in Africa—Twelve reels.

Astor Theatre—
Overture—Selected.
Comedy—Keep 'Em at Home—Mr. and Mrs. Carter DeHaven.
Feature — The Third Alarm—F. B. O.

Mark-Strand Theatre—
Current Events — Mark-Strand Topical Review.
Prologue—Prelude to One Exciting Night—Strand Symphony Orchestra.
Feature—One Exciting Night, D. W. Griffith—United Artists.
Recessional—Organ.

Display ad for "Good Men and True" at the Symphony theatre, Los Angeles.

World Premier
TODAY
A Great Screen Triumph by a Brilliant Director
HE HAS GIVEN US GREAT HEART DRAMAS THAT WERE THRILLING, STIRRING, BEAUTIFUL — BUT NOTHING TO EQUAL THIS DYNAMIC NINE-REEL SUPER-THRILLER.
California THEATRE
MARSHALL NEILAN'S
Supreme Achievement
The Strangers' Banquet
by Donn Byrne
TIME OF SHOWS TODAY
12:30, 2:00, 4:00, 5:45, 7:15 and 9:15
PLEASE COME EARLY
No Advance in Prices
MERRY CHRISTMAS and A HAPPY NEW YEAR
A Goldwyn Picture
CALIFORNIA ORCHESTRA OF 50
ELINOR
Concerts Today at 2, 4, 7 and 9 p. m.
PROGRAM
"HUNGARIAN FANTASIES"—"I'LL FORGET YOU"—SOLO BY L. CLAIR CASE
NINTH SERIES OF "HOW MANY DO YOU RECALL?"

Opening ad on "The Strangers' Banquet" at the California theatre, Los Angeles.

BROOKLYN

Mark-Strand Theatre—
Overture — (Nicholas Rimsky-Korsakov) "Scheherazade" (First and Second Movements) — Mark-Strand Symphony Orchestra.
Current Events — Mark-Strand Topical Review, with Fun from the Press.
Vocal—Duet—"Auf Wiedersehn" from "The Blue Paradise."
Pantomime — Ballet music from "Faust" interpreted by Marian and Grace of Mark-Strand Ballet.
Vocal—Duet from "Pagliacci" (Leoncavallo).
Feature—Kick In—Paramount.
Comedy — The Reporter — Lupino Lane.
Recessional—Organ Solo—"Concert Overture in C Minor."

LOS ANGELES

Symphony Theatre—
Overture—Symphony Orchestra.
Current Events—Fox News.
Comedy — Pop Tuttle's Grass Widow—Plum Center.
Scenic—Life of the Riviera.
Feature—Secrets of Paris—Affiliated—S. R.
Recessional—Organ.

California Theatre—
Overture — Symphony Concert — "Reincarnation of Dixie," "Liebesfreud" and "Homesick."
Feature—The Man Who Played God — George Arliss — United Artists.
Comedy—Saturday Morning.
Recessional—Organ.
Next Week—Nazimova as Salome.

Grauman's Theatre—
Overture — "The Evolution of Yankee Doodle."
Current Events—Pathe News.
Novelty—Organ with Slides—"Way Down East in Maine," —Fun from the Press.
Specialty—Twenty Minutes at the Plantation — Jazz Orchestra with fifteen people in dance numbers and vocal solo—set, a roadhouse scene.
Feature—Outcast—Elsie Ferguson —Paramount.
Recessional—Organ.

Pantages Theatre—
Feature—The Forgotten Law—Metro—Six Acts of Vaudeville.

Loew's State Theatre—
Feature—Peg o' My Heart—Laurette Taylor — Metro — Second week.

Mission Theatre—
Feature — Suzanna — Mabel Normand — Allied Dist. — Third week.

Kinema Theatre—
Feature—Omar, the Tentmaker—First National—Second week.

Grauman's Hollywood Theatre—
Feature—Douglas Fairbanks in Robinhood—United Artists—Twelfth week.

Grauman's Rialto Theatre—
Feature—To Have and to Hold—Paramount—Second week.

Miller's Theatre—
Feature—Tess of the Storm Country — Mary Pickford — United Artists—Tenth week.

Hill Street Theatre—
Overture—Hill Street Orchestra.
Current Events — International News.
Serial—In the Days of Buffalo Bill.
Comedy — Follow Me — Eddie Lyons.
Feature—Youth Must Have Love —Shirley Mason—Fox.
Cartoon—Aesop's Fable—Pathe.

CHICAGO

Woodlawn Theatre—
Overture—"At Dawning."
Current Events—Woodlawn News and Views.
Musical — "Evolution of Yankee Doodle."
Feature—When Knighthood Was in Flower—Marion Davies—Paramount.
Recessional—Organ.
Next Week—Clarence.

Barbee's Theatre—
Scenic—Prizma Color.
Current Events—Pathe News.
Comedy—Selected.
Feature—Shadows—Al Lichtman.

Randolph Theatre—
Current Events — International News.
Novelty—Mirror No. 3.
Feature—The Flirt—Universal—Second week.

Chicago Theatre—
Overture—"Sicilian Vespers."
Current Events—News Weekly.
Specialties—Coster and Clements singing "Love's Old Sweet Song." Solo—"One Fine Day," from "Madame Butterfly." Duet "Songs of the South."
Novelty—A Page From the Family Album.
Vocal—Quartette from "Rigoletto."
Feature—Sure Fire Flint—Johnny Hines—Affiliated.
Comedy—High Power.

Roosevelt Theatre—
Feature—Tess of the Storm Country—Mary Pickford—U. A.—Third week.
Next Week—Robin Hood.

Tivoli Theatre—
Overture—"Cavalleria Rusticana."
Current Events—News Weekly.
Specialty—"Love Sends a Little Gift of Roses."

Music—Organ Solo—"Till We Meet Again."
Novelty—Topics of the Day.
Specialty—"On the Mississippi."
Feature—Broken Chains—Goldwyn.
Comedy—High Power.
Next Week—Manslaughter.

Riviera Theatre—
Overture—"Carmen."
Specialty—The Sheik, an Arabian horse.
Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—The original piano trio.
Feature—Broken Chains—Goldwyn.
Comedy—High Power.
Next Week—Manslaughter.

PHILADELPHIA

Stanley Theatre—
Overture—"Lucia"—Donizetti.
Current Events—Scenes from the Mummers' Parade in Philadelphia.
Specialty—Dancing feature—Vera Fokina.
Feature—Tess of the Storm Country—Mary Pickford—U. A.
Next Week—Dr. Jack.

Stanton Theatre—
Feature—One Exciting Night, Griffith—U. A. Indefinite run.

Arcadia Theatre—
Current Events—Pathe News—Movie Chats.
Comedy—A Stone Age Romeo.
Feature—A Woman's Woman, Mary Alden—Allied P. & D.
Next Week—A Daughter of Luxury.

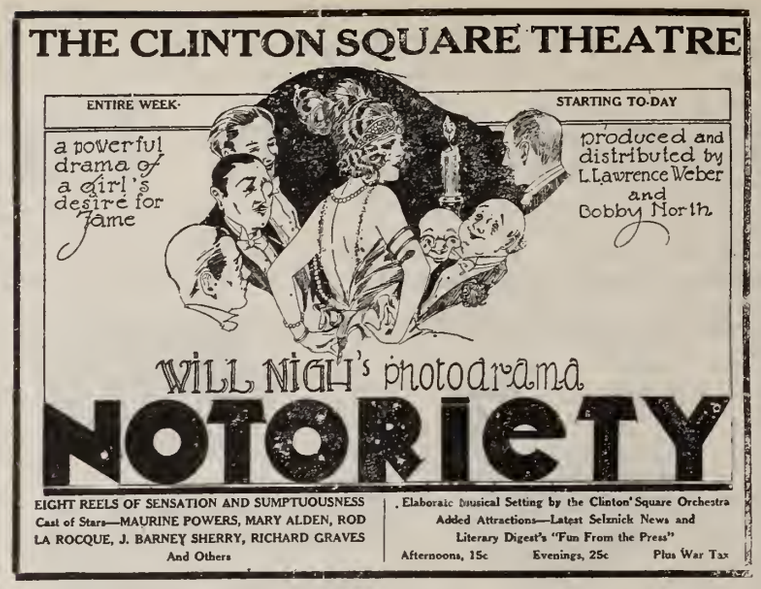
Regent Theatre—
Cartoon—Steeplechase—Fox.
Comedy—A Dog's Life.
Feature—The Love Gambler—Fox.
Next Week—The Woman's Side.

Karlton Theatre—
Current Events—Kinograms—Pathe News.
Cartoon—Felix Lends a Hand.
Novelty—Runaway Dogs.
Feature—The Dangerous Age—First National.
Next Week—Lorna Doone.

Palace Theatre—
Current Events—Pathe News—Topics of the Day.

Making National History!!
now commencing
the 6th week—
of the most phenomenal success ever known!
The World's Greatest Comedy
HAROLD LLOYD
in "Dr. Jack" Now Playing
MAJESTIC
Well—what would You do?
Some day we expect to get around to showing another picture. We've worn out one print of this already, and the organist plays the funny music in his sleep.
BUT—one-third more people saw it last week than the week before—so what are we going to do about it? You—we know we said the fourth and fifth weeks would be the last. We won't say it this week. We'll run it all winter if you want us to. Certainly if more people come this week than last week we'll hold it.
But unless the whole town is seeing it two and three times we can't possibly see how this week can help bring the last.
Big Annual New Year's Eve Midnight Matinee
A Riot of Fun Optimism of Jazz
CAN YOU IMAGINE IT? SIX WEEKS!

Five column "Dr. Jack" ad used by the Majestic theatre, Portland, Ore.


THE CLINTON SQUARE THEATRE
ENTIRE WEEK
STARTING TO-DAY
a powerful drama of a girl's desire for fame
produced and distributed by L. Lawrence Weber and Bobby North
WILL NIGH'S photodrama
NOTORIETY
EIGHT REELS OF SENSATION AND SUMPTUOUSNESS
Cast of Stars—MAURINE POWERS, MARY ALDEN, ROD LA ROCQUE, J. BARNEY SHERRY, RICHARD GRAVES
And Others
Elaboratic Musical Setting by the Clinton Square Orchestra
Added Attractions—Latest Selznick News and Literary Digest's "Fun From the Press"
Afternoons, 15c Evenings, 25c Plus War Tax

Four-column "Notoriety" ad used by the Clinton Square theatre, Albany, N. Y.

Novelty—The One Man Reunion.
Feature—Oliver Twist, Jackie Coogan—First National.
Next Week—Back Home and Broke.

Aldine Theatre—
Current Events—Pathe Review—Fun from the Press.
Feature—One Week of Love, Hammerstein-Tearle—Selznick.
Next Week—Omar, the Tentmaker.

Victoria Theatre—
Current Events—Pathe News.
Comedy—The Chickasha Bonesetter.
Feature—My Friend, the Devil—Fox.
Next Week—Kentucky Derby.

Capitol Theatre—
Current Events—Kinograms.
Comedy—Felix Turns the Tide.
Feature—East Is West—First National.
Next Week—While Justice Waits.

BALTIMORE

Rivoli Theatre—
Overture—"Maritana"—Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Novelty—Prizma Color Sketches.
Vocal—Solo.
Feature—The Hottentot—First National.
Novelty—Rivoli Review—Screen Magazine.
Comedy—The Electric House—Buster Keaton.
Recessional—Organ Solo.
Next—The Dangerous Age.

Century Theatre—
Overture—Century Symphony Orchestra.
Comedy—The Eskimo—Clyde Cook.
Current Events—Century Topical Review.
Prologue—Far East Ballet.
Feature—Under Two Flags—Priscilla Dean—Universal.
Recessional—Organ Solo.
Next—The World's a Stage.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Feature—When Knighthood Was in Flower—Marion Davies—Cosmopolitan.
Next Week—Hearts Aflame.

Metropolitan Theatre—
Overture—Metropolitan Concert Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Glad Rags—Bull Montana.
Cartoon—Aesop's Fables.
Vocal—Solo.
Feature—Singed Wings—Bebe Daniels—Paramount.
Next—Ebb Tide.

Wizard Theatre—
Overture—Wizard Orchestra.
Current Events—Topics of the Day.
Cartoon—Aesop's Fables.
Comedy—Bow Wow—Louise Fazenda.
Feature—The Cowboy and the Lady—Mary Miles Minter—Paramount.
Recessional—Organ.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Vocal—Solo.
Feature—The Greatest Question.
Recessional—Organ.

BUFFALO

Shea's Hippodrome—
Overture—"The Firefly"—Friml.
Organ Recital—"Pomp and Circumstance.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Added Feature—Seeing's Believing, Viola Dana—Metro.
Current Events—Hippodrome Review.
Next Week—When Knighthood Was in Flower.

Lafayette Square Theatre—
Overture—"Lady Butterfly."
Current Events—Fox News.
Feature—The Dangerous Age—First National.
Comedy—"Snub" Pollard.
Next Week—Enter Madame.

Loew's State Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathe News.
Feature—Thirty Days, Wallace Reid—Paramount.
Comedy—The Punctured Prince—Bull Montana.

New Olympic Theatre—
Overture—Recital on Wurlitzer.
Current Events—International News.
Feature—The Flirt—Universal.
Comedy—The Best Cellar.
Novelty—The Leather Pushers—Round Four.

Mark-Strand Theatre—
Overture—Prof. Herbert Alvin Houze at organ.
Current Events—Kinograms.
Feature—Sure Fire Flint, Johnny Hines—Affiliated.
Comedy—Hallroom Boys.
Novelty—Sport Pictorial.
Next Week—Revival Week.

Shea's North Park Theatre—
Feature—Skin Deep, Milton Sills—First National.

Palace Theatre—
Feature—The Altar Stairs, Frank Mayo—Universal.

ST. LOUIS

Missouri Theatre—
Overture—Medley—Missouri Symphony Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Music—Organ, "My Buddie."
Specialty—Waring's Pennsylvanians—The Gold Band in jazz selections.
Comedy—Rascals.
Cartoon—Felix, the Comical Cat.
Feature—Outcast—Elsie Ferguson.

New Grand Central, West End Lyric, Capitol Theatres—
Overture—"Evolutions of Yankee Doodle."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ selections; Gene Rodemich's Brunswick orchestra introducing new record hits.
Comedy—Christmas.
Feature—A Tailor Made Man, Charles Ray—U. A.
Recessional—Organ.

Rivoli Theatre—
Overture—Duet Barcarole from "Tales of Hoffman."
Current Events—International News.
Novelty—Fun from the Press.
Short Subject—The Leather Pushers—Reginald Denny in Young King Cole.

Large space ad on "Omar the Tentmaker," used by the American theatre, Butte, Mont.

Rex Ingram's
"Trifling Women"
With
BARBARA LAMARR, LEWIS STONE and RAMON NOVARRO
NEW YEAR'S EVE De Luxe Show Starts At 11:00 P.M. TO-NIGHT
Capitol Symphony Orchestra
Oscar F. Bano Conducting
and
OTHER PROGRAM FEATURES
Just What We Said It Would Be—
A KNOCKOUT!
"Joyland" Juvenile Revue
With
Eleven Dancing, Prancing, Singing
KIDDIES
Bigger and Better Than The Famous "School Days" Act Now Playing
Zaredas one Constancy was her FICKLENESS. And for it LIFE closed in upon HER and MADE HER PAY.
Capitol

Art ad with strong contrast used by the Capitol theatre, St. Paul, on "Trifling Women."

Comedy—Farm Follies—Century.
Feature—The Flaming Hour.
Recessional—Organ.

William Fox Liberty Theatre—
Overture—"My Wild Irish Rose" Liberty Concert Orchestra.
Current Events—Fox News and Views.
Cartoon—Mutt and Jeff.
Comedy—Poor Fish—Sunshine.
Feature—My Wild Irish Rose—Vitagraph.

Pershing Theatre—
Feature—Douglas Fairbanks in Robin Hood. Third and final week.

Delmonte Theatre—
Overture—Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press—Screen Snapshots.
Musical Special—Sheehan Opera Company in "Pinafore."
Feature—Broken Chains.

Columbia Theatre—
Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views.
Cartoon—Mutt and Jeff.
Comedy—Poor Fish—Sunshine.
Feature—Little Wildcat, Alice Calhoun—Vitagraph.
Serial—Speed—Twelfth episode—Also five acts of vaudeville.

OMAHA

Sun Theatre—
Feature—Dr. Jack—Harold Lloyd—Pathe. (Fifteen days, beginning January 6.)
Comedy—Bashful Suitor.
Current Events — International News.
Cartoon—Colonel Heeza Liar.
Scenic—Treasure Island.
Next Week—One Week of Love.

World Theatre—
Feature—If I Were Queen—Ethel Clayton—F. B. O.
Six Acts of Vaudeville.
Next Week—A Real Adventure.

Moon Theatre—
Feature—The Secret of the Storm Country—Norma Talmadge—Reissue.
Feature—Watch Him Step—Richard Talmadge — Enterprise. (Last three days.)
Next Week—Ninety and Nine.

Empress Theatre—
Feature—The Forgotten Law—Metro.
Four Acts of Vaudeville.

Strand Theatre—
Overture—Selected.
Feature—The Dangerous Age—First National.
Comedy—Let 'er Run—Christie.
Current Events—Selznick.
Next Feature—Kick In.

Rialto Theatre—
Overture—"Rienzi"—Wagner.
Feature—Tess of the Storm Country — Mary Pickford — United Artists.
Comedy—Felix in the Swim.
Current Events—Kinograms and Fun from the Press.
Recessional — Organ Solo — "Through the Night."
Next Week—Fury.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day and Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature — Heroes of the Street, Wesley Barry—Warner Bros.
Next Week—Thirty Days.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Pathe News.
Feature — Oliver Twist — Jackie Coogan—First National.
Next Week—Trifling Women.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—Tess of the Storm Country, Mary Pickford—U. A.—Second week.
Next Week—Same.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Short Subject— Hodge Podge—Lyman Howe.
Feature—Dr. Jack, Harold Lloyd—Pathe—Second week.

INDIANAPOLIS

Circle Theatre—
Overture—"Cavalleria Rusticana."
Current Events—Pathe News and Kinograms.
Music—Organ Solo—"Falling."
Comedy—Saturday Morning—Our Gang Series.
Feature—The Dangerous Age—First National.
Next Week—Robin Hood.

Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Novelty—Literary Digest.
Comedy—Over the Moon—Lloyd reissue.
Feature—Outcast, Elsie Ferguson—Paramount.
Vaudeville—Six Acts Keith's.
Next Week—Back Home and Broke.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Comedy—Fire the Fireman—Parrott.
Feature — Thirty Days, Wallace Reid—Paramount.
Next Week—Kick In.

Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Comedy—Nearly Rich—Snub Pollard.
Musical Feature — Hoosier Harmony Trio and Virgil Moore's Apollo Entertainers.
Feature—Pawned—Selznick.
Next Week—Who Are My Parents?

SEATTLE

Coliseum Theatre—
Overture—"Forge in the Forest."
Current Events—Pathe News and Kinograms.
Comedy—Hurry Up.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Recessional—Organ.
Next Week—Fury.

Columbia Theatre—
Feature — The Flirt — Universal. Third week.
Next Week—Forsaking All Others.

Strand Theatre—
Feature — Omar, the Tentmaker—First National. Second week.
Next Week—To Have and to Hold.

Blue Mouse Theatre—
Overture—Southern Melodies.
Current Events—Fox News.
Comedy—Chicken Parade.
Feature — Garrison Finish—Allied P. & D.
Recessional—Organ.
Next Week—The Fast Mail.

Liberty Theatre—
Overture—Liberty Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Cartoon—Felix in the Swim.
Feature — The Dangerous Age—First National.
Recessional—Organ.
Next Week—Dr. Jack.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Scenic—Pathe Review.
Novelty—Hope.
Feature—The Ragged Heiress—Fox.
Recessional—Organ.
Next Week—The Yellow Stain.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture — "Naughty Marietta" with violin solo.
Current Events—Warfield's Minute Views.
Specialty—Sherwood's Band, with vocal, dance and combined numbers.
Vocal—Sherwood's Song of Arrowhead Lake.
Comedy—Fallen Arches.
Feature—Hearts Aflame—Metro.
Next Week—The Beautiful and Damned.
Recessional—Organ.

California Theatre—
Overture—on Organ—Sexette from "Lucia."
Current Events—News Weeklies.
Comedy—The Counter Jumper—Larry Semon.
Specialty—Ben Black's Band, in selections from "The Spring Maid" and five other selections.
Feature — Thirty Days, Wallace Reid—Paramount.
Recessional—Organ.
Next Week—Garrison's Finish.

Granada Theatre—
Overture—"Semiramide."
Current Events — Granada News Films.
Comedy—In Dutch.
Novelty—Pathe Review.
Specialty—Minstrels of 1923, featuring Paul Ash and Synco-symphinists—six songs sung by three soloists and selections by others.
Novelty—Fun from the Press—Literary Digest.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Recessional—Organ.
Next Week—Kick In.

New Portola Theatre—
Overture—"Blue."
Current Events—News Weeklies.
Novelty—Mirror—San Francisco Fire Pictures.
Comedy — The Ropin' Fool.
Specialty—"To A Wild Rose," including solo "Rose of Rio Grande."
Scenic—Straw Houses in Africa.
Feature—Dr. Jack, Harold Lloyd—Pathe. (Fourth week.)
Recessional—Organ.
Next Week—One Exciting Night.

Tivoli Theatre—
Overture—Selections—Orchestra.
Scenic—Prizma.
Current Events—Kinograms.
Feature—Fury, Richard Barthelmess—First National.
Recessional—Organ.

Imperial Theatre—
Overture—Pilgrim Chorus and Follow the Leader.
Current Events—Imperial Screen News.
Scenic—Cities Time Forgot—Pathe Color.
Feature—Tess of the Storm Country—Mary Pickford — United Artists.
Recessional—Organ.
Next Week—Salome.

Eye-catching display ad on "Kick In," drawn by Olmstead, artist for the Missouri theatre, St. Louis.

"Tom Mix in Arabia" ad used by the Symphony theatre, Los Angeles.

NEWARK

Branford Theatre—
Overture—Gems from "Pagliacci"—Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Comedy—Blazes.
Prologue—"A Country Idyl," with vocal numbers.
Feature—Quincy Adams Sawyer—Metro.
Recessional—Organ.

ST. PAUL

Capitol Theatre—
Overture—Capitol Symphony Orchestra.
Novelty—Capitol Snickers; Laughs from Here and There.
Current Events—Capitol Digest.
Cartoon—Felix Makes Good.
Specialty—Yerkes' S. S. Flotilla Band.
Feature — One Week of Love, Elaine Hammerstein, Conway Tearle—Selznick.
Novelty—Movie Chats; Starland Revue.
Recessional—Organ.

CLEVELAND

Stillman Theatre—
Overture—Special music arranged for One Exciting Night.
Feature—One Exciting Night—Griffith-United Artists.
Next Week—Same.

Allen Theatre—
Overture—"Pomp and Circumstance," introducing "Land and Hope of Glory," by Elgar.
Current Events—Literary Digest—Fun from the Press—Plain Dealer Screen Magazine—International News.
Prizma—Time.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Next Week—The Dangerous Age.

Park Theatre—
Overture—Popular Rhythms of Rudolph Friml.
Current Events—Kinograms—Fun from the Press.
Comedy—Hazel from Hollywood—Christie.
Feature—Making a Man, Jack Holt—Paramount.
Next Week—Enter Madame.

Reade's Hippodrome—
Overture—Victor Herbert Selections.
Current Events—Pathe News—Pathe Review.
Specialty—Seven vaudeville acts.
Feature — One Week of Love, Elaine Hammerstein and Conway Tearle—Selznick.
Next Week—Pawned.

Standard Theatre—
Current Events — International News.
Comedy—The American Play—Lee Moran.
Feature—The Flaming Hour, Frank Mayo—Universal.
Next Week—The Scarlet Car.

KANSAS CITY

Newman Theatre—
Overture—"New Echoes from the Metropolitan Opera House."
Current Events—Newman News and Views.
Musical—Organ Selections.
Comedy—Toonerville Comedy.
Added Attraction—Pesetzki, pianist, presenting "The Musical Mirror."
Specialty — Coon-Sanders Novelty Singing Orchestra.
Feature—Back Home and Broke, Thomas Meighan—Paramount.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Specialty — Kuhn Chaquettes, musical entertainers.
Novelty—Capitol Shots and Fun from the Press.
Feature—Silver Wings, Mary Carr—Fox.
Next Week—Dr. Jack.

Royal Theatre—
Overture—Selections.
Musical—Organ Selections.
Current Events — Royal Screen Magazine.
Feature—Trifling Women—Metro.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Magazine.
Comedy—In Dutch—Christie Comedy.
Cartoon—Aesop's Fables.
Musical—Organ Selections.
Feature—Head Hunters of the South Seas—Associated Exhibitors.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—"Britannicus."
Current Events—Pathe News—Fun from the Press.
Novelty—Hodge Podge—Lyman H. Howe.
Feature—Oliver Twist, Jackie Coogan—First National.
Next Week—Skin Deep.

Moore's Rialto Theatre—
Overture—"Bits of Hits in '22."
Current Events — Fox News—Topics of the Day.
Comedy—The Long Shot.
Scenic—A Natural Born Liar.
Feature—On the High Seas—Paramount.
Next Week—The World's a Stage.

Loew's Columbia Theatre—
Feature—Tess of the Storm Country, Mary Pickford — United Artists. Continued.
Next Week—Robin Hood.

Loew's Palace Theatre—
Overture—Popular hits: "Pack Up Your Sins and Go to the Devil," "Tomorrow," "When Leaves Come Tumbling Down," "When Hearts are Young."
Current Events — Pathe News—Topics of the Day.
Cartoon—A Stone Age Romance—Aesop Fable.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Next Week—Love In the Dark.

Crandall's Central Theatre—
Feature—The Sin Flood—Goldwyn.
Comedy — The Three Must Get There's.
Next Week—The False Alarm.

DETROIT

Adams Theatre—
Overture—Orchestra.
Current Events—News Weeklies—International News.
Vocal—Fanna Gressier, soprano.
Feature—Hearts Aflame—Metro.
Recessional—Organ.

Broadway-Strand—
Feature—Tess of the Storm Country, Mary Pickford—United Artists. Third week.

Capitol Theatre—
Overture—"Thirteenth Rhapsody"; "Open Arms," fox trot.
Current Events—Pathe News.
Scenic—Canal Boats.
Vocal—Orville Griffith, tenor.
Feature—Omar, the Tentmaker—First National.
Recessional—Organ.
Next Week—The Hottentot.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Recessional—Organ.

Madison Theatre —
Overture—Violin Solo, with Orchestra—Scene de Ballet, De Beriot.
Current Events—Pathe News.
Scenic—Pathe Review.
Feature—Outcast—Elsie Ferguson—Paramount.
Comedy—The Dutiful Dud.
Recessional—Organ.

ATLANTA

...ard Theatre—
Overture—"Dance of the Hours"—Howard Orchestra, Enrico Leide and Lloyd Bemus directing.
Current Events—Pathe News.
Novelty — Pithy Paragraphs — A reel of wit.
Music — Instrumental—"Carissima Song," waltz. Cornet Solo—Perry Bremer.
Vocal — Riely Eakin, soprano—"Come, Come, My Hero."
Feature—Kick In—Paramount.

Metropolitan Theatre—
Overture—Buel B. Risinger and his six Pianophiends playing "All Muddled Up" and "Kitten on the Keys."
Current Events—Kinograms.
Novelty—Fun from the Press.
Feature—Quincy Adams Sawyer—Metro.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Prologue—Dale Delane in Broadway's latest dance sensation.
Feature—Till We Meet Again—Associated Exhibitors.

DES MOINES

Des Moines Theatre—
Overture—"Dance of the Hours"—Des Moines Theatre Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Good Sports.
Feature—Fury—Richard Barthelmess—First National.
Next Week—Trifling Women.

Strand Theatre—
Current Events—Kinograms.
Comedy—In Dutch.
Special Music—"Burning Sands," played on organ with 5,000 complimentary copies of the song being given out in advertisement of the next week's bill.
Feature—Heroes of the Street—Wesley Barry—Warner Bros.
Next Week—Burning Sands.

Rialto Theatre—
Comedy—Faint Hearts.
Feature — Thorns and Orange Blossoms—Al Lichtman.
Next Week—Sherlock Brown.

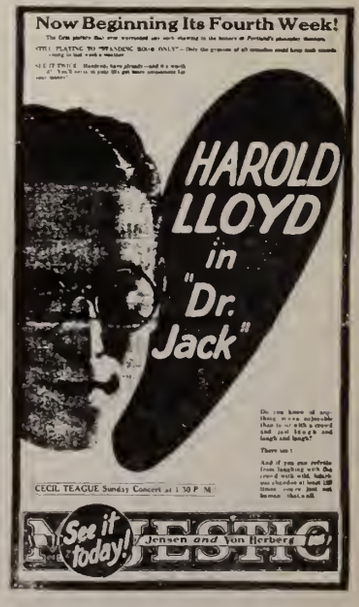
Garden Theatre—
Comedy—Aladdin, Jr.
Feature—Lights of New York—Fox.
Next Week—One Week of Love.

DALLAS

Palace Theatre—
Overture—Symphony Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fable—Pathe.
Specialty—"In A Rose Garden."
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Comedy—No Luck.
Recessional—Organ.

Old Mill Theatre—
Feature—Dr. Jack—Harold Lloyd—Pathe. (Second week.)

Melba Theatre—
Overture—Grand River Orchestra.
Feature — The Hottentot — First National.
Short Subject—Powder River.
Recessional—Organ.



The Majestic theatre, Portland, Ore., used this large space ad to tell its patrons about "Dr. Jack."

An interesting idea in lobby displays, carried out by "Nat" Walker, manager of the Palace theatre, Washington, Pa. Notice that the cut-out head is extended downwards to cover the entire front of the box-office. Used for "The Young Rajah"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Inexpensive lobby window display for "The Sin Flood" at the Hamilton theatre, Lancaster, Pa.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Lobby of the Rialto theatre, Allentown, Pa., during the run of "Sherlock Holmes," showing display arranged by Manager John O'Rear. Particularly distinctive is the large mask-shaped cut-out hanging in the centre of the lobby, with pictures of Sherlock Holmes in the pupils of the eyes

Opera Cars Used in Australian "Masquerader" Campaign

Sydney, Australia.—Haymarket Theatre, Ltd., has established a reputation for exploitation in Australia, and its work is closely watched by other theatres. Recently the theatre initiated a First National anniversary in what was sloganed and advertised as a "Go-to-the-Haymarket-Month."

The opening picture of the month was "The Masquerader," and the chief exploitation stunt on this was the use of masked chauffeurs, masked girls and five de luxe enclosed opera cars that were driven around the city. The signs painted on the windows of the five cars, respectively, read: "Go to the" "Haymarket Month," "Starting Tomorrow With" "Guy Bates Post" "In 'The Masquerader.'" The cars were lined up and driven through the city in uninterrupted order, forming a procession that gave pedestrians the complete wording of the sign.

The theatre, the firm handling the cars and their manufacturers, the Fiat company, all obtained enormous publicity. The "Go-to-the-Haymarket-Month" was a tremendous success following this introduction. The four men who engineered the month's exploitation were: Stanley N. Wright, general manager; Hal. H. Carleton, publicity director; Jack Robertson, film buyer, and Walter Grant, producer.

Cut-out on "The Cowboy and the Lady" prepared by J. M. Edgar Hart of the Palace theatre, El Paso. The fur on the chaps and the lariat were real

Large Question Marks Used on "Who Are My Parents?"

BALTIMORE, MD.—When the New theatre put on "Who Are My Parents?" a striking part of the exploitation was the use of huge red interrogation points above the marquee, which flashed on and off at brief intervals. The marquee is over Lexington street, ever a thronged shopping thoroughfare, and the stunt attracted wide attention.

Banners from the roof to the top of the marquee, illuminated at night, also were used to advertise the picture.

Humorous Teaser Ads Used for "Brothers Under the Skin"

Wichita, Kans.—Stanley Chambers of the Miller theatre and William H. Branch, Goldwynner at the Kansas City exchange, used an effective series of newspaper teaser ads for "Brothers Under the Skin" recently.

Two series of teasers were used, one in each of the daily papers. They were alike in form so that each ad was related to every other one in the series whether in the same or a different paper. The ad was one column wide by three inches deep. In the upper left-hand corner was a heavily ruled box containing a humorous message to the public. A smaller box, in the lower right-hand corner, lightly ruled, contained merely the title of the photoplay.

In the bigger box, in one newspaper, was run a series of rules for husbands. Rule No. 1 read: "Don't talk back—except to say 'yes.'" No. 5 ran: "Avoid hiring pretty stenographers—'fast' typewriters have led to many matrimonial smashups."

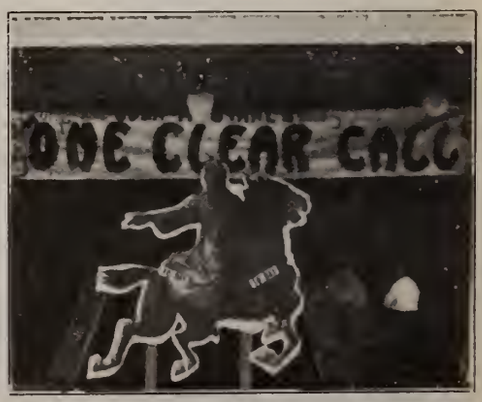
In the other newspaper the messages in the larger box ran as follows: "Sure—all wives think they're door mats—all husbands think they're henpecked—this difference of opinion makes the divorce mill operate. Yes!—it would be nice for some folks if they had bought their mates on the installment plan—quit paying—and the company takes 'em back. Yep!—'there's no place like home'—that's why you find club rooms full of males with hunted looks in their eyes. And—when you get right down to facts, the boss of the bank roll is the one who talks loudest—and longest."

"Old Homestead" Tied Up With Apples at Stillman

Cleveland, Ohio—M. A. Malaney, publicity manager for Loew's Ohio theatres, put over a campaign on "The Old Homestead" for the Stillman theatre which embraced two special features.

One was the most elaborate lobby display that the Stillman has ever indulged in. The other was an apple campaign that was inaugurated the second week of the run.

This is the first time that the Stillman theatre has built up a lobby display that came right out to the sidewalk. This one was made to look like the entrance to a county fair. The fall festival idea was carried out. Pumpkins, corn stalks, and autumn leaves decorated the picket fence that closed in the lobby. It took Cleveland about a week to hear all about the lobby display, and by the time the second week of the engagement came around, Malaney had another surprise for folks. Beginning with Monday of the second week, he tied up with the Wenatchee Apple Company. The apple company contributed huge barrels of apples, each barrel well labelled with the trade name of the Wenatchee apple. The Stillman theatre had girls in sunbonnets and gingham dresses handing out these apples to all patrons. Malaney says that more than 5,000 apples were distributed.



Manager "Bill" Jones of Saenger's Alexandria theatre, Alexandria, La., used a large cut-out of a Klansman on "One Clear Call" to good effect

Float on "Tess of the Storm Country" designed by Fred Miller of Miller's California and Miller's theatres, Los Angeles

Exhibitor Ties Up with Army on "Grandma's Boy"

Frankfort, Ind.—A tie-up which worked both ways was made by Manager Charles Metzger of the Rialto theatre in putting over "Grandma's Boy." On the day the run opened the army was recruiting in Frankfort, so he (Metzger) tied up with the recruiting officers, who were using airplanes to attract volunteers.

The planes, flying low over the town, attracting wide attention, dropped handbills, one side of which bore selling copy for "Grandma's Boy" at the Rialto and on the other side recruiting copy for the Army Air Service.

Novelty Folding Herald Used on "My Friend the Devil"

Montgomery, Ala.—Manager H. C. Farley, of the Empire theatre, for his campaign on "My Friend, the Devil," made up a novelty folding herald, printed in red ink. The front cover read, "You Should Meet—." Then on the two inside pages was displayed the title, "'My Friend, the Devil,'" and in a bottom corner, "at the Empire theatre, Tuesday and Wednesday." To the left of the title was a two and one-half inch cut of "the devil," and below this in small type, "Whatever else he is—he's interesting."

On the back cover appeared selling copy for the picture.

Lobby display, with copious use of photographs, on "Slim Shoulders" and the Irene Castle Fashion Promenade at the Rivoli theatre, Columbia, S. C.

Street Ballyhoo Used to Put "Nero" Over at New

BALTIMORE, MD.—J. J. Geller, special exploitation representative of Fox, used an effective street ballyhoo for putting "Nero" over at the New theatre.

The week previous to the opening of "Nero" Mr. Geller secured the services of two of the tallest men available in Baltimore and dressed them up in the uniform of Roman soldiers. Both men paraded the downtown streets of the city during the height of the Christmas shopping.

On the day of the opening of "Nero" the men were mounted upon two horses, which were also dressed in the accoutrements of Nero's time. The lobby was also appropriately decorated for this motion picture.

Winking Contest Put Over in Butte on "East Is West"

Butte, Mont.—The winking contest idea on "East Is West" sounded good to Manager Charles C. Pratt of the American theatre.

Acting on the suggestion of the press book and feeling that every wink would make people think of Ming Toy and her coquettish wink, Mr. Pratt hustled down to the editor of the Butte Post, the city's most conservative newspaper, and laid the contest idea before him. The idea was so novel the editor grew enthusiastic and started the contest with a four-column ad and column story next day, and gave it front page publicity for a week.

The American theatre paid for having photos made of the Butte winkers who entered the contest, also the cost price of the cuts made from these photos and screen slides, but the total bill was not large. A half page ad with a large line cut of Ming Toy winking, as the only illustration, was used by Mr. Pratt as his opening day display, and teasers varying from one column four inches to two columns eight inches preceded the big spread. Normal advertising after the opening was the rule.

Atop the American marquee Mr. Pratt put three sheet cut-outs of the principal characters of the play under the rays of reflectors, and beneath the marquee covered his bright electric bulbs with vari-colored Japanese lanterns.

Exciting Experience Contest on "One Exciting Night"

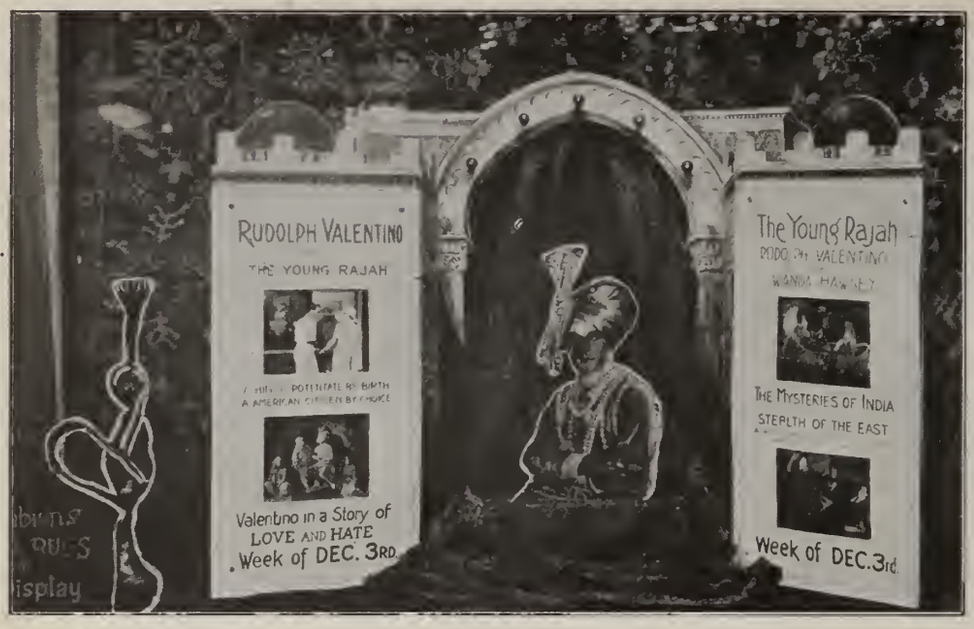
Seattle, Wash.—"My Most Exciting Night" was the title of a contest put over in conjunction with the Seattle Star by Vic Gauntlett for John Hamrick's Blue Mouse theatre here when "One Exciting Night" was run at that theatre.

Cash prizes of $35, $25, $15 and $10, as well as tickets to the theatre, were awarded for the best 200-word essay by Seattle citizens on the "Exciting Night" subject. The six best essays were printed in the Star's columns, and publicity on the contest was run for several weeks in advance, as well as during the showing.

Another item of exploitation put over by Mr. Gauntlett was the distribution of bright yellow cards, four by five inches in size, to each patron of the theatre as he passed out at the end of the performance. Each card bore a small cartoon of "Romeo Washington," the colored comedian of the play, and the words, "Shh—! Not a Word to Your Friends About the Solution of the Mysterious Plot in D. W. Griffith's 'One Exciting Night,' Now playing at the Blue Mouse Theatre."

These cards, as well as carrying out their purpose and keeping the solution of the plot quiet, also had the effect as clever advertising matter, due to the fact that patrons of the theatre, after carrying the card out and reading it, would drop it some place on the street where it would attract the attention of many more people.

Window display on "The Storm" tied up with gas company on radiant heater for the Academy of Music, Northampton, Mass., arranged by Miss L. A. Duffy, Universal exploitress



Window display on "The Young Rajah" arranged by Poli's Bijou theatre, New Haven. The frame was made over from a cigarette display, and Oriental rugs and cut-outs completed the window

Challenges Local Newspaper to Review "Human Hearts"

KITCHENER, ONT.—C. J. Appel, manager of the Lyric theatre, is handicapped by the fact that the local press will not review any motion picture performance.

In exploiting "Human Hearts," Manager Appel challenged the press to be present at one of the first day's performances and tell their readers just what they thought of the picture. They accepted the challenge and gave a very favorable review, to which Mr. Appel then replied, again taking advantage of free space.

"Knighthood" Campaign Tied Up with Large Ballroom

Detroit, Mich.—A tie-up which placed signs on "When Knighthood was in Flower" in the Greystone, Detroit's "million dollar ballroom," was put over for the showing of that picture at the Adams theatre.

Walter P. Lindlar, Paramount exploiteer, sold the management of the ballroom the idea, and the theatre got away with little or no expense. The feature was balloting among the patrons for the girl who most resembled Marion Davies, and who would receive one of the gowns worn by the actress in the picture.

Lindlar obtained the gown from Cosmopolitan, but only at a price. And of this price he relieved the theatre, and convinced the dance hall proprietor that he ought to pay. The latter thought so much of the idea that he hopped in with no objections at all.

The night of the "Knighthood Ball" the floor was packed because the balloting had been heavy and the electioneering active. The winner was presented in her costume looking for the world like Henry VIII's beautiful sister.

Hunt for Pearls Put Over as "Sherlock Holmes" Stunt

Peterborough, Ont.—Thanks to a stunt put across by William Stewart, Goldwynner, "Sherlock Holmes" was the chief topic of conversation in Peterborough for more than a week before and during its showing at the Grand Opera House.

It consisted mainly of a hunt for a replica of the famous Lansdowne pearls, stolen by Professor Moriarity and recovered by Sherlock Holmes. The string of pearls, in a case, hidden on top of a telephone pole, cost exactly $3.50. A Peterborough jeweler was induced to put an expensive string of pearls in his window with a suggestion of pearls as an appropriate Christmas gift, with a card announcing that the string was an exact duplicate of the Lansdowne pearls stolen at a society ball in London and recovered by Sherlock Holmes.

The toy department of a large department store placed a card in their window announcing "Sherlock Holmes informs us that Moriarity, Europe's Master Crook, visited our toy department while in the possession of the stolen Lansdowne pearls. Why don't you?"

A map of the streets was published in a local newspaper showing the route taken by Moriarity. Cards in four styles were made with arrows pointing direction and "Sherlock Holmes" says—"Warm on the trail of the Lansdowne Pearls. Hot—Hotter—Stop—Look—Here!" The reward for finding the pearls was "Keep the pearls and here's a couple of seats for your trouble."

Window Display with Dummies and Cage on "Bond Boy"

RENO, Nev.—Frank Costello, manager of the T. & D. Jr. theatre, used an ingenious window display to tie up with "The Bond Boy."

Life-sized dummies of a youth within a cage and a woman on the outside, were placed in the windows of several stores. Fastened on one side of the cage were neat window cards announcing "The Bond Boy," now showing at the Majestic.

"Old Homestead" Photos Get Page of Publicity

SEATTLE, WASH.—A tie-up which obtained a solid page of free publicity on "The Old Homestead" was made by J. W. Sayre, advertising manager of the Greater Theatre Company.

He sent a photographer around town to "snapshot" some of the leading old homesteads of the city. One of the Sunday papers ran this as a full page feature in the magazine section, with text telling the history of the old houses and working in conspicuous mention of the photoplay. The only cost was for the photographer.

An interesting example of what can be done in the way of window tie-ups in a small city is furnished in these four attractive displays, part of the campaign of the Odeon theatre on "Lorna Doone" at Bartlesville, Okla.

William K. Mitchell of the Isis theatre, Denver, arranged for this attracive window in a leading department store as a tie-up with "Nero"

Motorcycle Accident Utilized to Aid "Manslaughter"

Chickasha, Okla.—A local motorcycle accident helped Manager Clayton Tunstill, of the Rialto theatre, to put "Manslaughter" over, through his initiative in taking advantage of it.

Just two days before the picture opened, a motorcycle had run into an automobile in front of the Rialto theatre, the man riding the motorcycle being seriously hurt. It seemed that chance played right into the hands of Mr. Tunstill.

He immediately arranged with the owner of the motorcycle to let him place the machine, before any repairs were made, in the lobby of his theatre. On each side of this motorcycle stood a cut-out, one of Thomas Meighan and the other of Leatrice Joy. A large banner extended from cut-out to cut-out with the following sales message: "You Must Pay—Sex, Wealth or Social Position Won't Save You."

On the motorcycle was a sign which read: "Someone Injured—The Machine Demolished—Be Careful of 'Manslaughter.'"

This local accident helped Mr. Tunstill to sell his city officials on the idea of allowing him to stencil the main street corners with the title of the picture, also a cautioning "To Avoid 'Manslaughter' Drive Slow."

WARNING!
This finger print was a silent warning of crime in a notorious police case that baffled Scotland Yard. See what it meant to a brilliant sleuth.
John Barrymore
in "SHERLOCK HOLMES"

Floyd Morrow, director of publicity for the Palace theatre, Washington, Pa., prepared this lobby display on "Sherlock Holmes." An enlarged fingerprint was painted on the sign and real weapons were used on the bulletin board

Prizes Given to Children with Coogan Birthdate

HARTFORD, CONN.—Manager Harry Needles, of the Princess theatre, reaped a harvest of thirty columns of publicity when he exploited "Oliver Twist" with a newspaper contest tied up with the Hartford Morning Courier.

Awards varying from a monetary consideration to a set of Dickens' books were given to Hartford children whose birthdays were on the same date as Jackie Coogan's.

There was some difficulty in establishing claims and at times the birth certificates had to be referred to. The management and spectators got considerable fun out of it when a 150-pound boy came along and insisted that he was only nine years old, having looked up Jackie's birthday in a film magazine.

Short Subject Exploitation Is Employed on "Just Dogs"

Forth Worth, Texas—Manager Harry Gould of the Hippodrome theatre capitalized upon the novelty of the comedy, "Just Dogs," when that picture was part of his program recently.

One week in advance of play date there appeared on the front pages of the local newspapers articles about a dog show to be held by the Hippodrome theatre on the morning of the Shrine parade. The size of these articles and the interest they created increased as the week progressed. The day before the show was to be held, a full page tie-up appeared in the newspaper advertising the short subject in connection with several local owners of kennels.

Hundreds of people were gathered in front of the Hippodrome theatre the next morning to watch the contest for prizes for the best trick dogs. The stunt was a "howling" success. Dogs of all kinds were on display, collie dogs, shepherd dogs, German police dogs, pedigreed dogs, curs and just dogs made their debut before this large crowd.

The prizes were awarded from the theatre's stage, in connection with the showing of "Just Dogs" and Priscilla Dean in "Wild Honey."

Wooden Slabs Used as Novelty on "Kindred of the Dust"

Olympia, Wash.—An original novelty for the exploitation of "Kindred of the Dust" was evolved by Manager W. E. Bowman of the Rex theatre. Patrons wondered at the ordinary wooden slabs that were given out as souvenirs the week prior to the appearance of "Kindred of the Dust," but in fixing this unique style of token Manager Bowman was playing hard upon psychology and civic pride.

"Kindred of the Dust" dealt with the lumber section of the northwest. The slab was donated with the compliments of the Olympia Veneer Company, one of Bowman's tie-ups, and the copy on the front side read:

"This comes from the forest of the great Northwest, where live the wonderful characters of drama and delight whom you'll see in Peter B. Kyne's story, 'Kindred of the Dust,' a story of the great Nor'west and the people who live there. For everybody, especially those who are hard to please. Rex theatre."

Combination windmill and shadow-box on "Queen of the Moulin Rouge" prepared by Frank J. Miller for the Rialto, Augusta, Ga. The blades revolved and the one-sheet behind the opening was illuminated

Interesting lobby display for "On the High Seas" prepared by Manager G. M. Phillips of the Strand theatre, Atlanta, Ga.

Special Showing Used to Start Run of "Knighthood"

Baltimore, Md.—"When Knighthood Was In Flower" was introduced to Baltimore during the week just ended in a manner almost unique here. A special performance of the feature was given at the New theatre, admission being by card. Invitations were sent to persons whose names appear in the Blue Book, and members of the Rotary Club also were invited. As a result, the theatre was crowded.

Special programs were printed, with a history of the making of the production, and these were distributed by a girl garbed as a page of the Court of Henry VIII. Marquee lights for the week were red, and two long banners from the roof of the theatre to the top of the marquee announced the attraction. A big cut-out of Marion Davies in the role of Mary Tudor was affixed to the front of the marquee.

Louis A. De Hoff, booking manager of the Whitehurst theatres, and Leslie F. Whelan, exploitation man for Famous Players, arranged the special showing, which was one of the most successful exploitation stunts carried out in Baltimore for some time.

Attractive Lobby Display Is Made for "Sin Flood"

LANCASTER, PA.—The management of the Hamilton theatre arranged an attractive lobby display for "The Sin Flood" which took the form of a miniature stage set showing an altar in front of a church window.

The figures of Richard Dix and Helene Chadwick were cut out of the 3-sheet poster, mounted and placed in front of the window. The name of the player was painted on each cut-out.

In front of the figures an altar was arranged, with bulb-tipped imitation candles and the customary altar trappings. Spotlights played upon the picture at night, making it stand out strikingly. Passersby stopped to gaze at the miniature stage set and many took the pains of hunting up the manager to congratulate him.

The name of the picture, "The Sin Flood," occurred but twice, and that very inconspicuously, on a card placed at each end of the altar.

Novel Bank Note Is English "East Is West" Stunt

LONDON, England.—The newly organized English offices of First National, with Ralph J. Pugh as managing director and Percy Phillipson as sales manager, have already distinguished themselves for exploitation, through the stunt pulled on "East Is West."

In England, to protect itself against fraud, a bank will often ask a person making a deposit or asking for change to write his name and address on the back of the paper currency that is tendered. This makes the individual, and not the bank responsible.

Taking advantage of this custom the First National officers had 100,000 ten shilling notes put into circulation with the endorsement on the back: "East Is West—Constance Talmadge." These notes have gone into thousands of homes.

Bathing Houses Put in Lobby for "Mrs. Bellew"

SAVANNAH, GA. — In exploiting "The Impossible Mrs. Bellew," Manager J. G. Evins of the Lucas theatre, built and placed in the lobby two regulation French bathing houses about 6 feet square and 8 feet high. The doors were open and inside were cut-outs of bathing girls. The houses were fitted with folding chairs and clothing was hanging on the walls, making the impression as realistic as possible.

On the marquee was placed a 24-sheet cut-out of Gloria Swanson in bathing costume. The lobby and marquee were decorated with pink and white bunting, making a gala appearance. Banners were hung across the sidewalk under both ends of the marquee.

Bread Baking Contest Exploits "The Old Homestead"

Waco, Texas.—Manager J. P. Harrison, of the Hippodrome theatre, put over an excellent advance campaign recently on "The Old Homestead."

One week in advance of play date, Manager Harrison arranged with a local newspaper to hold a "bread baking" contest for the ladies of Waco and the surrounding country. Announcements were made in the paper about the contest, and tie-ups were secured with local bakeries around the town advertising their bread along with the contest. The contest in detail was this: the News-Tribune and the Hippodrome theatre joined together in arranging a contest to aid the poor of Waco. Every woman who brought a loaf of bread baked by herself to the News-Tribune office by 4 o'clock on a certain date received a free 50-cent ticket to "The Old Homestead," showing at the Hippodrome theatre.

She also competed for one of five prizes—a season pass to January 1st for the Hippodrome for two people, a season pass to January 1st for one, a six months' subscription to the News-Tribune, a box party for eight people at the Hippodrome and a box party for five at the Hippodrome.

The contest bread was distributed through charitable organizations to the poor of Waco.

Attractive and unusual cabaret effect in the lobby of Manager J. C. Duncan's Strand theatre, Asheville, N. C., for "One Night in Paris"

Strong window tie-up with civic association obtained by the Rialto theatre, Loveland, Colo., for "The Sin Flood." A tiny automobile and train, animated, were included in the display, as well as a varied assortment of stock material

National Publicity Stunt Put Across on "The Flirt"

New York, N. Y.—An exploitation and publicity stunt of unusual scope was put over recently by Marc Lachmann, Universal home office exploitation representative on "The Flirt," centering about the organization of an Anti-Flirt Crusade.

A meeting was held in the Hotel Biltmore, New York City. Five persons using the names of the characters from Tarkington's story called a meeting to order with James Madison presiding while representatives and reviewers from all New York newspapers were present. Photographers snapped flashlights of the committee and 24 hours later the wires were hot with the news spreading in all directions.

Two more meetings were held and the same representatives were present with other follow-up stories executed. It was not long before Boston, Philadelphia and other cities started their own crusade with local enthusiasts for the movement interested. Buffalo

In an N. E. A. feature which ran in 680 newspapers from coast to coast both sides of the flirting situation were brought out with James Madison's version and that of an averse one by a New York business girl. K. C. B., Lucy Lowell and others contributed syndicate details for editorial space in their many newspapers.

Special tack cards were posted all over the city bearing the organization's insignia, a lizard pierced by a hatpin illustrated by a drawing of the various modes of flirtations.

Newspapers devoted daily space for three solid weeks.

Prior to the opening of "The Flirt" at the Rialto theatre, the crusade was tied-up with the showing by daily newspaper ads.

Front with liberal use of paper and two animal cages, used by the Alhambra theatre, St. Paul, on "A Dangerous Adventure"

"Penrod" Is Advertised as Worst Boy in Town

MONTREAL, Can.—Advertising featuring "the worst boy in town" was used broadcast in Montreal recently. It was the way in which Loew's theatre advised its patrons that "Penrod" was coming. Such admonitions as "Keep the Cat in the Cellar out of Harm" and "Have the Policemen Hide" were simple reminders that Penrod was a very wicked urchin and that it wasn't safe to have anything breakable around when he hit the community.

Ties Up to National Stunt on "Brothers Under the Skin"

Newark, N. J.—An exploitation campaign designed to capitalize upon the national publicity stunt pulled on "Brothers Under the Skin" was used by the Strand theatre.

Application blanks for membership in the "Brothers Under the Skin" Club were distributed at the theatre, in offices, shops and on the streets, the only reference to the picture occurring in the last paragraph, "Husbands, Take Notice—If you approve of it—assert your rights—demand that your wife see the laughable picture." The theatre was given as headquarters of the club. The by-laws used in the national story were printed at one side of the application.

Postcards, in a man's handwriting, were mailed to men. They read: "A new organization has just been formed by a number of well-known citizens of Newark in the interest of henpecked husbands, called 'Brothers Under the Skin.' It is a matter vitally important to a man's position in his own household. It's to your interest to attend one of these meetings, to be held at the Strand theatre, Newark, N. J., week starting Friday, December 1. The card was signed Newton Craddock, a Brother Under the Skin.

Another postcard, in a woman's handwriting, was mailed out to a selected list of women: "Dear Madam: I have just received information that a new organization has been formed in Newark, called 'Brothers Under the Skin.' The by-laws of this league make it plain that men are trying to dominate our households. Do you favor such a movement? If not, each and every one of us should be present during the meetings being held at the Strand theatre, Newark, N. J., during the week starting Friday, December 1." It was signed Mrs. James Kirtland, a Sister Under the Skin.

Vaudeville Singer Uses Song to Aid "Oliver Twist"

Omaha, Neb.—The same week that Manager Julius K. Johnson, of the Rialto theatre, was playing "Oliver Twist," Bob Hall, a friend of Mr. Johnson, was singing at a local vaudeville theatre, which offered a possibility for some exploitation which was too good to pass up.

Mr. Hall was called upon to address the Advertising-Selling League at a dinner of 700 members, and went through with a promise to sing "Oliver Twist." Then the plan was evolved to plant the gag in the theatre. Mr. Hall, in his act, always had one number where he asked the audience to select the song. Girls planted in the house for each performance, beat their competitors to it by asking for either "Jackie Coogan" or "Oliver Twist."

By special permission because of its literary antecedents, "Oliver Twist" was announced by cards in the public library.

Bookmarks, to the number of 3,500, advertising the coming of "Oliver Twist" were given out by the library with each book loaned.

A special telephone operator called up book subscribers to say: "Just saw 'Oliver Twist' at the Rialto. It's wonderful. Pardon me, some one is at the door. I'll call again."

Unusual lobby display prepared by Manager David Schaeffer of the Richmond Hill theatre, Richmond Hill, L. I., for "Deserted at the Altar"

Artistic shadow-box on "East is West" prepared by the Newman theatre, Kansas City, Mo.

Varied Exploitation Campaign on "Foolish Wives" Abroad

London, Eng.—What is said to be the largest exploiotation campaign yet staged in England was put over in London in connection with the showing of "Foolish Wives" at the New Oxford theatre, under the supervision of Managing Director Edwin J. Smith of the European Motion Picture Company, Limited.

Among those working under Mr. Smith in presenting and exploiting the film were Walter Wanger, successful presenter of films at Covent Garden, Castleton Knight, one of the livest showmen in England, and Ben H. Grimm, formerly of the Universal home office.

Outstanding among the stunts was the idea of having twelve girls parade the streets of London masked and dressed in duplicates of the fashionable black gown worn by Maude George in the picture. Each girl bore across her chest a white sash with the words "Foolish Wives."

Crowds were attracted to a gigantic billboard site on the Strand—a painted replica of the half-page newspaper ad in the press book—by the simple expedient of having a further dozen girls, in artists' costumes, "painting" the sign.

Great interest was aroused by a motor coach carrying 12 men, attired as Stroheim appears in the picture. This conveyance carried signs on both sides and the rear. Atop the buss was a movie cameraman grinding away on the crowds. He was "looking for foolish wives."

Manager Charles Sasseen of the Queen theatre, Galveston, Texas, prepared this "Human Hearts" front

Persian "Omar" Walks Streets for "Omar, the Tentmaker"

SIOUX CITY, Iowa.—Omar Khayyam strolled about the streets of Sioux City as "Omar the Tentmaker" played the Princess theatre.

The twentieth century prototype of the Persian verse maker was dressed up in the latest approved fashion of the Kismet or Mecca Temples. He carried a furled banner on a flagpole and a huge shield that bore the advertisement for "Omar the Tentmaker at the Princess." Part of his time he distributed teaser cards and the other part he led a big steer around the streets. The catch line is easy to guess.

Special One-Sheet Teasers Are Used for "Dr. Jack"

San Francisco, Cal.—The management of the Portola theatre used a series of six special teaser one-sheets in its advance campaign for the premiere of "Dr. Jack" at that theatre.

The copy on these one-sheets read: "If Pills, Powders, Plasters Can't Cure You, See 'Dr. Jack.'" "A Positive Cure for the Rich or the Poor—Consult 'Dr. Jack.'" "Why Cure Your Ills with Little Pills When 'Dr. Jack' Is in Town?" "If Nature Won't, 'Dr. Jack' Will." "Office Hours, 10:30 a.m.—11:00 p.m. Phone, Douglas 2040. 'Dr. Jack.'" "The M D 4 U 2 C Is 'Dr. Jack.'"

Cut-Price Coupon Proves Aid to Dull Matinees

Torrington, Conn.—The Palace theatre management, with the co-operation of Russell B. Moon, Paramount exploiteer, has found an aid for dull matinees. They sewed up the larger of Torrington's two dailies to print this coupon every Thursday morning on the front page:

"Bring this coupon and five cents and it will admit you to the special school children's matinee at the Palace theatre today, between 4 and 6 p. m.

The exhibitor is working the stunt up to the point where he can include the name of the picture in the coupon. The matinee has only been tried once so far, for "On the High Seas."

Chestnut Party Gets Publicity for "Village Blacksmith"

Denver, Colo.—Managing Director Louis K. Sidney put over a strong exploitation campaign for "The Village Blacksmith" at the Isis theatre.

Three weeks prior to the opening of the run, Manager Sidney, by means of a tie-up with the Denver Evening Post, announced his preparation for a chestnut party to which all the children of the city would be invited.

The largest open space available in the center of town was secured. 10,000 chestnuts were hidden under the shrubbery about the place, and the scramble was on. Hundreds of orphans from the city's institutions were brought to the park in large buses provided by Manager Sidney.

More than 2,500 of the 10,000 chestnuts hidden bore a number written in black ink. The finders of the chestnuts with the numbers were awarded the listed prizes. Of the 2,500, 1,000 represented pairs of seats for the children's matinee and a large number entitled the holders to seats at any chosen performance. The remaining prizes consisted of everything from bicycles, articles of clothing and toy wagons to boxes of candy and small trinkets.

That none of the contestants might be disappointed, every child who appeared at the hunt area was given a noise-maker and a story book, the donation of the leading department stores.

"Hungry Hearts" float used in the National Motion Picture League parade in New York by Goldwyn

Officials of Lichtman-Schulberg organizations, left to right: Al Lichtman, president, Al Lichtman Corporation, vice-president, Preferred Pictures, Inc.; Henry Ginsberg, general sales manager, Al Lichtman Corporation; J. G. Bachmann, treasurer, Al Lichtman Corporation and Preferred Pictures, Inc.; B. P. Schulberg, president, Preferred Pictures, Inc., vice-president, Al Lichtman Corporation

"Our Organization's Pledges to Exhibitors"

By Al Lichtman

President of Al Lichtman Corporation and Vice-President of Preferred Pictures

THE exhibitor of today is like the man from Missouri—he wants to be shown. With the tremendous development of our industry the doctrine of "the Survival of the Fittest" has become operative. The salesman who resorts to bunk and the exhbitor who shows junk in his house are being wiped out by those who practice precise and truthful business methods and good showmanship.

Our organization, comprising Preferred Pictures, Inc., and the Al Lichtman Corporation, is founded on the solid rock of quality and square dealing. We were formed to create and distribute great motion pictures. We are doing it. With the first anniversary of our organization close at hand we are prepared to offer exhibitors fifteen of the best box office attractions in the history of the screen. Seven of these are now completed. "Rich Men's Wives," our first release, directed by Gasnier, tells its own story of big profits for the houses where it was shown. "Shadows," a Tom Forman production, is another tremendous success. "Thorns and Orange Blossoms," a Gasnier production, is a third. And so it goes, with "The Hero," "Poor Men's Wives," "Are You a Failure?" 'The Girl Who Came Back,' "April Showers," ready to blaze their own trail of picture house prosperity. Then will come our second group of eight big pictures, with more to follow. Our releases are on a basis of one a month.

We make no pretensions. We stand on our bottom as an energetic, successful, wide-awake picture producing and releasing organization. Why? Because the men in it are experienced in every angle of the industry. B. P. Schulberg, president of Preferred Pictures, Inc., who is in charge of production, knows how to produce the very best for the screen, because picture-making has been his life work. He served his apprenticeship as a youth under a master—E. S. Porter, the father. He was the first scenario writer and editor employed by Famous Players. He adapted such famous successes for the screen as "Tess of the Storm Country," "The Count of Monte Cristo," "The Prisoner of Zenda, "Hearts Adrift," "Caprice," etc. In addition to being scenario editor he was also publicity and advertising manager and wrote what was then considered the best copy in the whole industry. After retiring from Famous Players he, with Hiram Abrams, organized United Artists. Very soon thereafter he formed his own producing company and launched the Katherine MacDonald Pictures Corporation.

We have under contract two of the foremost directors in the industry—Louis Gasnier, who created "Kismet," "Rich Men's Wives" and other successes. Mr. Gasnier has been a producer of motion pictures for eighteen years, serving as director general of the Pathe production organization which, during his regime, was one of the foremost producing and distributing companies in the business. He also was director general for Robertson-Cole.

Our other great director is Tom Forman. Although a young man he is old in experience as a maker of motion pictures, having been connected with the Famous Players-Lasky Corporation for eight years, first as leading man and then for three years as one of their foremost directors. He produced almost every picture in which Thomas Meighan was starred, foremost among them being "The City of Silent Men," "If You Believe It, It's So."

J. G. Bachmann, treasurer of the Al Lichtman Corporation and of Preferred Pictures, Inc., is a highly trained financier. Our sales manager, Mr. Henry Ginsberg, needs no introduction. He is known to every exhibitor.

We are equipped in every way for the best possible service to the best picture houses. Our advertising, publicity and exploitation departments, headed by men of experience in motion picture showmanship, are at the disposal of exhibitors using our product. Our sales policy is powerful in its very simplicity. We do not aim only to sell our pictures. We aim for the good will of the exhibitor by staying right with him after the sale and helping him put over the attraction in a manner that is sure to make money for him.

Travelling throughout the country as exploitation and service directors for our pictures we have four men of great proven ability. They are:

Foster Moore, who for many years has been an invaluable part of the Jans Film Corporation.

Joseph Klein, formerly manager of Metro's New York Exchange and afterward with F. B. O. as district manager.

Edward Grossman, formerly with Paramount and Associated Producers.

B. P. Whitaker, formerly with Artcraft, Select and Thomas H. Ince.

In selling our pictures we guarantee big results because of the noted people who are turning out Preferred pictures. Our stars are the best. We spare no expense in making our settings conform to what the productions require. And, with these facts in mind, I make the following pledges to exhibitors:

Every story produced by us shall possess unusual qualities and heart appeal.

Every story will bear a title possessing box office value.

Every picture will be made by a director of proven ability and have in it stars of proven popularity.

No picture will bear our trade mark unless it is suitable for the best theatres.

We have supreme faith in the exhibitor. We believe he knows what he wants and will grasp eagerly at meritorious productions when they come his way. We have those productions. And we are willing to pay for our mistakes if the exhibitor will pay for our successes.

Al Lichtman Franchise Holders, left to right: Al Rosenberg, A. H. Blank, Harry L. Charnas, Herman F. Jans, Spyros Skouras, E. V. Richards, Jr., Sam Zierler, Louis Hyman, J. F. Cubberley, Ben Amsterdam

The Home and Creators of Preferred Pictures

By B. P. Schulberg

President of Preferred Pictures

EXHIBITORS who are looking for dependable pictures which contain the elements of sure-fire box office appeal have definite proof that these characteristics have been carefully incorporated in the first eight Preferred Pictures distributed by the Al Lichtman Corporation.

Preferred Pictures has framed each of these productions with one thought uppermost in mind—the requirements of the box office. The exhibitor's angle—which is that of popular appeal—is our angle in every stage of the production from the choice of the story, through the casting, the choice of director, the treatment of the plot, until the feature is completed and ready for delivery to the Lichtman exchanges.

A summary of current and future productions reveals that each one has an undisputable guarantee of popularity. These productions are:

"Rich Men's Wives"—a picture which has made money for every exhibitor who has shown it. A story that is full of heart interest and a cast including Claire Windsor, House Peters, Gaston Glass, Rosemary Theby, Myrtle Stedman, Mildred June and Baby Richard Headrick.

"Shadows"—Tom Forman's picturization of Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman." Chosen by the National Board of Review as an exceptional photoplay; unanimously praised by trade papers, newspapers and picture magazines. Lon Chaney heads its cast, supported by Harrison Ford, Marguerite De La Motte, Walter Long and John Sainpolis.

"Thorns And Orange Blossoms"—Gasnier's production of Bertha M. Clay's story and stage play, which has reached an audience of thirty million before its translation to the screen. This widely known work has been filmed with a cast headed by Estelle Taylor, Edith Roberts and Kenneth Harlan.

"The Hero"—a picturization of Gilbert Emery's celebrated play which Sam H. Harris presented last season on the Broadway stage. New York's dramatic critics called it the best play ever to come from the pen of an American author. Under the direction of Gasnier, Schulberg has made it into a picture that is at once a subtle character study, a tremendously human story with a spectacular climax. Gaston Glass, Barbara La Marr, Doris Pawn, John Sainpolis and David Butler are in the cast.

"Poor Men's Wives"—a screen original by Frank Dazey and Agnes Christine Johnston. A companion piece to "Rich Men's Wives," though a totally different story, enacted by an entirely different cast. Its players include Barbara La Marr, David Butler, Zasu Pitts, Richard Tucker and Betty Francisco.

"Are You A Failure?"—the first Preferred Picture with a comedy vein. Larry Evans, whose contributions to the foremost magazines are well known, is the author of the piece. His stories have formed the basis for pictures in which H. B. Warner, Alice Brady, Charles Ray and William Farnum have played. His first work for Schulberg, who has lately placed him under contract, was Katherine MacDonald's vehicle, "Money, Money, Money." The picture, whose climatic effect is achieved through the actual dynamiting of a log jam, was photographed in the heart of California's timber lands. Through a special arrangement with Thomas Ince, Lloyd Hughes and Madge Bellamy have the featured roles, supported by Tom Santschi, Hardee Kirkland and Hallam Cooley.

"The Girl Who Came Back"—a film version of the play by Charles E. Blaney and Samuel Ruskin Golding, the popularity of which has been sustained on the stage season after season. The play, which is a drama of prison life and its aftermath, has been made under the direction of Tom Forman, with Gaston Glass, Kenneth Harlan, Miriam Cooper, Zasu Pitts and Joseph Dowling.

"April Showers," another Tom Forman production, is a screen original written by Hope Loring. Colleen Moore has been cast for the leading feminine role. Kenneth Harlan will play opposite her.

Our production program for Preferred Pictures to be made this year extends into the next group of pictures, which are now in process of preparation by our staff.

One of the most important of these is the Broadway stage success, "The Broken Wing," by Paul Dickey and Charles W. Goddard, which will be photographed during California's rainy season for the aeroplane sequence, in which it is hoped to capture for the screen an electrical storm photographed from an airship. This is to be directed by the masterly hand of Tom Forman.

Other stories include "The Parasite," from the novel by Helen Martin; "Mothers-in-law," a screen story by Agnes Johnston and Frank Dazey which Gasnier expects to direct; "My Lady's Lips," "The Satin Woman," "A Mansion of Aching Hearts," "The Aristocrat," by Larry Evans, and "Frivolity," or "When A Woman Reaches Forty" a story which Mr. Lichtman and I recently obtained from Royal A. Baker, motion picture censor in Detroit.

This schedule carries the Schulberg-Lichtman organizations well into next season.

Gasnier and Forman by Reason of Achievements Stand in Forefront of Directorial Ranks

PREFERRED PICTURES which the Al Lichtman Corporation is offering in the first group of eight to exhibitors throughout the country are made under the direction of two veteran directors. Two separate units have been constantly at work during the last six months, one headed by Gasnier, the other by Tom Forman.

Gasnier has had as wide an experience in pictures as any man in any branch of the industry. Gasnier's first notable works of direction were Mrs. Vernon Castle's serials for Pathe and Fanny Ward's features. One of his early outstanding films was "The Corsican Brothers" with Dustin Farnum. He also directed Robertson-Cole's version of "Kismet."

When Schulberg engaged Gasnier to make a series of special productions for Preferred Pictures to be part of his release output through the Al Lichtman Corporation he made his first offering in "Rich Men's Wives," a picture which carried gratifying gate receipts into every film house that has booked it, and is still going strong. Critics in every part of the country have given the delicate handling of the piece their commendations.

Tom Forman's first dramatic experience was received in a stage stock company which he managed and in which he played more than a decade ago in the West. His initial connection with films was in the capacity of an actor. When he became a leading man for Lasky he refused a starring contract to accept a post of assistant director, from which he climbed to a full-fledged director for Famous Players.

Shortly after his contract with Schulberg was signed Forman began on Wilbur Daniel Steele's prize story, "Ching, Ching, Chinaman," which was released recently under the title of "Shadows." The picture was selected by the National Board of Review for a special screening at the Town Hall in New York under their auspices.

The studio of Preferred Pictures, where photoplays for release through the Al Lichtman Corporation are being made. Inset circles, left, Tom Forman, right, L. J. Gasnier

Players appearing in Preferred Pictures, left to right: Claire Windsor, "Baby" Richard Headrick, John Sainpolis, Lon Chaney, Madge Bellamy, House Peters, David Butler, Tom Santschi, Marguerite de la Motte

Franchise-Holders of the Lichtman Product

THE calibre of the film men behind Preferred Pictures is another guarantee of the quality of the Al Lichtman output.

The Al Lichtman exchanges in the twenty-nine key cities of the country are controlled by twelve of the foremost men in the sales end of pictures.

In Boston the Lichtman franchise is held by Harry Asher, head of the American Feature Film Company.

J. L. Friedman holds the franchise in Chicago. Friedman has been connected for years with Celebrated Players Film Corporation.

Harry L. Charnas, president of the Standard Film Service Company has Lichtman's franchise in Cleveland, Detroit, Cincinnati and Pittsburgh.

A. H. Blank, head of the A. H. Blank Enetrprises, is Lichtman's franchise man in Des Moines.

In Minneapolis Lichtman's product is backed by J. F. Cubberley.

Herman F. Jans, who controls Northern New Jersey, is so confident of the superiority of Al Lichtman's features that he is handling them to the exclusion of all others.

Greater New York's franchise is held by Sam Zierler, head of Commonwealth.

Lichtman has given Philadelphia to Ben Amsterdam. As chief of Masterpiece Film Attractions he serves the foremost exhibitors in his section of the country.

Spyros Skouras, another nationally known picture man, controls many of the largest motion picture houses in St. Louis through Skouras Brothers Enterprises of which he is head. Lichtman's St. Louis franchise is in his hands.

Al Rosenberg of Seattle owns the Lichtman franchise for his city where he is at the head of the De Luxe Feature Film Company. In the south it is held partly by E. V. Richards of Atlanta and partly by the Sanger Amusement Company.

In Washington, D. C. Lichtman has his personally supervised exchange where Howard Beaver is manager. The Canadian territory is served by Famous Players Film Company, Ltd. which is also handling Preferred Pictures.

Preferred's Technical Staff of Experts :

B. P. Schulberg has gathered around him a staff of experts for the making of Preferred Pictures that is not to be excelled in any studio in either the East or West.

Preferred Pictures are photographed in the Mayer-Schulberg Studios in Los Angeles. The building which was originally erected by Colonel Selig was later acquired by Louis B. Mayer from whom Schulberg has recently purchased a half interest.

Preparations of scenarios are under the supervision of Eve Unsell, one of the foremost screen writers in the industry who was affiliated with Famous Players for a number of years and later was scenario chief for Robertson-Cole. Miss Unsell in addition to preparing some of the scripts edits and titles the productions. Several other screen authors have been busy on continuities for Preferred, among them Lois Zellner, Hope Loring, Frank Dazey, Agnes Christine Johnston and Evelyn Campbell. According to a recent announcement made by Schulberg, Olga Printzlau who was in charge of continuities for William de Mille for a number of years has been engaged to write the script for "April Showers," Tom Forman's next production.

Schulberg's camera work has been in the hands of Carl Struss and Harry Perry. Struss, who is the holder of numerous awards for photographic work was cameraman for Cecil De Mille before joining Gasnier's unit. Perry has been associated with Director Tom Forman since Forman was connected with Famous Players for whom he directed Thomas Meighan's vehicles. Charles Lang another former member of Lasky's camera staff, is associated with Harry Perry.

Assisting Gasnier in the direction of his productions is George Yohalem, a former continuity writer for Famous Players. Forman is assisted by Sam Nelson.

The business management of the Schulberg Studios is in the hands of Sam Jaffe who has been affiliated with Schulberg since he first went to Los Angeles to make Katherine MacDonald's features. Jaffe's assistant is Fred Leahy.

Lichtman Corporation Has Had Rapid Rise

IN a statement from the New York home office of the Al Lichtman Corporation this week, the rapid ascendancy of this distributing organization since its inception several months ago is briefly pointed out and the scope and character of its service and product clearly set forth. The Lichtman statement follows:

"In offering exhibitors throughout the United States the first group of eight Preferred pictures, Al Lichtman, president of the distributing organization that bears his name, and B. P. Schulberg, head of the production company, have built up a service that insures showmen pictures of a consistently high quality, delivered to them with a maximum of efficiency and sales aid.

"In the seven months of its existence the Al Lichtman Corporation has established itself as a factor in the film industry and has gained the confidence and trust of theatre owners as a source of supply for dependable features made for the box office. Well-known stories and originals from the pens of the foremost film writers form the basis of these pictures. All star casts comprised of the best screen talent and stars whose drawing power at the box office is assured, are featured. Schulberg is acquiring the services of well known players toward the formation of a permanent all-star stock company and has already placed two popular leading men under contract, Kenneth Harlan and Gaston Glass.

In helping the exhibitor sell Preferred Pictures to the public the Al Lichtman Corporation gives its aid in every possible way. Prompt service in getting prints to the exchanges, a wide assortment of accessories, punctually delivered, nationally distributed publicity on current and coming productions, special representatives to aid in exploitation are all designed to facilitate the sale of the Lichtman product.

"The Preferred Pictures comprising the first group to be offered through Lichtman are completed and those in the group to follow are now in preparation. The four features already released have proved their worth from the theatre owners' angle, beginning with 'Rich Men's Wives,' Gasnier's production.

Players appearing in Preferred Pictures, left to right: Kenneth Harlan, Barbara La Marr, Harrison Ford, Miriam Cooper, Buddy Messenger, Edith Roberts, Zasu Pitts, Colleen Moore, Betty Francisco

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

O. K. Redington, of La Porte, Ind., has completed plans for remodeling the Central, his 800-seat house, and when completed it will have a capacity of 1,400. Four loges and a mezzanine floor are to be installed and the house entirely redecorated. Mr. Redington is a firm believer in good music for a theatre and plans to give La Porte movie fans even better entertainment along this line than in the past when he reopens his remodeled house. Work will start early in spring.

Harry and Leo Brunhild are planning to leave Chicago for a three or four weeks' vacation, which will be spent in Florida and will include a short sojourn in Havana and probably New Orleans. This will be the second visit of these popular showmen to Manana land and they state that the orange juice, etc., (especially etc.) is most enjoyable.

F. W. Fischer, of Fischer's Theatre Company, Inc., who recently purchased the Grand theatre, one of the oldest playhouses in Madison, Wis., is having it remodeled and expects to open it about February 1 under the new name, the Madison. An entire new front of cream-colored tile and canopy will be built and the seating capacity of the house increased to 1,000 by eliminating the lobby in front and reducing the size of the stage. A large pipe organ will be installed. F. J. Williams is to remain as manager of the house. Mr. Fischer states that he has not dropped his plans for the erection of a new Fischer theatre in Madison and construction will probably begin early in the spring.

Edgar Hopp, well-known projection expert, who, by the way, is the son of Joseph Hopp was installed as Worshipful Master of the new Illini Lodge of Masons on Friday evening. Ceremonies were held at the Auditorium Hotel in the presence of a large gathering the Grand Master of Masons of Illinois, Elmer E. Beach, and other high officials participating. Joseph Hopp was founder and first master of this lodge and two-thirds of the members of it are film folks. A feature of the installation was the presentation of a beautiful watch to the senior Hopp.

Julius Stern of Century Comedies stopped off in Chicago for a couple of days en route to the west coast studios of his company. He states that production activities are in full swing at his studios and that six brand new comedies will be shown to Chicago exhibitors very shortly.

Mr. and Mrs. Robert De Lacey are at the Rothacker Chicago laboratory doing the final editing on Edwin Carewe's First National production, "Mighty Lak' A Rose."

Wooley Brothers, of Gibson City, Ill. have opened their new 700-seat theatre the Edna.

The Illmo Amusement Company, of St. Louis, Mo., has purchased the Main Street theatre of Anna, Ill., and will take possession immediately.

C. E. Beck, of the Castle theatre, has taken over the Alcazar and Rose, two of the Madison street houses which have been operated by Jones, Linick & Schaefer. It is understood he will continue to run houses until they are dismantled to make way for the proposed addition to the Morrison Hotel.

Steve Bennis reports that he is putting the finishing touches on his new Lincoln theatre at Lincoln, Ill., and expects to open its doors to the public by February 1.

After spending the holidays in Chicago, Edward O. Blackburn left for two weeks' work in New York. He will return to Chicago for a few days and leave January 18 for the west coast to resume his duties at the Rothacker-Aller laboratory, where he is in charge of sales and service. John G. Hahn, secretary of the Rothacker Film Manufacturing Company, will return to Chicago the last of January from Hollywood, where he has been installing a service system at the Rothacker-Aller laboratory.

Maurice Choynski left for a month's vacation in California this week. It is his intention to first visit his old home town, San Francisco, where his mother resides, and later journey to Los Angeles for a short sojourn. He expects to be back in Chicago early in February.

Edward B. Rice, who had been connected with the industry for the past twelve years as an exhibitor, died on January 3 and was laid to rest in Wildheim Cemetery, Friday, with full Masonic ceremonies. Mr. Rice, at the time of his death, was owner of the Seeley and Hoyne theatres, both located on Roscoe boulevard. Mr. Rice enjoyed the friendship of an unusually large circle of motion picture men and was held in high esteem, and his demise will bring real sorrow to many.

"Shadows," which was booked into Barbee's by Celebrated, made a hit with the Chicago critics, who gave it high praise and played opening day at Barbee's to the biggest crowds of the winter.

"Tess of the Storm Country" has been held over for a third week at the Roosevelt and probably will remain four weeks at this house, where it has done exceptionally large business. It will be followed by "Robin Hood."

W. D. Burford has returned to Chicago after spending a week in New York. He reports that the outlook for the Theatre Owners' Distributing Corporation, of which he is secretary, is very favorable, and that matters have now been shaped up so that the organization is ready to go ahead with its plans. While he was in New York, offices were established at 25 West Forty-third street, and the following officers elected: W. A. True, president; Harry Davis, vice president; L. J. Dittmore, treasurer, and W. D. Burford, secretary. Dates for regional meetings throughout the Central West will be fixed this week and negotiations for pictures to be distributed y the corporation are already under way.

The assets of Better Pictures Corporation were auctioned off at a receiver's sale held at the studios, 1729 North Wells street, this week. Studio equipment, scenery and office fixtures, as well as the good will of the Better Pictures Corporation, including the right to use the name as successors to the Better Pictures Corporation, were offered.

With the Exchanges

DIVISION SALES MANAGER H. H. HURN, of Hodkinson, presided at a sales conference at the Chicago exchange last week, in which Earl Reynolds, Minneapolis branch manager, Harry Melcher, Omaha branch manager, Ralph Peckam, Detroit branch manager, and Manager Simmons, of the Chicago office, participated. Plans were discussed for the exploitation and sales of "Down To The Sea In Ships," which is declared to be one of the greatest pictures ever made, and other Hodkinson features, which will be released at early dates. Mr. Hurn stated that the Saturday Evening Post advertising campaign will start on January 27th with ads exploiting Glen Hunter in "The Second Fiddle," and that Hodkinson has extensive plans for selling the company's productions to the public.

Maurice Hellman, of Reelcraft, has recently secured a number of additional features of release in this territory including Bennett Productions' Picture. "Your Daughter And Mine," in six reels; "Reclaimed" in six reels; "Wolves Of The Range," featuring Jack Livingston, and "Judge Her Not" with the same star; "False Women," featuring Wheeler Dryden, in six reels, "Battling King" in seven reels; and "Shadows Of The Law" in six reels, starring Fritzie Ridgway.

Milton Crandall, of Hodkinson, arrived from New York last week to do exploitation work here and will remain for a week or ten days. He will specialize this trip in putting over "Bull Dog Drummond," which is scheduled to open at the Orpheum Theatre January 21st.

Manager Stemson, of Vitagraph, sees a sure winner in "Ninety and Nine," and states that one week after his force started to sell it, more than half the key centers had been closed, as well as practically all the first run houses in Chicago, and that it is his belief that this picture will break all Vitagraph records in the territory.

Jeff Lazarus, who made many Chicago friends during his connection with the local First National exchange as exploitation man, passed through Chicago last week, en route to Los Angeles, where he will Join Sid Grauman's staff.

Phil Solomon is now covering the north side territory for Associated Exhibitors. Phil was formerly connected with the Vitagraph sales staff. E. P. Pickler is selling the Associated product on the south side now.

J. F. McConnell, manager of Universal's serial department, was a Chicago visitor last week. He states that Carl Laemnle has decided on a broad policy of serial production and within the next fifteen months, ten high-grade serials will be completed and released, plans for production being already well advanced.

George F. Law, manager of Universal's Winnepeg, Canada, office, was a Chicago visitor this week. He reports business on the up grade in the Canadian prairie district and says that the outlook for big business throughout 1923 is bright.

The board of directors of the Motion Picture Equipment Dealers of America will meet at the Congress Hotel, Chicago, on February 8-9. Among other matters to be taken up by the supply men, will be final plans for the annual convention which it is expected will meet in this city at the same time that the Motion Picture Theatre Owners of America convene here. B. A. Benson, of the Amusement Supply Company, represent Chicago on the board of directors and directors from Pittsburgh, Minneapolis, Cincinnati, Atlanta. Boston, Denver, Charleston and Cleveland are to attend the meeting.

An amazing story of love and the lure of loot in the biggest city of the world,—New York—

Pearl White

in

PLUNDER

A brand new kind of a story and a brand new kind of a serial.

Lured by the love of adventure the "peerless, fearless Pearl" pursues, combats and thwarts those who are filled with the love of loot.

Action as swift as the big $15,000.00 car with which she chases the arch-plotter; interiors as rich as those which one would expect to find in the mansion of New York's richest girl; adventure after adventure through the highways and byways of New York, the alluring and mighty; direction and cast and production all worthy of this, the climax of Pearl White's peerless serial career.

The serial that books on sight

Pathéserial

TRADE MARK

Directed and Produced by Geo. B. Seitz

Written by Geo. B. Seitz *and* Bertram Millhauser

One of the stop and look three sheets

The twenty-four sheet is a traffic stopper

HAL ROACH
PRESCRIBES

HAROLD LLOYD

This six-sheet will bring them to the ticket window

Records being wrecked everywhere by this riot of hilarity!

With Harold Lloyd the biggest box-office star and "Dr. Jack" the greatest comedy ever made, you'll have to take out the radiators to accommodate the crowds!

Pathépicture
TRADE MARK

It's a work of art and a real puller

An interest rousing three-sheet

"in "DR. JACK"

Held over 2nd week for first time in Salt Lake history—

"'Dr. Jack' being held over second week Pantages starting Wednesday. First time in history of Salt Lake this was ever attempted."

(Signed) BARATTE

Held over for third week in Portland, capacity houses

"Harold Lloyd in 'Dr. Jack' held over for third week thereby breaking a record for Majestic Theatre. All this week snow storms, nevertheless, Majestic has had capacity audiences at every performance. The Majestic management now planning for fourth week."

(Signed) SAMUELSON

Crowds block sidewalk in San Francisco

"Opening of new Portola most auspicious in history of San Francisco film circles. Crowds blocked sidewalks first two days in spite of torrents of rain. Run will continue indefinately. Roth, Partington and Rothschild elated.

(Signed) KOFELDT

Kiser Studios, Inc.

presents

Oregon Trail Series

Kiser Artfilms

A series of short pictures combining romance, beauty and drama

Flecced for Gold; one reel

A romance of the sheep country of the Northwest where myriads of sheep turn the hills to snow.

"Spectacular . . . Hugely interesting." M. P. World.

Royal Chinook; one reel

The life-drama of the king of food fishes; interesting, beautiful and instructive.

Price of Progress; two reels

The drama of the big timber country of the Northwest where giants that have taken centuries to achieve their growth are felled wholesale.

"Contains some of the most beautiful views ever picturized and is a valuable asset in adding distinction to any program." M. P. News

"Vivid and entertaining enough to appeal to almost everyone." M. P. World

Short subjects that are more than "fillers"

Pathépicture

TRADE MARK

Regional News From Correspondents

Kansas City Jottings

Frank L. Newman, owner of the Royal, Newman and Twelfth Street theatres, Kansas City, gave his annual good fellowship party Tuesday night for members of his organization which included employees of the three theatres. The event was held in the Colonial room of the Hotel Muehlebach, beginning at 11:15 o'clock at the close of the last show at the theatres. About 300 persons, including 250 employees and personal friends of Mr. Newman, attended. Special novelty stunts and musical numbers were presented by members of the Newman organization, while old time dances, including the Virginia reel, as well as the latest ball room dances, were featured. This is the third annual party which Mr. Newman has given his organization.

Police guarded all large downtown Kansas City theatres last Saturday, Sunday and Monday nights. The receipts taken in Saturday and Sunday could not be deposited in the banks Monday, that being a holiday, while a series of daring holdups the last few months have necessitated unusual precaution.

Performers and employees at the Globe theatre, Kansas City, a combination motion picture and vaudeville house, were guests of a New Year's chicken dinner Monday afternoon at the theatre. The dinner was prepared and served by the wives of the employees. About fifty persons sat at the feast.

George Birmingham, a civic worker and lawyer of Kansas City, invited the entire city to attend a free matinee of "Where Is My Wandering Boy Tonight," at the Empress theatre last Monday. A struggling crowd extended out into the street most of the afternoon.

Jack Johnson, manager of the Isis theatre, Augusta, Kan., knows how to obtain the support of his community. Last week Mr. Johnson effected a tie-up with the local editor and a local minister, the Rev. Daniel Smith, in staging a party for 800 children. The minister acted as Santa Claus, the editor, Kenneth Leatherrock, provided the publicity and Mr. Johnson furnished the meeting place, his theatre, and provided the entertainment. And in Augusta the citizens are 100 per cent for Jack.

Just to express his appreciation of the patronage for the year, J. A. Townsley, of the Odeon theatre, Lyons, Kan., gives a free show each year. His last show of this type was last week and he called it Universal Day, playing a complete program of Universal short subjects.

In the Kansas City Branches

W. BENJAMIN, former Universal salesman in Kansas City, who recently was appointed F. B. O. branch manager in Omaha, again has been promoted, this time to the position of special F. B. O. representative. Mr. Benjamin, after going to Omaha, was sent to Des Moines, Ia., where he made a record that qualified him for his present position.

J. H. "Curley" Calvert, former Universal branch manager in Kansas City who has been serving as F. B. O. district manager for the last several months, is coming back to Kansas City at his own request, asserting that eating and sleeping on trains is too much of a good thing. Mr. Calvert, who had under his jurisdiction the Omaha, Des Moines, Sioux Falls and Kansas City F. B. O. exchanges, is one of the most popular exchange managers that ever came to Kansas City. Fred Young, who recently was promoted to the branch managership at Kansas City, is to be transferred to Omaha.

G. B. Howe, service manager for the Universal branch at Kansas City, doesn't believe in applying the word "service" to theoretical phases. Last week, through a delay in shipment, Lee Jones, of the Auditorium theatre, Marshall, Mo., was without any film. Mr. Howe promptly sent a telegram to Mr. Jones, telling him to cover his motor car with a white sheet and get out in a field near his town. This done negotiations were made with an aircraft company for the prompt delivery of the film, the white top on Mr. Jones's car serving as a "landing signal" for the pilot.

It was a narrow escape that Edward Green, Goldwyn salesman out of Kansas City, had last week. While making the "rounds" his motor car rolled down a steep embankment, but luckily "Eddie" was uninjured.

E. C. Rhoden, First National branch manager at Kansas City, again is back on the job after undergoing an operation for appendicitis.

Al Kahn, manager of the Crescent exchange, Kansas City, who returned from New York last week, announced that he had purchased a fifteen episode serial, "Nan of the North," featuring Ann Little.

Fortune was with Tommy Taylor, Hodkinson salesman out of Kansas City, last week when his motor car collided with a passenger train near Richmond, Mo. The worst Tommy received was a sprained wrist.

Around the Cleveland Exchanges

J. A. KOERPEL, central Goldwyn division manager, celebrated the first of the year by making a swing around the territory. Indianapolis is his first stopping off place. Cincinnati, Detroit and Pittsburg follow.

Eddie Carrier, Goldwyn exploiteer, spent the week in Toledo putting over a publicity campaign on "Hungry Hearts," which played "Doc" Horater's Pantheon theatre.

Ethel Epstein, office manager of the local Fox exchange, is spending a week in the home office. This is the first time a Cleveland girl has been given the opportunity to see how a home office is conducted.

R. A. White, general sales manager for the Fox Film Company, spent Sunday and Monday here. He came to attend the annual sales meeting which was held on Monday in the Fox offices.

Charles Schweitzer, formerly connected with the local Vitagraph exchange, has turned exhibitor and is now manager of the New Robbins theatre in Warren, Ohio. The Robbins theatre opens January 10 with "Quincy Adams Sawyer."

C. E. Almy, Metro manager, says that "Quincy Adams Sawyer" is the best little theatre-opener in the country. It was selected as the opening attraction of the new State theatre in Uricksville on January 1.

Paul Mooney of the Louis B. Mayer outfit, spent the holidays in Cleveland with his family. Mooney sprung from the shores of Lake Erie, so there was a warm welcome in addition to cool breezes awaiting his return. He used to be local Fox manager.

Harry Charnas, president of the Standard Film Service, Cleveland, is in receipt of many telegrams from exhibitors congratulating him and the Al Lichtman Corporation on the merits of "Thorns and Orange Blossoms." I. Silverman of the Strand theatre, Altoona, Pa., wired in his congratulations with the additional statement that "it is 100 per cent audience picture." C. A. Barbian of the Waldorf theatre Akron, played the picture for ten successive days and states that it was the biggest engagement but one in the entire year of 1922.

Walter Lusk, for the past six years manager of the Associated First National exchange, was knocked speechless last week when he was presented with a gold cigarette case, gold match box and sport wrist watch from the motion picture exhibitors of Cleveland as a testimonial of their friendship and their regret at his departure for Washington, D. C., where he will have charge of the First National office. Lusk was in Cleveland over the holidays to close up his house and pack up his belongings. He be-

Cleveland Bulletins

E. E. Blair, who made hosts of friends in Cleveland when he was manager of Loew's Euclid theatre, is now manager of the new State theatre in Urichsville, Ohio.

Peter Rettig of the Mystic theatre, Galion, came up to town last week to do his shopping at the Goldwyn exchange.

Manager Nichols of the Park theatre, Amherst, was also a visitor to these shores during the past week. Nichols says business is brightening somewhat in his town.

Harold Wendt has sold his Rivoli theatre in Defiance, Ohio, to Harry O. Thomas and Frank Nafus, both of Defiance.

Martin Printz, Cleveland exhibitor, received the Circle theatre, Euclid avenue and East 101st street, for a Christmas present. He continues to operate the Lakewood theatre in addition, but will personally supervise the Circle.

George Ryder, former manager of the Strand theatre, Cleveland, together with Walter W. Kulp, also of Cleveland, have taken over the Strand theatre from Paul Gusdanovic. The Strand has been closed for the past three weeks. It opens the week of January 7 under the new management with "Night Life in Hollywood," which is being released in Ohio through the Progress Pictures Company.

Manager Dann of the Strand theatre, Wadsworth, has taken over the Opera House of Wadsworth, formerly managed by Joseph Bender.

Robert Madigan has been elevated from the post of assistant manager to that of manager of the Standard theatre, Cleveland. That's a nice way to begin the new year.

The Bowling Green Amusement company has purchased from A. V. Meekinson the Elite and Rex theatres in Napoleon, Ohio.

Judge Foster picked out Christmas day for the opening of his new Oakland theatre in Marion. The new house has 450 seats, and has all the latest equipment. Foster also has the Marion and Orpheum theatres in Marion.

Dan Robbins, who owns and operates the Duchess theatre in Warren, announces that his new Robbins theatre, with 1,500 seating capacity, will be ready to open its doors on January 10.

F. G. Wallace, personal representative for D. W. Griffith, is in town making preparations for the early showing of "One Exciting Night" at the Stillman theatre. Wallace says that the picture will be staged just as it was in New York.

Des Moines Notes

A. H. Blank and Arthur Stolte of the A. H. Blank Enterprises recently made a visit to Council Bluffs to make arrangements for letting the contracts for the decoration of the Broadway, a new theatre in Council Bluffs. The opening of the theatre will take place the middle of February. The seating capacity of the theatre is 1,500 with a special reserved loges section in front of the balcony seats.

B. I. Van Dyke of the Royal theatre, Des Moines, received a Christmas present from a distance when he received his gift from his daughter, who lives in Petoria, South Africa. She met a government service man, who carried her off to South Africa, where they are now having their summer time.

C. C. Burton of Grimes was a visitor at the F. B. O. offices, as was Mr. C. Hales, manager of the Lyric at Madrid.

Montana Items

Manager W. J. Sullivan, of the Rialto theatre, has been showing "Dr. Jack" to large and enthusiastic audiences. Mr. Sullivan recently underwent an operation at the Mayo Bros. hospital in Rochester and he thinks he can qualify as an expert in the selection of doctors. Certainly he heartily endorses "Dr. Jack" and so does Butte.

Merle M. Davis, general manager of the Ansonia Amusement Company, who was elected president of the Motion Picture Theatre Owners of Montana when the organization was effected last month, reports that it is meeting with enthusiastic support throughout the state. Letters of approval are being received from practically every city of Montana, and the consensus is that organization is necessary for co-operation in the interest of the exhibitor, and as a guard for the fair producer. Every indication is that the association will be a marked success.

Manager C. C. Pratt, of the American theatre, is back in his office after a struggle with la grippe in which he was victor, though he still bears marks of the fray. His convalescence was helped by the approval given by patrons of the American to "When Knighthood was in Flower." For this presentation the ushers were appropriately costumed after the fashion in which Marion Davies appeared so winsome, and they helped from the first to create the atmosphere of past centuries.

Albert Nadeau, of the Bluebird theatre of Anaconda, exhibiting "The Hottentot," played to one day larger gross business than any other picture in a two-day period. The seating capacity of the Bluebird theatre is 800. Four shows gave 3,200 seating capacity. The receipts of the four shows for "The Hottentot" were for 2,800.

George Landy, personal representative of Richard Walton Tully productions, starring Guy Bates Post was in Butte, Dec. 11th.

Des Moines Film Row News

BOLAND G. McCURDY, exploitation man at Universal at Des Moines, had a pleasant New Year's surprise when he received word that he was to be transferred to the Buffalo office.

The promotion comes in recognition of his ability, says Mr. Davies, manager of the Universal exchange. Mr. McCurdy will act in the same capacity at the Buffalo office.

There have been a number of changes at the Famous-Players office with the beginning of the New Year. Ernie Frase is now acting as assistant booker. He was formerly head shipper. Wesley Runnells, who was the assistant shipper, is now the accessory shipper.

Mr. Hyde, of the Famous-Players office, is in Ottumwa in the interests of percentage bookings.

Harry M. Forman, special representative from New York, arrived at the F. B. O. office on Friday. He's busy auditing the accounts.

Arthur Johnson is the new cashier at the F. B. O. offices. He was formerly at Omaha with F. B. O. Omaha held him for three months. Previous to that he was with Universal at Kansas City for three years.

William Strickland, much better known as "Bill," returned Tuesday from the Christmas celebration with his folks in Omaha.

Mrs. Menzie, chief accountant of the Famous-Players exchange, was home for Christmas. She spent the holidays with her parents in Salisbury, Mo.

A. H. Blank and Arthur Stolte returned Friday evening from Chicago where they made arrangements for securing for Des Moines three of the most expensive features for which they have negotiated, "Robin Hood," "Tess" and "One Exciting Night." "The Voice of the Minaret," Norma Talmadge's latest, will be given its first showing in but three other cities at the time that it is given its premier in Des Moines.

In Charlotte's Film Center

JACK LONDON, booker and assistant manager of the Charlotte First National office, is calling upon other bookers to match it. Christmas morning he found a substantial check in his mail—from an exhibitor! William C. McIntyre, of Burlington, N. C., had sent it, in appreciation for excellent service and many courtesies shown him during the past year. Truth is stranger than fiction—it's usually only the brickbats these fellows get!

E. F. Dardine, on a recent visit to Wilmington, N. C., was invited to attend the regular weekly luncheon of the Wilmington Kiwanis Club as a guest. He never renigs on anything of that kind and he made an instantaneous hit with the Kiwanians, giving them the best four-minute talk against censorship they had ever heard.

S. A. Lambert, former North Carolina exhibitor and more recently in the Dallas territory for Metro, has joined forces of the Charlotte Universal office selling short product in the Carolinas.

C. E. Peppiatt and M. W. Davis, manager and sales manager, respectively, of the Charlotte Southern Enterprises office, have returned from a sales conference held in New Orleans.

Two of Charlotte's most popular exchange managers have been sick with the "flu" the past week, E. E. Heller, of Pathe Exchange, and "Bill" Conn, of Film Booking offices.

Ben Abrams, field representative of the Automatic Ticket Register Company, has been calling on North Carolina exhibitors.

J. J. Rogers, formerly with the road force of the Charlotte Enterprise Distributing Corporation office, has been transferred to the Atlanta territory.

Fritz Friend has completed a fifteen weeks' continuous trip through the Carolinas.

Jos. L. Marentette is in the Carolinas for Goldwyn, leaving the managerial desk temporarily in charge of his assistants.

H. H. Everett, Charlotte manager of Bromberg attractions, spent the holidays in Atlanta.

With the Butte Branch

W. M. HUGHART (known as Whirlwind Hughart), with the Fox Exchange representing Eastern Montana, returned to Butte this week, after spending the holidays with his family at Boise, Idaho.

G. J. Ekre, Fox exchange representative, of Western Montana, spent the holidays in Seattle with his family. He has returned to Butte and is on duty again.

The Fox exchange office is in receipt of prints on the latest special, "The Town That Forgot God." The production has been screened for all the leading exhibitors of the state. There is great enthusiasm over the production.

E. E. Harris of the Film Booking Office of Salt Lake, Fox exchange, is registered this week at the Grand Hotel.

King Sullivan, Salt Lake representative of the Goldwyn exchange, is a guest of the Leggett Hotel.

J. D. Solomon of Salt Lake, from the Goldwyn office, is registered at the Grand.

B. A. Stover, representative salesman of the First National of Butte, called on the office force relative to forthcoming productions.

Miss Evelyn Ralston, now Mrs. H. N. Jaeger, who was called from the cashiership of the Pathe office of Butte a few months ago to take a similar position in the Pathe Portland office, has been recalled to the Butte office. Miss Ralston was recently married in Portland to H. N. Jaegar of Butte.

W. C. Pugh and B. T. Cale, salesmen of the Pathe office of Butte, left this week to cover their respective territories.

Carolina Snapshots

Laurence T. Lester, of Columbia, S. C., has reopened the Ideal theatre there after it had been dark for some time. This was a former Southern Enterprises house, their lease having been surrendered some time back. Mr. Lester will operate it as a first run theatre with orchestra.

Motion picture stars will be given an opportunity to contribute toward building the auditorium which the Carolina M. P. T. O. is financing for the Jackson Training School at Concord, N. C. It is planned to name the structure for the screen star who evidences most interest in the financing of the building.

One of the most thoroughly and modernly equipped small-town theatres in the country has recently been opened at Kannapolis, N. C., a community house operated by the Cannon Manufacturing Company under management of W. J. Shape.

Harry Somerville, formerly in charge of the Leitch-Pryor house in Durham, has been transferred to Greensboro, where he will have charge of the New Iris and Imperial.

All disabled service men in the government hospital of the Norfolk Navy Yard were guests of the Wells theatre of Norfolk, Va., last week at a showing of Thos. H. Ince's "Skin Deep."

A. M. Tengborg has opened the Plaza, a new house, at St. Stephens, S. C. It is a thoroughly modern theatre with seating capacity of 300.

M. Merriweather, of the Ideal, Winston-Salem, N. C., reports business on the up-grade since the beginning of the new year. The Ideal is the fourth first run house in Winston-Salem.

C. E. Buckner has returned to the management of the National at Greensboro; Don Nichols has gone to Durham to take charge of the Durham Amusement Company houses there; all Leitch-Pryor houses.

U. K. Rice, of the Piedmont Amusement Company, Winston-Salem, is back on the job after spending the holidays with relatives in Columbus, Ohio, and paid Charlotte's film row a flying visit the past week.

The beautiful Pack theatre, Asheville, after being closed several months, is operating again under a temporary holding company headed by A. Jarmuth.

The combination picture-vaudeville programs presented at the Academy, Charlotte, before it burned, have been transferred to the Auditorium, Asheville, Claude Lee going as manager.

Many friends regret to learn that T. G. Leitch, of the National, Greensboro, has suffered a severe illness with influenza,

Seattle Slants

Three holiday bills held over by Seattle first run houses for a second week's engagement recently vouched for the public approval and patronage these pictures obtained. "One Exciting Night" was the attraction at the Blue Mouse theatre that continued to draw crowds the second week at a straight fifty cent admission, day and evening. "The Flirt," which had its world premier in Seattle last week, was held over by Manager R. W. Case at the Columbia theatre. Manager Leroy V. Johnson at the Liberty kept "Oliver Twist" over the second week as his New Year's attraction.

Word has just been received here that Edward S. Curtis, a famous Seattle photographer especially noted for his studies of Indian life and characteristics, has been especially commissioned by Cecil DeMille to obtain a set of "still" pictures on the huge prehistoric forest set which is a feature of a new DeMille production. The scene referred to will probably correspond to the Roman bacchanal in "Manslaughter," according to reports.

Frank Leon, formerly head organist at the Blue Mouse theatre, who left there several months ago to preside at the console of the new Elmwood theatre in Buffalo, returned to this city recently. After several weeks in Seattle, Mr. Leon left for Tacoma, where he took the position of head organist at Jensen-VonHerberg's Rialto theatre.

New Year's Eve midnight matinees were given by practically all of Seattle's first run houses usher in the year 1923. Jensen-VonHerberg's Liberty, Coliseum and Strand theatres had special programs arranged, consisting of professional and amateur vaudeville acts, amateur try-outs, special music and film features, and plenty of souvenirs and noise-makers to make the parties more lively. Other theatres gave regular film programs, with several special features as added attractions. Prices of matinees at the different theatres ranged from regular thirty-five cent admission charges to reserved seats at some houses for $1.25.

The University of Montana "Varsity Five" a quintet of vocalists, made a distinct hit at the Blue Mouse theatre recently in their song offerings, and have been routed over the entire Blue Mouse circuit. They were forced to play return engagements in Portland and Tacoma. During their Seattle engagement, Publicity Manager Vic Gauntlett made arrangements with the Seattle Post-Intelligencer to have the "Varsity Five" on one of the newspaper's radio programs for the benefit of the holiday fund, and the enthusiasm with which they were received by radio fans was shown by the contributions that poured in to the Christmas fund after their concert.

"Day by Day, in Every Way, Our Shows Are Getting Better and Better," is the line now being used by the Columbia theatre of this city.

News of Seattle's Exchanges

"ROBIN HOOD," the latest Douglas Fairbanks feature, will be shown in Seattle at a Jensen-Von Herberg house, probably the Strand, according to an announcement made recently by Charles W. Hardin, manager of the local United Artists exchange. Advance advertising of all kinds has been begun on the production by the exchange and the advertising departments of the theatre circuit. The picture will be shown by Jensen-Von Herberg in Tacoma and Portland also, according to the announcement.

"The Third Alarm" has been booked by the Blue Mouse theatre in this city, according to an announcement made at the local Film Booking Offices exchange this week. "In the Name of the Law" was played by the Blue Mouse circuit several months ago, and its success then will be repealed with "The Third Alarm" in the opinion of E. J. Lipson, head of the Seattle F. B. O. organization.

L. K. Brin, president of the L. K. Brin exchanges, was expected back in Seattle soon, after having spent the past few weeks on the road, visiting his exchanges in the Pacific Northwestern states After a tour of his circuit, Mr. Brin spent a few days in Vancouver, B. C., and will return to this city in time to get work started on the coming Warner Brothers' productions.

Whitney Young, for the past three or more years a salesman for the Metro Pictures Corporation exchange in this city, has recently been given the Oregon territory to cover for the local office. Mr. Young's former territory included most of Eastern Washington.

Ned Edris, salesman for the De Luxe Feature Film Corporation of Seattle, has left for an extended trip into Montana. Mr. Edris took with him all of the current Al Lichtman and Preferred Pictures releases being handled by De Luxe and expects to be away from the city for from six weeks to two months. Aside from selling the pictures, Mr. Edris makes a specialty of furnishing publicity and exploitation for them, as part of the De Luxe service to its exhibitors.

David G. Rogers, a former film man of the Middle West, recently joined Charles W. Hardin's local United Artists' Corporation exchange. Mr. Rogers will cover the four states of Washington, Oregon, Idaho and Montana for United Artists.

He left on his first trip shortly after his affiliation with the exchange, taking with him all of the recent productions being handled by Mr. Hardin. Mr. Rogers was formerly associated with Mr. Hardin in the Middle West, before the latter came to the Pacific Coast several years ago.

"Forget-Me-Not," the Metro special cast production, has been booked with the Jensen-Von Herberg Circuit for showing in Seattle at an early date, according to an announcement made at the local Metro exchange.

Wallace Rucker, salesman for J. A. Gage's local Educational Pictures exchange, spent the recent holidays in Seattle, and then left again on a trip into Southern Washington and Oregon.

With Washington's Exchahges

HARRY M. CRANDALL, as one of the twenty-six national regional franchise holders of First National, is now in his second week of service in New York City, pursuant to the annual custom of First National Franchise holders of serving two weeks "tricks" there each year.

Vivian P. Whitaker, special representative for Thomas H. Ince up to January and now in similar capacity with the Al Lichtman organization, has been a visitor during the week at the Crandall executive offices, First National offices, Al Lichtman and Tom Moore offices, on his way from Culver City to New York.

Harry Bernstein, representing the Wells interests, passed through Washington from New York to Norfolk this week end.

Frank Smith, former shipper for the local exchange of F. B. O., has joined the sales force of the Independent Exchange here, handling Warner Bros. product in the Washington City and Maryland sections of the territory.

The Flax Brothers, operating the Liberty exchange here, takes a show to the District corrective penal institutions at Lorton and Occoquan, Va., once a week, and has done so for some time. There is no appropriation for this, so it is entirely at the Flax expense. So pleased are prisoners and attendants there with the film entertainment given them that at holiday times products of the farms there and holly and greens from the neighboring woods are sent to the Flax's as a token of appreciation. This year apples and greens and other D. C. penal handicraft were in the Appreciation Holiday box from the prisoners.

Out of town exhibitors visiting at local exchanges during the week included: Jack Revell, of the Broadway, Richmond, Va.; Charles Somma, owing several white and colored theatres in Richmond; I. Rubin, of the Cockade, Petersburg, all lining up product for early spring showing in the South. Some booked into May.

Miss Hattie Flax, now stenographer in the booking department of Pathe's local exchange, is the fifth member of the Flax family to enter the movie business.

Physical distribution of the old Rialto Productions, recently relinguished by Leo Garner of Reliance Films, who is now with Sidney Lust, of Super-Films, is being handled by the Liberty Exchange. A number of William Fairbank's westerns are to be distributed by Liberty during the next few months.

F. B. O., Washington announce the removal of their executive offices from the front suite to the side rooms on the east side of the Mather Building where their poster and stock rooms had been located.

Washington Brevities

To handle the crowds for the Jackie Cookan-"Oliver Twist" bill last Sunday the doors of the Metropolitan here were opened at 2 o'clock.

Mrs. Harriet Hawley Locher, of the Crandall Public Service Department, has been seriously ill, being threatened with pneumonia. Mrs. Grace Woodburn, her new secretary, is in charge during Mrs. Locherof's illness.

Much comment has been caused here by the withdrawal of Julius Barnes, president of the Chamber of Commerce of the United States from the Hays Committee of One Hundred, and the protest of Director McMahon of the National Catholic Welfare Council here as a result of the Will Hays' pronouncement on Arbuckle.

The new Robert Morton organ, of the orchestral unit type, was dedicated at Sunday's performance at the Central of the Crandall chain.

Miss McIntosh, of the Educational exchange, just returned from her holiday in Charleston (S. C.) home, says that theatres there were doing a big business.

Two film favorites, Sessue Hayakawa and Bertha Kalich opened here in "legit" this week. Sessue in "The Tiger Lily," the premiere at Poli's, and Kalich in "Jitta's Atonement," the Shaw play at the Shubert-Garrick.

Dr. Newman's Cape-to-Cairo movie travel thrills opened at the National Sunday night for a series of Sunday evening engagements.

Florida Flashes

The New Year brought but few changes in the theatrical line-up down here. At Dunedin, C. C. Price and Son gave up the Dixie theatre, which will be operated by the owner, S. C. Young, for the present. Price and Son just lately bought the Alimar at Live Oak, and the Royal at Madison. Both these houses are in the north end of the State, while Dunedin is on the southwest coast.

At Frost Proof, J. J. Felder was forced to quit business entirely, as the building, in which he has been operating the Clinch theatre, is to be remodeled and there was no other building available in the city.

South Florida is now well filled with tourists. At Tampa the Tin Can Tourists of the World (the official badge is a can opener) are holding their annual convention. There are over 3,000 of them here. All this helps business in the theatres.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Buffalo Briefs

Manager Eugene A. Pfeil has booked "I Am the Law" as the last picture to be shown in Buffalo's pioneer picture house, the Strand, which closes its doors for all time Thursday, February 1.

There is a rumor that M. Shea will begin building in the spring a new theatre on the Main near Chippewa site, purchased a few years ago. Plans were completed a long time ago for an elaborate picture theatre to be called the Shea Metropolitan. Something threw a wrench into the proposition. Perhaps it may be built yet.

Moe Mark, president of the Mark Strand interests, was in town Wednesday, January 10, to confer with Walter Hays, vice president, on details attending the passing of the local Strand. The equipment is now being sold.

The employes of the Lafayette Square theatre were the guests of M. Slotkin at the big New Year's party held on the stage of the big house New Year's night after the regular show. Seames & Zeitler put on a big feed into which dived some 70 employes.

Edward Lish, operator, was burned on the hands and face when fire, starting in the booth from a short circuit, destroyed about $100 worth of film in the Drohen theatre, Dunkirk, Jan. 2.

Douglas Fairbanks in "Robin Hood." One day, Bellevue theatre, Niagara Falls, N. Y. All seats reserved; $1.50 top. Sold out before picture started. That tells the story of the stunt put over by Herman Lorence at the Cataract City House last Sunday. Mr. Lorence will bring the production back later for a week run at lower prices.

The will of P. B. McNaughton, former president of the Shea Amusement Company, who died recently, has been filed in Surrogate's Court. The amount of the estate is not given, except to say that Mr. McNaughton left personal property valued at $10,000 and upward and real estate of the same valuation. It is known, however, that Mr. McNaughton was one of the richest men in Buffalo. He left the bulk of his estate to his widow and his daughter.

Niagara Falls exhibitors have put their foot down on spooning in their theatre. This decision followed the hailing into court of a young couple caught making "violent love," in a Falls street theatre. A disgusted patron howled. The manager got busy. The judge gave the pair a talking to. The exhibitors met to talk over the situation. No more love nest stuff, they say.

Shea's Court street house has ended its continuous Sunday policy and substituted two shows, one starting at 2 P. M. and the second at 8 o'clock. All seats are reserved. Acts from the week's vaudeville bill are added to the feature films, which are the same as shown at Shea's Hippodrome.

Buffalo's Film Row News

GILBERT JOSEPHSON has resigned as exploitation representative at the F. B. O. exchange. His successor is scheduled to arrive from New York this week. One of Mr. Josephson's last stunts while on the job was his meeting with the firemen of Watertown, N. Y., and negotiating the sale of 1,500 tickets. The firemen were given a 10 per cent rebate on the tickets, the money going into their pension fund. Mr. Josephson also arranged to dedicate the picture to Chief William A. Gaffney of Watertown. The production was shown at the Watertown Avon, of which Charlie Sesonski is manager.

Harry Buxbaum, general manager of the New York, Albany and Buffalo Paramount exchanges, was in town last week for a conference with Allan S. Moritz, local manager. "Bux" and Moritz also visited Rochester and Syracuse exhibitors over the week end. William Clark, special representative for Cosmopolitan, was also here working on "Knighthood."

Manager W. A. Anthony of Vitagraph is planning a special screen of "A Front Page Story," for local newspaper men. Mr. Anthony made application for his 1923 auto license this week. He got an awful jolt when he saw the price under the new weight system. He offered to trade in his car for a set of plates.

Art Young, booker for Bond Photoplays Corporation, is in Albany this week, installing a new booking system at the Albany branch of the newly formed state right concern. Bond, by the way, is booking a lot of features at the local Lafayette Square, which is showing "Enter Madame," "Notoriety," and other productions handled by this company.

There was a large crowd in attendance at the Elmwood theatre benefit for Johnny Regan, assistant booker at the Universal exchange. The show was given last Friday night after the regular Elmwood program. Johnny is forced to give up his work on account of ill health.

Harold Lloyd Beecroft, exploitationist extraordinary of the local First National exchange, went to New York for the holidays. His collar hasn't fit since. He got his neck so wet that he swelled up to about a No. 17. He is just coming out of the fog. Harold declares the only place you can't find it in New York is in the five and ten cent stores. Gene Markens, city salesman, won $150 as a prize for his fine sales work. The check arrived—then departed. Gene, however, can now talk coherently and find his way home in the light. Still another. E. J. Hayes, branch manager, got a silver flask for Christmas from the exchange employes. It was suitably engraved but it is reported that Eddie has not been able to see the engraving as yet. He should play a much better game of golf this summer with this bit of silverware on his hip. J. S. MacHenry of the legal department has been at the First National office for several days. The whole F. N. outfit received passes to the new Oliver Morosco musical comedy, "Lady Butterfly," at the Majestic.

Al Becker of the Becker Theatre Supply Company has installed a new Simplex projection machine in the Madison high school, Rochester. This makes Rochester high schools 100 per cent Simplex, three other institutions having been so equipped by Becker.

It is reported that Clayton P. Sheehan is doing so much business on his South American mission that the home office is shipping a boat load of prints to that country. Eddie McBride is on the road at last. The former manager of the advertising department is now a full fledged film salesman. He is covering the Southern Tier this week with a dog sled.

A. W. Carrick, formerly of Pittsburgh, has succeeded Fenton Lawlor as sales manager of the local Hodkinson exchange. Lawlor is remaining with the company as salesman.

With St. Louis' Branch Offices

SEVERAL St. Louis film exchange managers a few days before Christmas made the acquaintance of a gentleman who gave his name as "J. Palethorpe" and who left behind some checks that were returned by a New York bank marked "No such account." In several instances he is said to have represented himself to be the personal representative of the president of the film organization of the manager he happened to be talking to. Exchange men in other cities are warned to be on their guard against "Mr. J. Palethorpe."

Jack Underwood of the Enterprise office spent the Christmas holidays in Dallas as the guest of relatives. He says that the movies are enjoying great prosperity in the Southland.

The First National sales organization held a get-together gathering at Hotel Melbourne on January 2. Sort of getting off on the right foot for the New Year.

Gradwell Sears of Chicago, First National sales manager for the Chicago district, spent several days in St. Louis as the guest of relatives.

Eddie Grossman, who represents the Al Lichtman exchanges, after spending a week in St. Louis, departed for Denver, Colo.

R. L. McLean, assistant manager for First National, is making the key cities of Southern Illinois. Harry Weiss, manager, returned a few days ago from Booneville and Sedalia, Mo.

St. Louis Jottings

Frank R. Tate, Charley Cella and their associates, who own the Columbia theatre and the Strand theatre at Sixth and St. Charles streets, are said to contemplate the erection of a large retail store and office building structure on the site of the theatres.

Recently they purchased the Columbia site under the terms of an option obtained some twenty years ago, when they signed a ninety-nine year lease on the property, and are reputed to have cleaned up a book profit of more than $800,000 by swinging the deal. They also bought the Strand site at a very good price a few months ago.

During the past two weeks they have borrowed $300,000 on the Columbia property and $125,000 on the Strand and site. The two holdings give them a frontage of 105 feet on Sixth street by 80 on St. Charles.

The advantage of the film to industry has been proven by the Walsh Motor Company, Delmar boulevard at Euclid avenue, which depends upon the silver screen to swing many sales for Lincoln and Ford automobiles. Three nights a week shows are held in which motion pictures showing the construction of the machines are screened. Prospective buyers are guests at these shows.

The Illmo Amusement Company on New Year's Day re-opened the Yale theatre, Macon, Mo., and the Yale theatre, Anna, Ill., which were purchased a few weeks ago. The Macon house was formerly known as the Princess while the Anna theatre was the Main theatre. The names were changed to conform to that of the Illmo Amusement Company's house at Shelbyville, Ill. All houses purchased in the future will also be known as the Yale theatre. F. S. Russell has been installed as manager of the Anna theatre, Wallace Akin is in charge at Macon and Lou Wagner at Shelbyville. The company's headquarters are at 3330 Olive street, St. Louis, where films for all the houses are contracted for.

Spyros Skouras of the new Grand Central and other local theatres was host at a happy New Year's party given at the Hotel Jefferson on New Year's Eve. Those present included Mr. and Mrs. Dave Silverman, Mr. and Mrs. Gene Rodemich, Mr. and Mrs. Harry Weiss, Mr. and Mrs. Charles Skouras, Mr. and Mrs. Hill, Mr. and Mrs. Norman Rankow and Mr. and Mr. Spyros Skouras.

George Newsome of the Plaza theatre, Mount Vernon, Ill., was seen along Motion Picture Row.

Elmer Brient, manager of the Illinois and Grand theatres, Centralia, Ill., was another post-holiday visitor.

Jimmy Clayton of the Strand, West Frankfort, and Tom Reed of Duquoin, Ill., were other regulars who got into town during the past week. They report that business in that vicinity has shown decided improvement in recent weeks.

Joe Mogler, president of the Motion Picture Exhibitors' League of St. Louis and Eastern Missouri, plans to spend a week in New York. Spyros Skouras will also be in New York the week of January 15.

Indianapolis Gossip

Back to the musical feature to pull in the crowds. Two downtown houses have done it successfully in the past month. The Apollo has a vocal trio and its own "Apollo Entertainers," being a jazz band and vocal troupe in one, while the Ohio put in a "syncopating orchestra" and a soloist.

The Colonial has been using two cabaret orchestras for years without any decrease in popularity.

The Apollo has been using its entertainers chiefly while the weekly and comedy are being run. They work in spotlight, varying stunts such as singing in the aisles, banjo solos, etc. When the feature is long they play for a reel or two of it to relieve the regular orchestra. The trio is worked as a stage specialty between reels.

The Circle smashed hard in preparation for "Robin Hood's" run this week.

The Pleasure Park Company, of Evansville, Ind., was incorporated with $135,000 capital and I. A. Kelly, Leslie M. Humphrey, I. P. Blanton, P. H. Schmidt and H. F. Kersting as directors.

San Francisco Close-Ups

I. E. Phelps, manager of the "Trivoli" was asked by patrons of that house to keep the Christmas and New Year Greetings in the hall of that motion picture theatre, way after the holiday season because the display was so attractive. The words "Merry Christmas" and "Happy New Year" were spelled in colored globes and decorated with imitation flowers. However, the words were spelled more attractively than most advertisers spell them and for that reason many patrons asked Mr. Phelps to keep the greetings for another week and he did.

New amusement for the passengers on board the Admiral Oriental Trans-Pacific liners has been added in the form of moving pictures. The first ship to be so equipped is the "President McKinley" when she sailed from Puget Sound. The most modern equipment has been added and the pictures shown are of the highest quality, which will add to the pleasures, said the Captain, on the eleven days' journey across the Pacific Ocean.

Manager Leon Levy of the "California" has built another elaborate stage presentation for the later series of Ben Black's musical presentation which are being very enthusiastically received. Among those that received applause, for which reason the "Band" was forced to give double encores were selections from "Babes in Toyland" and "March of the Toys."

Colfax, Iowa City and this city have been chosen for the filming of Frank Norris' novel "McTeague." This announcement has just been made in San Francisco by Eric Von Stroheim, one of the leading screen stars, and Ray Moore, location manager, and Ernie Traxler, producing manager.

The new "Balboa" motion picture house, is today a promise fulfilled to the people of the West-Wood Park district. Its opening was an auspicious event. This theatre, which cost $200,000, is considered one of the most exclusive residential houses in the United States. It has all the latest improvements and will show only the best pictures. S. H. Levin of San Francisco and D. B. Levin of New York are the owners.

Central Penn. Brevities

C. Floyd Hopkins, general manager of the six Wilmer & Vincent theatres in Harrisburg and who was appointed on December 15, to the same position for the four Wilmer & Vincent theatres in Reading—making ten theatres under his direction—is critically ill at his home, 1925 Market street, Harrisburg, and at this writing, January 6, there are grave fears that he may not recover. He suffered an attack of grip, following a nervous breakdown which has been attributed to overwork, in connection with taking over his additional duties in Reading. Toxic poisoning developed during his illness, complicating the situation, and he has been delirious much of the time.

R. G. Kirk, of Steelton, Pa., who has written a number of stories appearing in the Saturday Evening Post, based on characters found among the workers in the Bethlehem Steel Company's plant in Steelton, has just completed a film story, "White Heat," which, it is announced, was designed especially for screen presentation by Thomas Meighan.

Advices received in Steelton are to the effect that it will be released in Los Angeles on June 4. Mr. Kirk and his family have been residing in Santa Monica, Cal., for the last six months, where he has been pursuing his literary efforts. Among his stories in The Saturday Evening Post were "Scrapper O'Doon" and "Malloy Campeador."

Increasing their string of theatres in Reading to seven, Carr & Schad announce they have just purchased the interest of the Reading Amusement Company in the Lyric Theatre, on Penn street, that city, and have taken a long term lease on the building from the owners, the Fricker estate.

The Lyric is a large motion picture theatre, equipped also for vaudeville. The house is to be entirely renovated and a modern ventilating system will be installed. New projection machines will be acquired. There will be a new pipe organ and a new electric sign with changeable letters will be placed on the front of the building. The transfer of the property became effective on New Year's Day.

The first Carr & Schad theatre opened in Reading was the Victor, on October 15, 1907. The company met with immediate success and has added rapidly to its chain of Reading theatres until it now controls seven.

At a meeting held December 27, in Philadelphia, of the board of managers of the M. P. T. O. of Eastern Pennsylvania, Southern Jersey and Delaware, a number of theatres were dropped from membership for non-payment of dues. It is stated that they had received notice of this contemplated action, but had failed to heed it. It was decided to postpone the proposed meeting of the organization, that had been scheduled for Shamokin on January 14, until after the meeting soon to be held in Harrisburg at which plans will be discussed for combating legislation hostile to the motion picture industry that may come up in the session of the Pennsylvania Legislature which holds its first formal business meeting on January 16, having organized on Jan. 2.

Appointment of a new publicity representative for the six Wilmer & Vincent theatres in Harrisburg has just been announced. He is H. C. McCourt, formerly of New York. Prior to his coming to Harrisburg he was assigned to duty for two months at the Wilmer & Vincent theatres in Reading.

A cash bonus was given as a holiday present to all the employes of the L. J. Chamberlain Amusement Company, which operates a chain of motion picture theatres in Shamokin, Mt. Carmel, Tamaqua and Bloomsburg.

Eastern New York News

H. E. Wilkinson has just been named as the new manager for the Lincoln, in Troy, N. Y. He succeeds Edward H. Crawford, resigned. Mr. Wilkinson has been serving as manager of Select's exchange in Albany, recently closed.

William Smalley, of Cooperstown, has added to his string with two houses in Fort Plain, secured from Saxton and Rickard. Mr. Smalley controls houses in Oneonta, Fort Plain, Sidney, Worcester, Stamford, Cooperstown and Hartwick.

All houses in the Capital District enjoyed a wonderful business on New Year's Day.

T. E. Loomis, owner of the Cozy, in Schenectady, as well as the Broadway, has just been named postmaster of one of the substations.

The biggest publicity of the winter, in Albany, will be done in connection with "One Week of Love," scheduled for a week at the Leland. Oscar Perrin is planning to use thousands of cards and throwaways.

Low water conditions in Northern New York are responsible for poor business in many of the mill towns. The coal situation is also bad. The house in Corinth may be forced to close.

The Palace, in Troy, recently taken over by W. W. Berinstein, is being beautified in many ways through mirrors, lobby frames and a change in the lighting system.

Fred Taylor, owner of the Academy of Music, in Newburgh, has just sold the house to Vinegrad and Coleman, of New York, who run a number of houses in and around the metropolis.

Goldwyn opened up offices in Albany Monday, occupying quarters recently vacated by Select.

George Hallet, manager of the Independent Movie Supply House in Albany, has been put on an expert motion picture repair man for the convenience of exhibitors in this section.

A. J. Herman, manager of the First National Exchange in Albany, wears a broad grin these days for the reason that he is richer by $200 due to the Albany exchange, beating out both New York and Buffalo in a contest on collections and charges.

Heavy exploitation will characterize a four days' run this month of "The Kentucky Derby" at the Barcli, in Schenectady.

Governor Smith's inaugural pictures, shown in Albany two or three days after the affair, attracted much attention.

Canadian Bulletins

The revenue secured by the city of Alberta from moving picture theatres during the past year took a tremendous drop, according to the official figures announced for 1923 by George Thompson, license inspector. In 1922 the fees collected from local houses totaled only $175, according to the published statistics. The theatre revenue secured by the city during 1921 was $3,137. The big difference was due to the wiping out of a considerable portion of license assessments for last year. In 1921 there were eleven theatres in Calgary. Last year there were nine, two of the smaller houses having closed.

Alberta has joined with the other provinces of Canada which have refused to reconsider their decision with regard to moving picture releases in which "Fatty" Arbuckle is starred. On January 3 the Alberta Board of Moving Picture Censors announced at Edmonton that "Fatty" Arbucklet features would continue under the ban in Alberta because the board did not consider that the lifting of the ban by Will H. Hays was justified. Consequently, it was announced, the board would use its authority to prevent the exhibition of the films in Alberta.

This action has also been taken by the Ontario Board of Moving Picture Censors and also by the Manitoba Moving Picture Exhibitors' Association for Manitoba. It is believed that the other provinces will follow the example set by Ontario.

"The Game of Life," presented at Toronto, Ontario, by Jule and J. J. Allen as "the first English super-picture," made such a hit during its presentation at Massey Music Hall, the large local auditorium, during the Christmas holidays that it has been transferred for an indefinite run to the Princess theatre, Toronto, Shubert unit vaudeville being retired from the theatre to permit the presentation of the picture. The Princess theatre engagement opened January 8 with two performances daily. Incidentally, this is the first time that a moving picture has been presented in the local Shubert house.

The Famous Players Canadian Corporation, Toronto, has added still another large moving picture theatre to its great chain of theatres in Canada by the taking over

Watch Out For

A Front Page Story

The Truth About Gorham

of the Province theatre, Winnipeg, Manitoba, one of the best known theatres in the Manitoba capital. Some time ago the Province was controlled by Allen Theatres, Limited, but it was relinquished by the Allens after which it was independently operated for a year or so with varied success. The policy of the theatre under the Famous Players auspices will be the presentation of leading attractions at "family prices." The Province was re-opened New Year's day with "The Pride of Palomar" as the attraction. This was followed by "Burning Sands." Top prices at the Province for evening performances is now 30 cents, including the tax.

Practically all managers of leading theatres in Winnipeg, Manitoba, received special remembrances from their theatre staffs during the Christmas holidays and it is singular that in many instances the managers received gold watches and chains from staff associates. Those who received timepieces included Miller Stewart, manager of the Allen theatre; G. H. Larsen, manager of the College theatre; P. D. Egan, manager of the Lyceum theatre, and L. C. Straw, manager of the Starland theatre. Messrs. Stewart, Larsen and Egan were also presented with gold pen-knives. Manager H. M. Thomas of the sented with a beautiful silk lounging robe from the employes of the Capitol, although he had only been in charge of the theatre for a short time.

Southwestern Notes

Joseph C. Singer has leased the Queen theatre at Dallas, Texas, now operated by Southern Enterprises and will take charge in the near future.

J. Goodfriend opened his new theatre at Moran, Texas, on December 26.

Dr. K. H. Aynesworth has purchased the Victory theatre at Waco, Texas, from Southern Enterprises, Inc.

A fire originating in the booth of the Petrolia theatre at Petrolia, Texas, destroyed films and machine and did considerable damage to the theatre.

The Rialto theatre at Pecos, Texas, will install a radio equipment soon.

D. W. Ray has purchased the Auditorium theatre at Waco, Tex.

Mrs. Marshall and Miss Wilson opened the Palace theatre at Bryan, Texas, last week to pleased capacity business. The Palace is an up-to-date theatre.

The Palace is the name given by Louis Santikos to the new house he is completing in San Antonio, Texas, which will be opened about February 1.

The Haskell theatre at Haskell, Texas, which was recently leased by Ed Robertson, has been purchased by him.

Mr. Keeling, of the Queen theatre, at Santa Anna, Texas, is the proud father of a new daughter, who arrived last week.

The Rex theatre at Weinert, Texas, has opened for business, after having been closed down for some time.

Mayor Defrank Howell, of Cleburne, Texas, will not permit the showing of Fatty Arbuckle pictures in Cleburne, Texas.

The leaders in the Texas Federation of Women's Clubs have voiced a protest against the showing of Fatty Arbuckle pictures in Texas, and in resolutions passed at Waco, December 30, stated in no uncertain terms that the showing of Arbuckle pictures would be an outrage against morals and common decency.

The Rialto theatre, at Pecos, will install a radio receiving outfit and plant, with a loud speaking device, at an early date.

New England Notes

Edward F. Hogan, 57, and well known around the Providence theatres, died suddenly the other day in the Central police station in that city where he had gone to settle an argument over refunding admissions to three brothers ejected from Fay's theatre, where he has been special policeman and ticket taker for six years. He had taken but a few steps into the office of Lieut. Harry F. Brown when he pitched forward in the officer's arms, and died almost immediately. He was formerly with Keith's theatre, and was an Elk, Woodman, and a member of the Theatrical Mechanics' Association of Providence. He leaves a widow, Teresa.

The Codman Square theatre, Dorchester, Mass., became another of the large and fast growing links in the chain owned and operated by The Olympic Theatres, Inc. The house will be under the personal supervision of the president, Nathan H. Gordon, and will run double feature bills. The organist is Francis J. Cronin, well known in New England. A vaudeville bill will be added to the Sunday programs. The change took place on the first of the year.

Under the auspices of the Boston city government's conservation bureau, a motion picture has been completed of the work of the city in meeting the needs of the people during the coal shortage. Among other things it shows the lines of applicants at City Hall, Mayor Curley chopping wood at the city yards, and the distribution of both kinds of fuel. It is being shown at rallies throughout the city in school and municipal auditoriums.

New uses are discovered every year for the motion picture. The first discovery for 1923 was a watch night service held New Year's Eve at the Clark Memorial Methodist Church, Woodfords, Maine. At the Chestnut Street Methodist Church in Portland, Maine, the pastor delivered his sermon at the watch service garbed as Father Time, and there was also a short film.

The storm aroused over the restoration of Roscoe Arbuckle to the films continues unabated in New England, and the newspapers are deluged daily with letters both for and against his return. Opinion at present seems about divided, with the balance swinging against "Fatty" at the present time. One man argues that Arbuckle has no further right in the pictures than an actor whose face had become repulsively disfigured.

The first of a series of special entertainments for children will start Saturday at Gordon's new Capitol theatre, Boston. They will be given in the mornings, and a committee

Motion pictures will play an important part in the fifth annual reunion meeting of the Massachusetts agricultural organizations, which opens for four days of meetings at Horticultural Hall, Boston, on January 16. Most of the films to be shown represent the activities of the eighteen different bodies in the association, or depict the tremendous and undeveloped resources in other parts of the country and problems met there. Among the titles are: "Bees, How They Live and Work," "Wichita National Forest," "United States, World's Champion Farmer," "Dates, America's New Fruit Crop," "Milk Made Products," "Stable Flies," "Where the United States Raises Poultry," "Logging Eastern White Pine," and "She's Wild."

Baltimore Brevities

Frank H. Durkee, president of the Exhibitors' League of Maryland, has been named among the controllers of the Forest theatre, a suburban house, in addition to being managing director of the companies operating the Palace, Belnord, Schanze, Patterson, Broadway Garden and Community theatres.

The Forest theatre hereafter will have continuous performances from 2:15 to 11 p. m. instead of separate matinee and evening shows, as is the custom in many of the suburban houses of the city.

"Plunder," the new Pathe serial starring Pearl White, was given a trade showing at the New theatre last Sunday, exhibitors from all over the city being invited to attend.

Sixty exhibitors of Baltimore and Washington exhibitors, managers and salesmen, joined last week in honoring Louis A. Bache, Washington manager of First National Pictures, Inc., who has been apointed Canadian manager for the corporation. J. Howard Beaver, J. Louis Rome, Harry E. Reddish, Guy L. Wonders, Frank H. Durkee, Walter D. Pacy and Louis A. De Hoff formed the committee in charge of the dinner at which Mr. Bache was guest of honor.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Pre-release Reviews of Features

"The Christian"

Goldwyn—9000 Feet

(Reviewed by Charles Larkin)

ALL the superlatives in the dictionary could be called into action in praising this production. Therefore consider them all used and much space saved right at the start. Not only Goldwyn, but the entire motion picture industry, should be proud of this contribution to the screen, especially at this time when so-called guardians of the plain people are treading the highways of a nation shouting loudly of the "menace of the movies." "The Christian" with one whack puts these folks to rout.

Sir Hall Caine's work has always been considered a literary gem. The producers have transplanted it to the screen with a deep reverence for the text. There has been no insolent butchering of a classic. The result is an opus that will appeal to 90 per cent of those who believe in the motion picture not only as an entertaining but as an educative part of our daily life.

From a production viewpoint "The Christian" leaves nothing to be desired. It has been "shot" in the exact locale of the author's story. Pastoral England and historic London are used as a background for a march of stirring events, a panorama of scenes that seem to leap from the screen in their realism. Photographically the picture is an artistic triumph, some of the night views being among the finest ever shown.

Richard Dix as John Storm does the best work of his career. Mae Busch as Glory Quayle again steps into prominence. Her fine work will cause much favorable comment. And all the others are splendid. Maurice Tourneur has contributed one of the finest bits of direction in the history of the silent art. The production is filled with "big scenes." We couldn't begin to enumerate here. The climax is a tremendous one. We recommend "The Christian" to the world. A treat is in store for a jaded public.

The Cast

John Storm	Richard Dix
Glory Quayle	Mae Busch
Brother Paul	Gareth Hughes
Polly Love	Phyllis Haver
Lord Robert Ure	Cyril Chadwick
Horatio Drake	Mahlon Hamilton
Father Lampleigh	Joseph Dowling
Lord Storm	Claude Gillingwater
Parson Quayle	John Herdman
Liza	Beryl Mercer
Rev. Golightly	Robert Bolder
Matron	Milla Davenport
Mary	Alice Hesse
Lady Robert Ure	Aileen Pringle
Faro King	Harry Northrup
Doctor	Eric Mayne

By Sir Hall Caine. Directed by Maurice Tourneur. Scenario by Paul Bern. Photographed by Charles Van Enger.

The Story—The world-famous tale of John Storm whose passion for the beautiful Glory Quayle proved stronger than the hold cause to which he had pledged his life.

Classification—A tensely interesting drama of real life, masterfully done. Every strata of life seems to have been touched in the action.

Production Highlights—The work of Richard Dix as John Storm, Mae Busch as Glory Quayle and the excellent supporting cast. The many beautiful interiors and the wonderful exteriors—all staged in London or other parts of England. The tremendous mob scenes in Trafalgar Square. The exquisite photography, especially the night shots. The scenes at the real British Derby at Epsom Downs.

Exploitation Angles—Get your ministers to a private screening of this one and then enlist their active co-operation and support. The book is well known. Put over tieups with local bookstores. If you can get a tallyho outfit, use it as a street feature, playing up the derby feature of the picture.

Drawing Power—Unlimited. It's up to YOU.

A novel scene in an Educational comedy which will be called "Chicken Dressing."

"Affinities"

Hodkinson—Six Reels

(Reviewed by Eugene Carlton)

TO say that a story is the product of Mary Roberts Rinehart might magnify its merit, but to say that domestic problems have been spiced with genuine humor from the beginning to the end of "Affinities" is convincing. The same old plot with the neglected wife leaning upon the shoulders of the man who "understands women" has been so twisted about into a comedy drama that it will not be recognized. The humorous phase of the theme, however, is far from being hackneyed; in fact it is a brand new idea which should sell to any audience.

No divorces or "unwritten law" murders mar the action of the picture, which contains nothing more serious than a game of golf, a sport which offers an excuse for the chain of events which occur with pleasing continuity. Being a 1923 "knight of the club house," the proverbial "other man" in this production decided upon a novel method to win the woman who was not to be won for the second time. An affinity club, from which the title is fittingly derived, is formed for neglected husbands and wives and it is around this impromptu organization that the entire synopsis is based.

The husband-golfer, however, proved to be not quite as involved in his game as was supposed, and the real punch of the production comes when it is discovered that he also has been staging a little "affinity" party of his own. Of course, there is some romance, as well as a bit of near pathos, but the principal vein of the picture is good, wholesome humor.

The direction could not be improved upon, while the photography and lighting effects are good.

The Cast

Fanny Illington	Colleen Moore
Ferd Jackson	Joe Bonner
Day Illington	John Bowers
Ida Jackson	Grace Gordon
Prof. Savage	Pietro Sosso

By Mary Roberts Rinehart. Scenario by H. Landers Jackson. Photographed and directed by Ward Lascelle. Photography by Abe Schultz.

The Story—Wife of golfer, who devotes much time to his game, is easy victim of neighbor who proposes the organization of an affinity club for the purpose of neglected husbands and wives. The members of the new club meet, but the wife discovers that the intentions of the neighbor were not just what she had anticipated. The neighbor, Ferd Jackson, who knew nothing of the whereabouts of Ida Jackson during the party, and the wife are much surprised to find that the golfer-husband has been having an "affinity" party of his own during their absence. The golfer takes his wife in his arms and both promise not to have any more affinities.

Classification—Comedy drama of modern club life.

Production Highlights—The surprising climax when it is discovered the husband also has had a "finger in the pie." True-to-life atmosphere.

Exploitation Angles—Why not play up a comparison of the ancient cave man methods of winning a woman with those of 1923?

"The Valley of Lost Souls"

Iroquois-Independent—4700 Feet

(Reviewed by Laurence Reid)

THERE is a stamp of reality about this picture even though it carries the ancient and honorable Northwest Mounted formula—and this realism helps to eliminate the obviousness of this familiar pattern. Moreover the Policeman is not depicted as unduly heroic—but simply as an officer on a mission to get his man without being involved in the orthodox scheme of conflict, the call of love or the call of duty. Happily the girl is not the brother or sweetheart of the disciple of evil who must be captured.

Consequently there is a different flavor to this Mounted story. Another point in its favor is the congenital weakness of the villain. He isn't bad because he has been frustrated in love, but because he can't help it. He's a born bad man whose cunning enables him to play upon the superstitions of the natives. They believe that a stump blower (there's a new character for you—a dynamiter who blows up the stumps of trees for clearing purposes) is a ghost. Well, Mr. Ghost is the bad half-breed who shoots from ambush. When he assassinates the heroine's brother, the Mountie comes disguised to get his man. And with his arrival the romantic element is introduced. The villain dominates the lumberjacks by selling them bad hooch. And his villainy inspires him to conquer the heroine by fair means or foul. A half-breed girl is in love with him and this complicates matters for both of them.

The policeman discovers a clue, employs the bad man for a guide and the suspense intrudes at this point, for you wonder how each one will fare at the hands of the other. The villain attempts to dynamite the Mountie in a shack and failing there, succeeds in knocking him cold with the butt end of his gun. This is unconvincing because the officer is a big man while the half-breed just reaches his shoulders—and a good big man can whip a good little man any day. Still it shows that a hero can sometimes take the count. The climax offers the villain barricaded in his shack and considerable warfare with guns. He is finally captured. The atmosphere is good and the acting first rate except that contributed by Louis Alberni as the villain.

The Cast

Julie Lebeau	Muriel Kingston
Sergt. MacKenzie	Victor Sutherland
Wahneta	Anne Hamilton
Jacques	Luis Alberni
Anton Lebeau	Edward Roseman
Constable Frazier	Stanley Walpole

By J. Seton Drummond. Scenario by George D. Proctor. Directed by Caryl S. Fleming. Photographed by Frank Perugini. Produced by Iroquois Productions, Inc. Released by Independent Pictures Corp.

The Story—Half-breed plays upon superstitions of natives in lumber camp by assuming the role of a ghost and killing those who cross his path. A Mountie comes to solve the mystery and after several trials succeeds in getting his man and winning the girl of his heart.

Classification—Melodrama of Quebec province featuring Northwest Mounted formula—"get your man!" Intrigue and romance.

Production Highlights—The good construction of plot and able direction. The atmosphere The capable acting by Victor Sutherland, Edward Roseman and Muriel Kingston. The shooting climax.

Exploitation Angles—If your crowd is fed up with Northwest Mounted formula don't give away the plot. Feature it as interesting melodrama of the Canadian woods. Plot suggests an atmospheric prologue.

"A Bill of Divorcement"

Associated Exhibitors—5819 Feet

(Reviewed by L. C. Moen)

THERE is a pleasing sincerity about this entire production that immediately lifts it out of the common run. There is a refreshing naturalness about it and the characters behave like human beings.

The story, presented with little change from the stage play by Clemence Dane which brought Allan Pollock into prominence, is unusual and interesting. The theme of the taint of insanity which runs in families is not new in literature, but it is rather new to the screen. There is an eternal triangle, to be sure, but the ending is more logical and satisfying than is usually the case. Few writers could have resisted the temptation to have the wife re-united with her husband, with the "other man" going away to suffer in silence. Here, however, the wife, as is reasonable and just, goes away to seek happiness, and the daughter, whose happiness has already been shattered by the knowledge that the taint of insanity lies upon her, remains to comfort her father.

Aside from the story, the outstanding pleasing feature is the work of Constance Binney and Fay Compton, as the daughter and wife, respectively, of the insane man. They are called upon for many heavy emotional scenes, but their work is always restrained and a joy to watch. Miss Binney has been very well photographed and is a thoroughly charming figure as the light-hearted girl who rises to the supreme heights of sacrifice. Miss Compton is an extraordinarily intelligent player and in her hands the role of the perplexed wife becomes a very human character.

Malcolm Keen, the principal male member of the cast has a difficult role as the insane husband. A characterization of this sort, if ever so slightly overplayed, becomes grotesque. Mr. Keen, however, has made the most of a part easily made unsympathetic.

In the hands of these three lies the major portion of the story, which makes it unusually easy to follow. Denison Clift has handled his end of the work in good shape and there are many little touches throughout which help to vitalize the picture. We believe you need not hesitate to recommend this strongly to your patrons.

The Cast

Sydney Fairfield	Constance Binney
Margaret Fairfield	Fay Compton
Hilary Fairfield	Malcolm Keen
Gray Meredith	Henry Victor
Dr. Alliot	Henry Vibart
Rev. Pumphrey	Fewlass Llewellyn
Kit Pumphrey	Martin Walker
Aunt Hester	Dora Gregory

From the play by Clemence Dane. Adapted and directed by Denison Clift. Produced by Ideal Films.

The Story—Margaret Fairfield learns after her marriage that insanity runs in her husband's family. Soon after, he is placed in an asylum and pronounced incurable. Seventeen years pass and their daughter grows up. Margaret falls in love with Gray Meredith and finally divorces her husband. The daughter, Sydney, is herself in love. The husband returns, his sanity restored. Margaret is torn between her sense of duty toward him and her love for Meredith. Sydney renounces her own love, sends her mother away to find happiness, and remains with her father to care for him.

Classification—Society drama with strong human interest.

Production Highlights—The husband's attack of insanity. The self-sacrifice of Sydney. The excellent work of the Misses Binney and Compton. The splendid production.

Exploitation Angles—Play up the play on which this is based. The star. The powerful problem situation in which the wife is placed, which offers opportunity for essay contests and the like. The divorce angle, which is timely.

Drawing Power—As a production, it is suitable for the better class of theatre.

Spectacular scene from "Thundering Dawn," the Universal picture, adapted from the stage play "The Attic of Felix Bavu."

"Gimme"

Goldwyn—Six Reels

(Reviewed by Charles Larkin)

RUPERT HUGHES has taken another vital domestic problem and woven it into a highly entertaining bit of screen fabric. The whole idea is that it's up to the old man to come through with half of his worldly goods on all occasions and not force his mate to humiliate herself by continually howling forth—GIMME! In developing this theme into a screen story, Mr. Hughes has taken advantage of the many dramatic as well as humorous situations offered and has given us a picture that should be well received.

The story will make a big hit with the women folks. Why? Because it hits the men folks. What could please mother more than to get him into a theatre and there have the fact driven home that it's all wrong to salt the weekly stipend in his own jeans, instead of splitting 50-50.

"Gimmie," has been elaborately staged. If you can't put this one over by getting the women behind it, better start bootlegging.

A big feature is the cast. It is headed by Helene Chadwick, who dominates the production with her magnetic personality. Never has she appeared to better advantage. Kate Lester is an ideal selection for the wealthy matron. We were surprised to find Henry B. Walthall cast in a minor role, a man who does the house work while his wife works. But it is later explained that he was gassed in France and has to stay home. It was a novel bit, at least.

The Cast

Fanny Daniels	Helene Chadwick
Clinton Ferris	Gaston Glass
Mrs. Ferris	Kate Lester
Clothilde Kingsley	Eleanor Boardman
Claude Lambert	David Imboden
Mrs. Wainwright	Georgia Woodthorpe
John McGimsey	Henry B. Walthall
Lizzie	Jean Hope

By Rupert Hughes. Directed by Rupert Hughes. Scenario by Rupert Hughes. Photographed by John Mescall.

The Story—Fanny Daniels lands the son of a wealthy woman as a husband, who is disinherited and has to go to work. Fanny borrows $500 for a trousseau from her employer, who loans it gladly, having his own designs upon her. Fanny's husband, unwittingly neglects the financial side of marriage. The employer calls in his loan. Fanny, in terror, lest her husband learns her secret, draws a check for $500 on her husband. A row results. Fanny leaves. She goes back to work. But the husband finds out about the trousseau and about his wife's dread of the word "Gimme," and all ends well.

Classification—Another one of Rupert Hughes' film discussions of a domestic problem that is entertainingly done.

Production Highlights—Rupert Hughes' work as author, director and continuity writer. The fine cast with Helene Chadwick doing especially good work. The mounting given the picture, some of the exteriors being unusually attractive. The good camera work. The moral of the story.

Exploitation Angles—Go after the women on this one. It has to do with women's rights. Therefore all the women's clubs in town are at your call. Write a form letter and send it to every woman in town telling her to bring her husband and tell a little about the theme of the story. The title offers a variety of chances to exploit.

Drawing Power—Suitable for first run houses in the large as well as small cities.

"The Face on the Barroom Floor"

Fox—5787 Feet

(Reviewed by Laurence Reid)

THE old sob poem has been brought forward as a foundation for an original scenario which, despite the sob stuff and the appeal for tears, comes through an interesting feature. In its favor is the interpretation as contributed by Henry B. Walthall, who has a part made to order for his particular style of acting—suppressed emotion. And Walthall plays with a fine depth of understanding so that he appears to be a life-like character.

The story has nothing in common with the poem aside from the title and incident of the artist painting the portrait upon the barroom floor. For the most part it is melodramatic in action with occasional departures in the valley of romance. The picture is told in narrative style in the form of a fade-back with the artist reciting his "ups and downs" before a group of mockers in a saloon. And when the thread is broken it is conveniently tied together by the governor who picks up the story and supplies the missing links. The spectator follows the tale with interest because it is well developed so that the pathos is ever emphasized.

The entire plot revolves around the misfortunes visited upon the derelict artist who, after he has shielded the weakling brother by assuming his guilt for the suicide of a fisherman' daughter, steps down into the gutter, a bit of human flotsam. He is railroaded to prison through a frame-up and is pardoned by a governor whose life he has saved. This is the point where the melodramatic incident has its airing. There is hardly any excuse for the lighthouse episode other than presenting some beautiful exteriors of a rock-bound coast. However, the derelict adjusts the searchlight and comes back to the prison to be pardoned. The convenient touch intrudes when the governor at a party which is attended by the artist's erstwhile fiancee, remarks that he has seen the painter a short time previously.

It is a "sob" picture yet it never becomes maudlin in its action, nor unduly sentimental in its appeal. Walthall sees to that. It may be called a convenient story—rather arbitrary in places, but it manages to hold the interest and should please any audience which has been attracted by the title.

The Cast

Robert Stevens	Henry B. Walthall
Mrs. Marion Trevor	Ruth Clifford
Richard Van Vleck	Walter Emerson
Thomas Waring	Frederick Sullivan
Lottie	Alma Bennett
Ex-Governor Winston	Norval McGregor
Henry Drew	Michael Dark
Fisherman	Gus Saville

By G. Marion Burton. Scenario by Eugene B. Lewis. Directed by Jack Ford. Photographed by George Schneiderman. Produced by Fox.

The Story—Artist engaged to marry society girl, becomes charmed with daughter of fisherman who poses for him. Society girl's brother brings dishonor upon the fisherman's daughter and when she commits suicide the artist shields the brother. Naturally he is blamed by his fiancee who terminates the engagement. The artist becomes a derelict and is imprisoned upon a false charge. His skill with the brush never deserts him and he paints a face upon the barroom floor. Eventually he is lifted from his environment by his erstwhile fiancee..

Classification—Heart interest drama carrying adventure, romance and counterplots.

Production Highlights—The beautiful photography of the village scenes. The scene when the artist accepts another's responsibility. The lighthouse scenes. The fine work of Walthall.

Exploitation Angles — Title appropriated from poem of same name will arouse curosity. Would advise using poem for throwaways. Play up Walthall. Scenes suggest an elaborate prologue.

Drawing Power—Title should attract them. Good for downtown houses and neighborhood houses.

"The Hero"

Preferred-Al Lichtman—6800 Feet

(Reviewed by Laurence Reid)

IT'S just a simple tale of home-folks—of commonplace people in a snug village who turn out to pay homage to a returned soldier of the Foreign Legion because he is a hero—a tale so near to reality—so bound up with humanities and intimate slices of family life and honor that it fairly conquers you with its charm and appeal. "The Hero" wasn't properly appreciated upon the stage, but as a picture let us hope that its spectators absorb its appealing touches—let us hope that they catch its psychology of characterization—of what really constitutes the make-up of a hero.

A youth doesn't have to go through the fire of the trenches to prove his courage. Some of them are forced to stay at home. But the one who stays at home here is long past his youth. He is a colorless individual doomed, by his inability to get ahead, to make any name for himself. But how he does emerge a hero! A human interest picture this—one which tugs at one's finer sensibilities because of its lifelike figures who work out their destinies as they are being worked out every day. The hero comes home and conquers the villagers. He has risen to the emergency in the trenches, but with the war over, he adopts his pre-war attitude of shiftlessness. He will play with the Belgian orphan who is maid in his colorless brother's home; he will play with his brother's wife. And the drone of a husband soaks his aching feet in soap-suds in the parlor. Not much given to manners—this man. But he adores his wife and idolizes his soldier relative.

All these points are excellently brought forth—humanized with faithful fidelity by Gasnier. And as the tale unfolds you feel the keenest sympathy for this husband and brother who never complains, but who irritates his wife with his old-fashioned ideas and humdrum practices. You catch all these qualities of humanity and sympathy. You are made to feel. When a picture does that for you—it carries entertaining values. It is simple and therefore easy to understand. No false heroics, no striving for dramatic effects here. And the colorless brother comes through a hero by offering his skin to be grafted upon the soldier who has rescued his nephew in a fire. The money the injured youth stole is returned without the brother being the wiser. John Sainpolis as this humdrum individual gives a tremendously vital performance—one which will be recognized as genuine and convincing. The others are competent. The picture is splendidly staged.

The Cast

Oswald Lane	Gaston Glass
Hester Lane	Barbara Le Marr
Andrew Lane	John Sainpolis
Sarah Lane	Martha Mattox
Andy Lane	Frankie Lee
Bill Waters	David Powell
Martha	Doris Pawn
Hilda Pierce	Ethel Shannon

By Gilbert Emery. Scenario by Eve Unsell. Directed by Gasnier. Produced by Al Lichtman.

The Story—American soldier of the Foreign Legion returns home and becomes the hero of the village. He is disinclined to work and carries on a flirtation with his colorless brother's wife and a Belgian orphan who is a maid in the house. He steals a sum of money from his brother and leaves. But a fire breaks out in the school and in rescuing several children he is severely burned. The colorless brother proves the real hero by offering his skin for grafting purposes and the money is returned without the victim being the wiser.

Classification—Human interest drama showing an intimate slice of family life.

Production Highlights—The human interest moments. The scene of the welcome home. The scene when soldier steals the money. The rescue at the fire. The work of John Sainpolis.

Exploitation Angles—Adaptation of realistic drama should invite interest. Play up the soldier angle and the hero angle, bringing forth that often the heroes are the men who stay at home doing deeds of self-sacrifice.

Scene from "Pest of the Storm Country," an Educational-Mermaid comedy, featuring Louise Fazenda.

"Pawn Ticket No. 210"

Fox—Five Reels

(Reviewed by Laurence Reid)

THIS picture tells the simple story of a child left at a charitable pawnbroker's for several years by a desperate mother who attempts suicide shortly after and disappears. She retains the ticket given her and eventually returns to claim the child. As the little girl grows up the pawnbroker has developed a strong attachment for her, though he decides that she should have a better environment than the immediate neighborhood of the pawnshop. There is a counter plot which reveals the pawnbroker's wife eloping with a man who proves eventually to be the girl's father. This is a coincidence which tends to destroy the realities.

The picture is a reminder of "The Five-Dollar Baby" in which the star's sister, Viola Dana, appeared, though the last mentioned opus carried more highlights in the shape of human interest and humor. Here we are presented with an obvious little tale which tugs at the heart here and there and which develops through a fairly interesting climax—a climax which reveals the girl ready to sacrifice her life for the pawnbroker.

The picture is billed as an adaptation of a play by David Belasco and Clay M. Greene, which is said to have been produced many, many years ago. Mr. Belasco has advanced in the technique of the drama since those early days. Still if he sees this picture version he need not feel ashamed of his pioneer contribution. It is suitable film material in that it offers enough appeal to entertain those who are not too discriminate in their tastes. The story finishes with an acceptable romantic flourish when the girl takes the final fade-out with a reformed crook.

Shirley Mason gives a pleasing study of the heroine, while Robert Agnew demonstrates again that he is one of our most dependable juveniles in the role of the ex-pickpocket. Irene Hunt portrays the mother with a lifelike touch. The feature is competently staged, its chief production values centering in the atmosphere and backgrounds.

The Cast

Meg	Shirley Mason
Chick Saxe	Robert Agnew
Mrs. Levy	Dorothy Manners
Abe Levy	Jacob Abrams
Ruth Sternhold	Irene Hunt
Harris Levy	Fred Warten

By David Belasco and Clay M. Greene. Directed by Scott Dunlap. Produced by Fox.

The Story—Baby girl is left by mother with pawnbroker. She retains the ticket and claims the child several years after. The pawnbroker determines to place the girl in better surroundings. Eventually the girl is reunited to her mother, father and sweetheart.

Classification—Human interest story carrying adventure and romance.

Production Highlights—The work of Shirley Mason, Robert Agnew and Jacob Abrams. The atmosphere. The scene when the mother comes to claim the child.

Exploitation Angles—The authors are well known, especially David Belasco. It is our advice that you should emphasize his name—that he is responsible for this play. Play up title for a teaser campaign. Spread door-knob hangers, etc., in the shape of pawn tickets.

"Flames of Passion"

Premium-Independent—4700 Feet

(Reviewed by Laurence Reid)

A PRIMITIVE tale of the lumber regions laid among the primitive backgrounds of the Northwest is "Flames of Passion." Truly in keeping with its rugged and picturesque atmosphere is this plot which releases a compact amount of physical action—the kind of action which keeps one at strict attention. The sponsors have employed a genuine logging camp for their location and the plot gains in reality and tenseness as a result. The idea itself isn't so novel, but it is so packed with physical thrills that the spectator won't be concerned with the fact that he has seen it before.

It's a tale which proves the established theory that only the most fitting survive, though the most sensitive patron need not feel shocked over any violent deaths, for there aren't any. Call the action rude—call it life exposed in the raw—yet any melodrama of a logging camp, to be consistent, must feature such rugged qualities. The mill must work night and day to meet competition. It is the object of a crooked foreman, bribed by a rival company, to throw a wrench, figuratively speaking, into the machinery. It is the duty of the earnest Easterner, who has gone West to forget a disastrous love affair, to frustrate the villain's efforts. And before he is able to breathe easily again the hero is called upon to display his courage and strength in several hectic encounters.

George Larkin may not be a ball-room actor, but he can put punch in scenes which have the great outdoors for a background. As the superintendent he is forced to fight for his life. Fight? That is the word. There is nothing tame about it. He gives and takes his medicine and makes the picture pulsate with realistic touches. "Flames of Passion" is embellished with rugged scenery with the thrills coming thick and fast. And to top it all, there is a vivid forest fire which presents the undaunted hero determined to rescue his sweetheart of the woods and her misguided father who has started the flames out of revenge. For conflict an Eastern girl is introduced who would attempt to win back the hero's affection. A picture of stirring action entirely consistent with its theme and therefore convincing.

The Cast

John Markham	Frank Whitson
Lew Harkness	Al Ferguson
Grant Whitney	George Larkin
Brute Turner	Frank Whitlock
Alys Markham	Laura Anson
Jimmie	Ruth Stonehouse
Victor Lonsdale	Karl Silvera

By George Hively. Directed by G. H. Moody. Photographed by J. C. Cook. Produced by Premium Pictures Corp. Released by Independent Pictures Corp.

The Story—Easterner in charge of lumber camp discovers a plot afoot to embarrass shipments of logs. Locates the villainy and is forced to resort to fighting to protect himself and his company's interests. Villain is foreman, who is inspired to do his evil work by disappointed suitor. Easterner finally conquers his enemies and redemption comes to one of them after his life is saved by hero. The latter is free to marry the old man's daughter.

Classification—Lumber camp melodrama of Northwest, carrying physical action, thrills and romance.

Production Highlights — The fine locations. The rugged atmosphere. The thrills accompanying the fight on the logs, the fight in the cabin and the forest fire. The punch of the picture. Larkin's realism.

Exploitation Angles—Feature it as a vivid tale of a logging camp, realistic to the core. Play up Larkin as a dependable actor in work of this kind. Decorate lobby with lumber camp atmosphere.

Drawing Power—Good for any downtown house. A great picture for men patrons. Will be liked for its picturesque action.

"Second Fiddle"

Film Guild-Hodkinson—Six Reels

(Reviewed by Laurence Reid)

FRANK TUTTLE'S second picture is not another "Cradle Buster," in entertainment values, lacking as it does the highlights which carried the previous subject to the top of better productions. It is not a satire even though it is a sort of study in adolescence as was the other essay. It features the same delightfully entertaining actor in Glenn Hunter, who can get more values out of boyish roles than any player we can mention. Where it falters is in its lack of sustained interest because there is not much substance to the plot. And this plot is easy to penetrate from the opening flash.

After the story gets started it picks up and unfolds several commendable touches. Frank Tuttle knows how to get the utmost from every scene; he also knows the value of putting in just those qualities which have some bearing on the plot. In other words he has not cluttered up his tale with irrelevant incident. It's a simple yarn of a youth—a drudge—who lionizes his older brother, a collegiate with the swagger, clothes, 'n everything. One may anticipate that the hero-worshipper will emerge with flying colors. And he proves his courage in scenes which have to do with a man hunt.

The shy youth is left in the house to protect his sweetheart and his mother and the brute who has just murdered his daughter seeks refuge there. It is a compelling scene when the boy keeps him at bay with an empty shotgun until overcome with fatigue. The college brother steals the brother's thunder by assuming the pose of hero. He shoots the murderer accidentally. Before this incident occurs there is a deal of melodramatic by-play having to do with the capture of the assassin in his deserted shack. Tuttle has developed these scenes in a genuine dramatic manner. The youth, the girl and the collegiate are seemingly at the mercy of the murderer. And the incident is plausible in these moments. There's not much substance to the scene itself, but Tuttle has packed it with a stirring climax which is introduced in logical fashion and not arbitrarily. Eventually the heroism of the boy who plays "second fiddle" is appreciated and the collegiate returns to his alma mater.

Hunter's sense of comedy comes to the rescue in several places which relieves the stress of the melodramatic scenes. Mary Astor is natural as the girl. "Second Fiddle" may be put down as a likely attraction.

The Cast

Jim Bradley.....Glenn Hunter
Polly Crawford.....Mary Astor
Herbert Bradley.....Townsend Martin
Cragg.....William Nally
George Bradley.....Leslie Stowe
Mrs. Bradley.....Mary Foy
Cragg's daughter.....Helenka Adamowska
Dr. Crawford.....Otho Lang

By Frank Tuttle. Directed by Frank Tuttle. Photographed by Fred Waller, Jr. Produced by Film Guild. Released by Hodkinson.

The Story—College youth is lionized by younger brother who always plays "second fiddle" to him. The boy is misunderstood when he holds murderer at bay with empty gun and the college youth infers that the brother is a coward. Eventually the latter proves his courage in a terrific struggle with the murderer and is accepted as the real hero.

Classification—Character study blended with melodrama, carrying adventure and romance.

Production Highlights—Good work of cast. The human interest moments. The character development. The scenes in the shack. The scene when younger brother holds murderer at bay with empty gun.

Exploitation Angles—Suggests opportunities for teaser exploitation through title—which can be worked out in several ways. Would play up Glenn Hunter as star of "The Cradle Buster," and the stage hit, "Merton of the Movies." Also play up Mary Astor.

Drawing Power—Will be liked by most patrons of the average picture house.

Scene from "The Lion's Mouse," with Mary Odette as "the mouse," a production handled by Producers Security Corporation.

"The Scarlet Car"

Universal—4417 Feet

(Reviewed by L. C. Moen)

RICHARD HARDING DAVIS' story of a young chap who circumvents a crooked politician has been screened as a pleasantly diverting picture that should prove entirely satisfactory to the star's following.

The story is all action and has accordingly made a suitable vehicle for the athletic star. Stuart Paton has directed it in an appropriate manner with the result that interest holds up well throughout.

The theme is that of the hypocritical reformer who is shown up just in time to prevent his election. Added punch is given to his defeat by the fact that the girl with whom the hero is in love has promised to marry the reformer.

Rather stronger in characterization than the usual program release is this picture. The star has been surrounded by a cast that includes several remarkably good types, and the acting as a whole is adequate.

Tom O'Brien as "Mitt" Deagon, a rough ward politician, contributes an interesting portrayal of a warm-hearted character hidden beneath a "hard-boiled" exterior, and Norris Johnson gives a rather appealing performance as the wronged girl with whom "Mitt" is in love. Edward Cecil is well cast as the treacherous politician, and Marc Robbins gives a true-to-life "old soak" characterization. Clair Adams, as leading woman, has little to do save appear attractive, but she is an effective foil for the star.

George Randolph Chester prepared the script for this, and the continuity is satisfactory. This is not a "heavy" picture, but it should provide an entertaining hour.

The Cast

Billy Winthrop.....Herbert Rawlinson
Beatrice Forbes.....Claire Adams
Ernest Peabody.....Edward Cecil
Violet Gaynor.....Norris Johnson
Jim Winthrop.....Tom McGuire
Jerry Gaynor.....Marc Robbins
Mitt Deagon.....Tom O'Brien

Adapted by George Randolph Chester from the story by Richard Harding Davis. Directed by Stuart Paton. Photographed by Virgil Miller.

The Story—Billy Winthrop returns to find his father backing the campaign of a reform politician and the girl he is in love with engaged to this same man. The politician has betrayed the father's secretary. The politician plans to double-cross the elder Winthrop after his election by giving a franchise to a rival traction line and the secretary learns of this. Billy loyally tries to prevent "Mitt" Deagon, in love with the secretary, from exposing the politician, but when he learns the facts regarding the franchise deal, they unite forces and prevent the reformer's election as mayor. The tangle is then cleared up.

Classification—Adventure story, dealing with politics, with romantic interest.

Production Highlights—The excellent characterizations by several members of the cast. The automobile scenes. The fight on the cliff.

Exploitation Angles—Title offers good possibilities. Automobile ballyhoo. Fake campaign literature would be appropriate.

Drawing Power—Should be a satisfactory attraction for theatres playing this type of picture.

"A Friendly Husband"

Fox—Five Reels

(Reviewed by Laurence Reid)

FOX has given Lupino Lane a fair test as a comedian and there is no question that the English dispenser of humor has made good. The three-reel subjects in which he has appeared, namely, "The Reporter," "The Pirate" and "My Hero," have been packed with generous slices of laugh-provoking moments. In addition they have revealed Lane as a comedian with a distinct brand of humor—a comedian with individuality and talent quite out of the ordinary.

There is nothing of the slapstick artist about him. He ingratiates himself because he knows the value of repression. As a result he never thrusts himself forward to secure his points. Lane is particularly gifted in acrobatic agility—yet he is a very able pantomimist, whose pantomime is expressed through a mobile countenance and co-ordination of legs, arms, toes and fingers.

"A Friendly Husband" is his first five-reel subject and he deserves this extra footage through an ability to put himself over. Some may say that the comedy would be more enjoyable compressed into three reels. True it might appear more spontaneous. We have with us again the domestic couple who get along amiably enough except when mother-in-law is around. Friend Husband is friendly to everyone and goes out of his way to please his wife. We see some laughable high jinks concerning an ingenious trailer which is joined to a flivver. It's a Komfy Kamping outfit sure of a laugh anywhere—especially with motorists who have camped out themselves. One is able to eat, sleep and live aboard the contraption—which works with a row of buttons. It is vacation time for hubby—which means that his wife's family accompanies the friendly couple.

The humor is well sustained here and follows through with its interesting moments when the latter reels present a travesty on the "up and at 'em" type of western melodrama. Here is where Lane puts over his real acrobatic stuff. He succeeds in overpowering a small army of bandits and wins a reward after saving his spouse from the desperadoes. "A Friendly Husband" will rouse the risibilities of any audience. Lane is so talented that his subtleties will appeal to the intelligence, while his broad comedy will intrigue the uneducated. We'll put it down as sure-fire.

The Cast

Friend Husband.....Lupino Lane
Tootsie, friend wife.....Alberta Vaughn
Mother-in-law.....Eva Thatcher

Directed by Jack Blystone. Produced by Fox.

The Story—Friendly husband, particularly friendly to his wife, buys an automobile trailer for his car so he can enjoy himself on a camping tour. It is his vacation time and the husband has his troubles because his wife's family go along with them. The friendly husband becomes a hero and rescues his wife from a dangerous outlaw. And wins a reward as a result.

Classification—First five-reel comedy featuring Lupino Lane, the English comedian. Plenty of antics with an auto trailer. Latter reels present a travesty upon a popular type of western melodrama.

Production Highlights—The auto trailer scenes. The "pep and go" to the comedy. The finished comedy work of Lupino Lane, a real acrobat. The burlesque of the western melodrama. The humor abundant throughout.

Exploitation Angles—Would advise playing up Lupino Lane as featured in his first five-reel comedy. If you have played this gifted comedian's pictures, you know his capabilities. Feature the comedy as filled with pep and spirit. How about putting over a ballyhoo stunt showing an auto trailer attached to a car which would parade the principal streets.

Drawing Power—Will be enjoyed in most any community. If star is unknown he will win them here.

"The Flame of Life"

Universal-Jewel—5700 Feet

(Reviewed by Laurence Reid)

IT is a vivid and vital picture which Universal offers in "The Flame of Life," an adaptation of Frances Hodgson Burnett's story, "That Lass o' Lowrie's,"—vivid in its dramatic sweep, realism, and the picturesque shots of England's mining district of 1870, vital in its characterization and acting and the appeal of its charming romance and the spiritual note which runs through it despite the cruel song of vengeance which dominates the rugged tale. There is something of a cameo quality in this production. The progression of the story stands out, the acting is exceptionally fine, and the direction is truly inspired.

There is not a moment when it fails to grip one's attention. Why? .Because every scene has its place and all of them are perfectly dovetailed. There is an ever-increasing interest from the moment that the kindly overman, sincerely played by Robert Ellis, watches the work of the pit-girls sifting the coal, to the scene when one of these unfortunate slaves of industry goes away with the promise of giving her heart to the overseer when she gets her education.

Such a story needed extraordinary types and acting. It has received such. Wallace Beery, portraying a miner with a mean heart, is unduly realistic in his expression. He is fired by the over-man for smoking in the mine. And he plots vengeance. And if his daughter crosses him (which she does time and again) she is brutally man-handled. She takes her punishment in silent humiliation—yet her spirit is ever dominant. Here is Priscilla Dean showing the emotional capabilities which are her endowment—a vibrant actress giving an inspired performance. Yet she must share honors with Beery, who as the leering, sulking bully of the mines, adds another unforgetable portrait to his gallery. And vividness is finely expressed. There is a fight scene when the bully would whip the over-man which is one of the cameo touches. The fighters accidentally fall down a cellar. They are out of sight—yet you instinctively feel that tremendous blows are being struck. Clever suspense there. And more of it when the bully returns to murder the over-man in the mine. He smokes and the explosion follows. And the subsequent scene is powerful in its sweep. A story of the conflict of souls—some who have seen the light, others refusing to see it, while a few are groping for it. Get it quick.

The Cast

Joan Lowrie.....Priscilla Dean
Fergus Derrick.....Robert Ellis
Amice Barholm.....Kathryn McGuire
Dan Lowrie.....Wallace Beery
Spring.....Fred Kohler
Liz.....Beatrice Burnham
Rev. Mr. Barholm.....Emmett King
Jud.....Frankie Lee
Mag.....Grace Degarro
Baroness.....Dorothy Hagan
Fauntleroy.....Evelyn McCoy

By Frances Hodgson Burnett. Scenario by Elliot Clawson. Directed by Hobart Henley. Photographed by Virgil Miller. Produced by Universal.

The Story—Pit-girl in English coal mine suffers cruelties from her brutal father, a miner, because she likes kindly over-man. The father is whipped in a fight and plans vengeance. He seeks out the over-man in the mine and an explosion follows. Over-man is rescued by pit-girl and love is triumphant.

Classification—Rugged, realistic document of mining village in England during 1870. Hate and romance go hand in hand.

Production Highlights—The exceptional realism. The noteworthy performances contributed by Priscilla Dean, Wallace Beery and Robert Ellis. The mine scenes, depicting the explosion and flood. The atmosphere. The fine staging and direction.

Exploitation Angles—Would advise playing this up far in advance. Human and realistic. Play up author and star and cast. Put on a dignified campaign.

Drawing Power—Suitable for big and little houses everywhere. And good enough for a run.

A scene in "Garrison's Finish," Allied Distributors.

"Drums of Fate"

Paramount—5715 Feet

(Reviewed by Charles Larkin)

THE appeal of this picture is to the eye rather than the emotions. There are a number of colorful shots in the African jungles—transplanted in convincing manner to California. There are shots in the various capitals of Europe, the Venetian scenes being gems of the camera art. There is a ceremonial dance, showing natives racing about a mammoth blazing pile. There are some thrilling clashes between the blacks and the native constabulary. But as for the acting and emotional display, "Drums of Fate" has nothing to distinguish it from the usual triangle tale that has gone before.

During the action of the story the star wears some striking gowns that accenuate her beauty. She is fortunate in having such a good cast. There is Maurice Flynn, who as Larry Teck, the engineer, is deserving of praise. George Fawcett is always good. He has a minor role here. Casson Ferguson appears as Verne, a musician, but overacts his part at times. Robert Cain and Bertram Grassby have the other important roles.

The picture has been given a picturesque setting. There are some dramatic situations, notably when Teck, believed to have been killed in a clash with the cannibals, returns to life, and goes home to find his wife married to another. Another comes when the servant shows Verne the story in the newspapers of the return of Teck, which results in the death of the musician, who has been in ill health.

"Drums of Fate" bears a striking resemblance to "South of Suva," Miss Minter's last Paramount starring vehicle. However, it's a good program production and should interest most fans.

The Cast

Carol Delliver.....Mary Miles Minter
Felix Brontome.....George Fawcett
David Verne.....Casson Ferguson
Cornelius Rysbroek.....Robert Cain
Servant.....Bertram Grassby
Laurence Teck.....Maurice Flynn

Adapted by Will M. Ritchey from the novel, "Sacrifice," by Stephen French Whitman. Directed by Charles Maigne. Photographed by James Howe.

The Story—Believing her husband killed in the jungles of Portuguese East Africa, Carol Delliver is persuaded to marry David Verne, a musician, who is in love with her. The marriage saves his life. Later the husband turns up in the jungles, hears of his wife's marriage. His return is such a shock that the musician husband dies. Husband No. 1 returns to the jungle, believing that to be the solution of the problem. Carol follows him and after her men have a thrilling battle with the natives, joins her first love.

Classification—An eternal triangle story starting in New York, jumping to East Africa and returning to Gotham for the clinch.

Production Highlights—Some very realistic battles with the cannibals of the jungles. The convincing manner in which the jungle atmosphere has been staged. Maurice Flynn's work as Larry Teck. Very attractive camera work.

Exploitation Angles—Miss Minter is well known and has many followers. Play up her name and the popular players in the cast. Might dress up a colored man in jungle style and send him through the town beating a jungle type drum. Have suitable advertising on this ballyhoo.

Drawing Power—Will draw as good as any average program picture. Should be O. K. for neighborhood houses.

"The Last Hour"

Mastodon—Seven Reels

(Reviewed by L. C. Moen)

IN "The Last Hour" we have rather conventional material somewhat redeemed by some first rate acting and a few new twists. The real surprise of the picture is the work of Carmel Meyers, whom we remember in past years as not particularly extraordinary ingenue. Her work has matured and developed remarkably and in this instance she gives a portrayal that is really excellent although she is severely handicapped by being placed in situations which have rather lost their suspense.

There is a constant feeling throughout the picture of straining after effect—of trying so hard to create suspense that the mark is overshot. Just where the fault lies it would be hard to say.

The story which originally appeared in short story form by Frank R. Adams, possesses several elements of distinct novelty, but in order to bring this material up to screen length a great deal of threadbare material has been introduced.

It seems rather incongruous to see a man, even though he is a criminal, shot in cold blood by a detective, who apparently goes scot free without so much as an investigation. It is doubtful also, if audiences will find much suspense nowadays in the "heroine-locked-in-the-villian's-room" scene or the sequence in which the hero is led to the scaffold and blindfolded, with heroine racing in an automobile to save him. In all fairness, however, it must be confessed many otherwise excellent productions have erred in this same matter.

The real punch of the picture it seems to us, is not in these things but in the situation in which the herone is placed when, after having given her promise never to forge another signature, can save the hero by forging the governor's name to the pardon which his paralysis prevents him from doing.

Milton Sills gives a characteristic performance of a reformed crook and Pat O'Malley is likewise as his overseas "buddy."

We would advise exhibitors to sell this mainly on the strength of the cast rather than the story material.

The Cast

Steve Cline.....Milton Sills
Saidee McCall.....Carmel Myers
Philip Logan.....Pat O'Malley
Tom Cline.....Jack Mower
Reever McCall.....Alec Francis
William Mallory.....Charles Clary
Red Brown.....Walter Long
Governor Logan.....Eric Mayne
Quales.....Wilson Hummell

From the story, "Blind Justice," in Munsey's by Frank R. Adams. Directed by Edward Sloman. Produced by Mastodon Films.

The Story—Steve Cline, a reformed crook, returns from South America just in time to aid in the escape of Saidee McCall and her father, a forger. Later, in the World War, Saidee is a nurse and meets Philip Logan, son of the governor of their state, who falls in love with her. Her life has been saved by Steve. Back in America they all meet at a banquet to the governor by the political boss, formerly a detective enemy of Steve. He forces his attentions on Saidee and Steve comes to the rescue. Saidee's father kills the politician and Steve takes the blame. He is convicted and sentenced to death Saidee attempts to save him through forging a pardon, but arrives too late. The gallows fails to work, however, and the forger confesses before it is readjusted, saving Steve.

Classification—Crook melodrama with heart interest and strong moral lesson.

Production Highlights—The work of Carmel Myers as Saidee. The thrilling melodrama. The race to save Steve. Edward Sloman's direction.

Exploitation Angles—The title suggests several teaser and contest possibilities. Play up the many well known names in the cast. The author's name.

Opinions on Current Short Subjects

" Border Law "

(Range Rider Series-Pathe—Two Reels)

IN the role of a Texas ranger, afraid of neither man nor beast, but bashful in the presence of the fair sex, Leo Maloney delivers a very good performance in " Border Law," and as a Government employe, proves he has a way of enforcing law, if he hasn't the ability to propose to a girl. She is the daughter of Captain Melville, who has received important information concerning some trouble with Mexicans. The indulgent father, seeing the youngsters in love, but things moving slowly, suggests a way to his daughter to percipitate matters, thereby innocently starting a lot of trouble that takes the young athlete to stop. By the time he has captured law breakers ,and prevented their escape in an automobile with the girl a captive, he loses his sense of bashfulness. Then the honk of the automobile horn sounds like wedding bells, to the young couple in the rear seat, the criminals handcuffed, the couple wishing their eyes were bandaged. There are the usual fights, spirited riding and splendid manifestations of physical strength that has made these Range Rider Series justly popular.—*LILLIAN GALE.*

" Dig Up "

(Pathe—Two Reels)

HERE we have Snub Pollard in the role of an average young man, who desires to earn enough money to place him in a position to win the hand of a girl above the average, played by Marie Mosquini. He attempts to collect rents in a neighborhood where lives are not worth a day's lodging, and encounters " Butch McKill," a desperado, whose reputation for killing on sight protects him from paying debts of any kind. Charles Stevenson characterizes the bad man to a nicety; the action throughout is swift, good for a number of hearty laughs and is inoffensive, slap-stick comedy of marked appeal to those who enjoy this kind of entertainment at all. The comedy may be recommended to " speed " up an otherwise slow program or be used in contrast to a dramatic feature of one dwelling upon a serious subject.—*LILLIAN GALE.*

Screen Snapshots No. 17

(Pathe—One Reel)

ANYONE anywhere, who is interested in motion pictures, will enjoy this offering, which describes screen stars as they appeared in a benefit for the Actors' Fund, given in Hollywood, California. It first introduces the director, Maurice Campbell, who was in company with Daniel Frohman, and the cast for the entertainment included screen stars of today, yesterday and tomorrow. Following this, some views of the departure of Lillian Gish for Italy, who is seen ready to sail and bidding goodbye to Dorothy Gish, Mary Pickford and other friends, hold the interest developed in the initial subject. The reel ends with the comedians Ben Turpin and Charles Murray in the act of writing a scenario on billing machines. Sure fire for "fans."—*LILLIAN GALE.*

" Casey Jones, Jr."

(White-Educational—Two Reels)

THE hero of Casey Jones, if memory serves us, was the engineer of a make-believe train. Casey Jones, Jr., the hero of this Jack White comedy is discovered first as general information clerk and assistant to the president of a railroad over which traveled the decrepit train known as the " Speed Ball."

It is all about a train that runs between somewhere and Celeryville, consequently, rural locale with sufficient action and comedy to carry the splendid and actually funny sub-titles, responsible for hilarious farce.

Eventually, Casey Jones, Jr., becomes an exective of the road and attempts to improve train service. He does not reckon with the precedents of time, nor the spirit of the train crew. Consequently, laugh provoking situations, lively action, amusing situations follow in close sequence.—*LILLIAN GALE.*

" Be Yourself " is the title of the Educational-Christie Comedy with Neal Burns, from which the above scene is taken.

" Be Yourself "

(Christie-Educational—Two Reels)

NEAL BURNS is cast as the son of James Gordon (Lincoln Plumer) and at the start it is evident that James, Jr., is addicted to late hours. His father insists upon waking him up at a reasonable time but a servant reports it impossible. So it is discovered James, Jr., has not been home, and permitted a taxi-driver to occupy his bed. Infuriated, father decides to put friend son to work in his factory, and situations that develop thereby, supply the comedy. For this a splendid interior of a factory has been pressed into service, making the comedy more amusing, since the background is realistic, therefore convincing. There are a number of good comedy moments, and a suspicion of a plot. Senior Gordon's partner is father of a beautiful young lady, who takes her place at one of the machines for the purpose of flirting with James, Jr., and in that way prevents his attentions to other girls of the factory. Which results in the uniting of the partners in business by making them fathers-in-law. Charlotte Merriam, the partner's daughter, is both pretty and pleasing, the balance of the cast well selected for the respective roles.—*LILLIAN GALE.*

" Royal Chinook "

(Kiser-Pathe—One Reel)

THIS might be described as an animated scenic, since it enjoys a background of beautiful country surrounding locations where the salmon industry is carried on. The fish may be seen in the clear waters of the Columbia River, all sizes and weights, the subject being one of considerable interest, carrying information as a side-line. The reel depicts the life of salmon, showing these delicious fish as they live, spawn and die describing their natural propagation, and some modern methods of artificially preserving the race against the onslaught of their use as food. A reel of high-class scenic-educational entertainment.—*LILLIAN GALE.*

" Mr. Hyppo "

(Roach-Pathe—One Reel)

IN addition to this one reeler being rapid and generally funny, it is also most timely and will afford a good many laughs among patrons who are following the advises of modern mental processes and fads including auto-suggestion. Paul Parrott, in the role of the professional hypnotist is amusing. His partner played by Jobyna Ralston, is pretty and looks petite in velvet knickers, a costume that goes with the "act." The scene is the interior of a theatre. The hypnotist invites patrons to come up on the stage and be convinced of the professor's hypnotic powers, and while things are not going exactly as Mr. Hyppo had hoped, they get suddenly worse when a professor of hypnotism, purchases a ticket at the box office and takes his seat in the audience to witness his ex-student perform. The professor who taught Mr. Hyppo has every hope that his student will fail, since a tuition for lessons is still owing. The older man asserts his hypnotic powers over the subjects on the stage and the subjects get the worst of the bargain. However, Mr. Hyppo and his pretty assistant make their escapes when the noisy protests of the audience bring on a raid. Full of action.—*LILLIAN GALE.*

" Ouch "

(Educational—One Reel)

UNLESS one is thoroughly sold on slap-stick comedy of a low variety, this offering doesn't stand the best chance in the world to please. It is not unlikely that everyone in an audience at one time or another has suffered from toothache or scare when being obliged to consult a dentist, so that the antics of Jimmie Adams in having a tooth extracted do not serve to more than remind one of something more pleasant to forget. When, after the dentist's efforts fail, having put to use every indelicate method imaginable to complete the extraction of a tooth, the patient flees. Later, the patient tries an old fashioned remedy, that of placing a string around the offending tooth and attaching such weight at the other end as might prove effective, but don't. The entire reel hinges upon the extraction of a tooth, the so called comedy being based upon unsuccessful efforts to relieve the patient. The action is fast; perhaps it is funny. —*LILLIAN GALE.*

" Entertaining the Boss "

(F. B. O.—Two Reels)

MR. AND MRS. CARTER DE HAVEN have honestly gained a place in their own particular field of comedy endeavor, and in " Entertaining the Boss " they maintain it—indeed, reinforce it. The comedy tells of a young couple who plan to entertain the boss and his wife. Out of a series of perfectly logical circumstances they sit down at the table with all the linen " cribbed " from the boss's laundry and the young chap wearing a shirt embroidered with the monogram of his employer. As a consequence they are discovered. The boss is enraged and dismisses his employee, and one feels sincerely sorry for the young fellow, although one is panting for air and holding to the arm of the seat. If the Carter De Havens produce more like this they will go far beyond another famous couple who introduced " parlor comedies " to the screen.—*STUART GIBSON.*

Comedies, Short Subjects & Serials

"Via Radio" Reviewed in Science Journal

SCIENTIFIC AMERICAN, in its January issue, reviews at considerable length Educational's latest special "Via Radio" for the benefit of its many readers interested in the popular sciences. The picture is described as "a single reel film which tells in fifteen short minutes what every person should know regarding present day radio communication."

"It is surprising," says the article, "with what ease an intricate subject can be explained even to the veriest layman by means of motion pictures. 'Via Radio' rapidly unfolds the principles of communication, whether by means of light waves, sound waves, electric waves or radio waves.

"All in all, 'Via Radio' tells the story of radio and tells it well. The action moves along briskly, and at no time is there too much explanation or petty detail."

Radio Announces Music For Bruce Scenic

"The Natural Born Liar," one of the latest of the Robert C. Bruce Wilderness Tales being distributed by Educational, was on the program at the Capitol Theatre, New York, for the week of January 7th.

On the opening night, Sunday, the orchestral music was sent out broadcast by radio. This music included not only the overture, but the accompaniment for the screen magazine and "The Natural Born Liar." When this picture started it was announced by radio that the music which followed accompanied the latest of Robert C. Bruce's Wilderness Tales.

Four Weeks Run for Two-Reeler

Following the news that the Capitol theatre, New York, will run the first of the American Home Life Series, Morris Kashin has booked "This Wife Business," which is the initial release for a four weeks' run at the Rialto theatre, Newark, New Jersey, in conjunction with the special run of Harold Lloyd in "Dr. Jack" at that theatre. It is the first of the set of "Better Films" from articles in the *Woman's Home Companion* and the scenario was suggested by a contribution by Alice Ames Winter, president of the General Federation of Woman's Clubs of America.

Four Slapstick Notables in Trimble Cast

Four if the best known "kings" and "queens" of screen slap-stick will be included in the cast of the fourth of the series of two-reel knighthood features starring Arthur Trimble, which are now being sold on the state rights market through the Anchor Film.

Pathe's Jan. 21st Releases Ready

"Border Law" Heads the Program with "Mr. Hyppo" and Six Other Subjects

PATHE'S eight releases for January 21 include a particularly stirring example of the Range Rider Series called "Border Law," presenting Leo Maloney and a capable cast in two reels of a thrilling mix-up with gun runners.

The new one-reel comedy on this list features Paul Parrott, with Jobyna Ralston. It is a take-off on hypnotic exhibitions called "Mr. Hyppo."

"Speed," the Pathe serial with Charles Hutchison, reaches its fourteenth episode, called "The Peril Rider," in which there is a triangular fight between the hero, the witness he so sadly needs to clear himself from a grave charge, and the leader of the conspiracy against him.

There is a Harold Lloyd one-reel comedy re-issue. Pathe News Nos. 8 and 9 picture leading events of the world, and Topics of the Day No. 3 presents choice morsels of wit and humor.

"Cheating the Cheaters" is the Aesop's Film Fable of this issue—a gasconading competition between Henry Cat, Fido Dog and Milton Mouse, whose acts belie their motto of "one for all, all for one," and proves the moral: "It takes a thief to know a thief."

Pathe Review No. 3, besides its "Living Paintings," street scenes in India and Pathecolor gems from a village in Alsace, draws on the New York aquarium for some material called "Fish Faces." Director Dr. Charles H. Townsend co-operated with a realistic reproduction of sea-bottom conditions, in which the moving subjects are seen with wonderful clearness of detail. The screen shows that fish have actual "faces," with real and characteristic expression in them. The European brown trout—a vicious fighter—shows his bulldog jaw. Trigger-fish are seen to have the real "boob face" and the sort of wits that go with it, for they persist in trying to catch and swallow a black spot on the outside of their glass tank. The Queen Trigger-fish uses its eyes in the most approved "vamp" fashion. Shown also is the Pork Fish—well named because it is always hungry. Queerest of all is the Moon-fish, which is like a silver disc, eight inches in diameter and barely half an inch thick.

This issue of Pathe Review presents also a curious and amusing shadow-action picture of a kind called "Silliettes" dealing with grotesque adventures of "The Merrie Huntsman."

Baby Peggy Releases Scheduled

Century and Universal Prepared To Announce Definite Release Plans

AT THE same time Julius Stern returned to California, Carl Laemmle issued an order to rush prints, advertising and exploitation on Baby Peggy Comedies, giving them right of way owing to demands upon the home office of Universal from its exchanges for more of the little star's releases. Both companies, Century and Universal, are now prepared to make definite announcement and to end the inquiries which are reported as having come in from all parts of the country regarding the deferred Baby Peggy releases. Although the first picture is not scheduled for release before March 15, Universal is going to make Baby Peggy's new picture available to exhibitors at a much earlier date. Those who contracted for "Little Red Riding Hood" will be advised that it has been definitely taken off the program due to the series of misfortunes connected with its production.

At a recent conference held between the Stern Brothers and Universal it was decided to put the Baby Peggy pictures back on the regular program, instead of making special productions and selling them as such. The mode of selling will be in blocks of six, to be released one a month.

These Baby Peggy Century Comedies will not be sold individually under any circumstances. They must be sold in groups of six. The word Special is not used in any way and they are released on the regular program as follows: "Peg o' the Movies," March 14; "Sweetie," April 11: "The Kid Reporter," May 16; "Carmen, Jr.," June 13; "Taking Orders," July 18; "Tips," August 18.

As the titles of several of these have been changed the following supplies the authentic title, the principal players and the director.

"Sweetie," made under the title of "Peggy Immigrates," depicts Peggy taking pity on a poor man who drives a grind organ, ending in better times for all.

"The Kid Reporter" was originally titled "The Cub Reporter," showing Peggy as an amateur reporter, who secures a scoop on a paper.

"Carmen, Junior," called "the Senorita" originally, was filmed at San Gabriel mission. It is a story of old Spain, with Baby Peggy in a dual role.

"Taking Orders" (in production) was known as "Peggy's Busy Day," while "Tips" has already been shown at a few first-run houses, but has not been released.

TwoComedies on F.B.O. Schedule for Later Jan.

TWO comedies will be issued by the Film Booking Offices of America during the latter part of the current month. They are a Plum Center Comedy, "Pop Tuttle's Long Shot," produced by the Paul Gerson Pictures Corporation, of San Francisco, and "A Ringer for Dad," the sixth of the Carter DeHaven comedies produced at the F.B.O. studios.

"Pop Tuttle's Long Shot" brings the rustic character, interpreted by Dan Mason, to the country race track, where he pilots his famous horse, "Wildfire," to victory The picture was directed by Robert Eddy.

Carter DeHaven has another comedy of domestic life in "A Ringer for Dad." He and Mrs. DeHaven are seen in the leading roles. Among the many comedy scenes is a department store sequence in which Carter suffers a sad defeat at the bargain counter.

New Hallroom Comedy Named "Day By Day"

The first of the Hallroom Boys Comedies written by Jean Havez has been completed, according to word from producer Harry Cohn, and will shortly be released.

Besides the fact that the story is from the clever pen of Jean Havez, it is also distinctly timely, as its title, "Day by Day," will indicate—for Havez has made his subject an angle of the Coué craze. Percy and Ferdie decide to go Coué one better on his day by day stuff—and they do it "in every way" too.

In "Day by Day" five comedians, each one generally featured by himself in comedy releases, are in the cast, namely, Billy Franey, Bud Jamieson, George Williams, Al Alt, and Eddy Barry. Harry Edwards, who directed this release, says that their composite efforts are good for a thousand laughs.

Hurd Finishes Comedy for Burr

Earl Hurd, well known cartoonist, has finished a new comedy for C. C. Burr, president of Mastodon Films, Inc. This is called "Chicken Dressing."

Mr. Hurd has been particularly successful in this latest innovation in screen entertainment through his discovery of a method whereby living actors and his caricatures are combined and act together in his screen comedies. His pictures have had the unusual distinction of running successively in many of the Broadway first run houses.

Mr. Hurd makes six such comedies for Mr. Burr annually.

Egyptian History Disclosed in Pathe News

The most important and richest discoveries shedding new light on the obscure ancient history of Egypt, recently made at Luxor and described in newspaper cables, are exclusively pictured in Pathe News No. 3, released on Jan. 6. Pathe News alone was fortunate in having a cameraman on the scene of the new excavations on the Nile where the tombs of old Egypt's most celebrated kings have been located. The films were rushed to Cairo, and by the first fast steamship to New York.

The newspaper accounts particularly mention the discovery and excavation of the tomb of King Tut-Ankhamen with its unearthed treasures. These are shown in the Pathe News pictures. Tomb and treasures date back 3,000 years, the period when Egypt was ruled by that mighty monarch.

Scenes of the excavations are shown, together with the tomb itself and the entry to the treasure house. American and European archaeologists agree that these discoveries are the most important of their kind yet made.

Resume of News Weeklies

Kinograms No. 2212:—Albany, Al. Smith again in governor's chair; Boston, Happy 1923, Axel Bjorklund, the kids' friend, ushers in new year by giving away over 1,000 "hot dogs;" Personalities in the News: New Orleans, Attorney General Coco, who is vigorously investigating killings laid at door of Ku Klux Klan; New York, Col. George Harvey; William B. Leeds, Jr., son of Princess Anastasia, arrives with his bride, the former Princess Xenia, of Greece; Washington, Miss Margaret Williams, English artist; Chief Justice Taft; Prince Caetani, the new Italian Ambassador; Chicago, Dorothy Cannon, heiress to $50,000,000, who gave up luxuries and social career and studied for opera; Paris, Frank Moran, veteran American heavyweight, trains for his bout with Nilles; Berkeley, Cal., school kids have what they call a "tin-can orchestra;" New York, two Irish consuls in bloodless war; Union, Ill., she observes her 112th Christmas—Mrs. Mary Vermett was born on Christmas Day in 1810 in Cork, Ireland; Cherbourg, Uncle Sam's Santa Claus ship arrives; Brighton Beach, Health Hint—how to get pneumonia—Ida Schnall and Lauretta Allan pick coldest day yet for snow frolic; San Pedro, Cal., officers and men of "Oklahoma" give a party for bundreds of orphans.

Kinograms No. 2213:—Coblenz, our doughboys on Rhine play Santa; Miami, Fla., all the folks at famous resort turn out to see Jackie Ott do his stunts; San Francisco, cavalry at Presidio use "monkey drill" to make troopers thorough horsemen; Newburgh, N. Y., skating stars in races for titles; Constantinople, U. S. bluejackets save lives of 730 on a burning ship; Personalities in the News: New York, Rt. Hon. Stanley Baldwin, Chancellor of the British Exchequer; Dr. Emile Coue, famous French apostle of auto-suggestion; Washington, Secretary Albert B. Fall of Department of Interior resigns from Cabinet.

Pathe News No. 2:—Montauk Point, N. Y., British rum schooner is pounded to bits on sandbar by force of unusually heavy sea; Los Angeles, Cal., he's 6 ft. 2 in. tall and weighs 98 lbs. If no one loves a fat man, they'll all love this contracted specimen of humanity; Liverpool, England, huge floating crane lifts and transports a 160-ton steel bridge as if it were a toy; Winnipeg, Canada, snow-slide buries train, leaving nothing but smokestack of the locomotive visible; Who are America's Customers?—Animated by Bert Green; Moscow, Russia, Soviet Russia keeps her soldiers in form; Stromboli Island, Italy, "Lightbouse of Mediterranean" bursts into flame! Niagara Falls, Canada, heavy snows and ice cannot stem the majestic fall of Niagara's turbulent waters.

Pathe News No. 3:—Paris, France, Allied conference of Premiers breaks on Reparations problem; Los Angeles, Cal., vie with lightning in speed at motor-boat races; Luxor, Egypt, priceless treasures unearthed in Pharaoh's tomb; In the Limelight: New York City, Emile Coue comes to U. S. for lecture tour; Constantinople, Turkey, "Joan of Arc" of Turkey; Paris, France, decorate taxicab for "distinguished service" in war; Milan, Italy, biggest monument in Italy undergoes repairs; Lake Placid, N. Y., winter vacationists find joy in a paradise of snow.

International News No. 3:—Dublin, Ireland, last of England's soldiers get a tumultous good-bye as they depart for home; Jackson, N. H., society folk in snow frolic find real sport in novel obstacle race; Montauk Point, L. I., ocean storm cheats hootch sleuths of prize; Interesting Folks in the News of the Day: Ambassador Harvey; Mrs. Harding's nurse, Miss Ruth Powderly; Chief Justice Taft; Chicago, Ill., winter winds topple church steeple; Altoona, Pa., new speed record on famous horse-sboe curve; Sea of Marmora, Turkey, spectacular blaze at sea destroys Frencb transport as American warship saves 500 in thrilling rescue.

International News No. 4:—Constantinople, Turkey, 2,500 exiles facing death, saved from Turk captors; Interesting Folks in tbe News of the Day: Dr. Emile Coue; Ambassador Harvey tells President Harding at tbe White House all about the critical situation abroad; Lake Placid, N. Y., skating by flare-light latest winter novelty; International Snapshots; New York City, Atlantic fleet leaves for Panama maneuvers; Alwar State, India, trained cheetahs stalk antelope for India's nobles.

Selznick News No. 1107-D:—San Francisco, Cal., John Nash, healer, walks across continent to make his home in rocky cave on sbores of the Pacific; Paris, France, cab, one of transport in 1914 defense of Paris, placed among war relics in Frencb Museum; Palm Beach, Fla., Fashions: a suit for Southern wear created by Sally Milgrim; Constantinople, French army hospital ship burns; U. S. navy destroyer comes to rescue; New York, N. Y., Will Rogers remarks on News of the Day; Doorn, Holland, after watchful waiting at Doorn, Selznick cameraman succeeds in obtaining some informal pictures of German Princess who married William Hohenzollern; Here are Sports to Suit All Climates: Jackson, N. H., Miami Beach, Fla., San Pedro, Cal.; New York, Coue arrives and Day by Day We Get Better and Better.

Selznick News No. 1108-D:—Paris, France, 12,000 in French cross country classic; Pasadena, Cal., West beats East at football in mid-winter game; New York, N. Y., Fashions: An Afternoon Frock created by Sally Milgrim; New Orleans, La., big crowd sees start of 1923 racing season in New Orleans; On the Rhine, British War Minister visits Army of Occupation on Rhine; Montreal, Can., Canadians again prove they excel in snow sports; Hollywood, Cal., Doug and Mary hosts to the Legion's head; Croton, N. Y., Croton goes on a

An Invitation To Directors—

WHAT'S YOUR *BIG* IDEA?

I believe that every director has a pet hobby—some favorite script or story that he has long wanted to make—one that he has felt sure could be picturized into an excellent attraction.

I feel certain that among these hundreds of ideas there must be many that are really and truly great! If they are, I want to see and hear of them. If they are worth while making, I will help you make them.

So I extend this invitation—if you have any story or theme that you believe could be made into a great picture, let me hear from you. It is possible that your particular hobby may contain enough originality in plot and form to make the very scenario I am looking for. Let me hear from you.

Carl Laemmle

UNIVERSAL PICTURES CORP.

1600 Broadway, New York City

Committee Lauds Educational Films

THE latest report of the Better Films Committee of the Chicago Woman's Aid carries the names of five of Educational's Short Subjects as "especially recommended for the child, adolescent and family group," and also lists a new series of single reel novelty subjects.

The Educational Pictures recommended were the Campbell Comedies "Monkey Shines" and "A Rag Doll Romance"; the Earl Hurd Comedy, "Fresh Fish"; "Crash," the first of the new one-reel Cameo Comedies; and "Man vs. Beast," the two-reel special showing, Louis Shuman's expedition into the heart of Africa. "Lyman H. Howe's Hodge-Podge, the novelty series, was also approved.

"Melo Comedies" for Johnny Hines

A new name to designate the particular type of comedy created by Johnny Hines has been devised thanks to Harriette Underhill, motion picture critic of the New Yor *Tribune*. Henceforth they will be known as "Melo Comedies." Information to this effect left the Burr offices last week to the trade.

Miss Underhill was unwittingly responsible for this creation. While reading her review of "Sure Fire Flint" in the *Tribune* Mr. Burr was struck by the term which Miss Underhill had thrown in casually in a particularly sprightly sentence of enthusiasm.

"Melo Comedy" will be imprinted on all the advertising matter which has been prepared for Johnny Hines' new picture, "Luck," which he just completed.

Buster Keaton's Next Is "The Balloonatic"

Buster Keaton's initial offering for 1923 is a two-reeler called "The Balloonactic," which will be released by First National late in January. Buster and Eddie Cline, his director, who concocted the story of "The Balloonatic" have put into it some hair raising stunts.

Buster and Phyllis Haver playing opposite him in "The Balloonatic" and of course had to have

"Pest of the Storm Country" Finished

"Pest of the Storm Country," the Mermaid Comedy featuring Louise Fazenda, has been finished, and will be released by Educational in February. Jack White has sent the Fazenda Company to Wilmington, Cal., where the opening scenes for the second picture of the group featuring this popular comedienne will be taken. Bob Kerr is directing, and the cast includes Harry Gribbon and Cliff Bowes.

Production-Distribution Activities

"Dr. Jack" Bookings Are Being Extended

PATHE quotes telegrams from Portland, Ore., which show that flourishing city literally "obsessed" with Harold Lloyd's "Dr. Jack," at the Majestic Theatre. In wiring the Home Office that the Majestic had just added the sixth week to its original one-week booking, with no signs of a let-up in capacity attendance in spite of continuous bad weather, Branch Manager Samuelson added:

"Majestic announces they will run it all winter if the crowds continue."

In San Francisco the "Dr. Jack" situation is equally flattering, but not so unexpected, as the New Portola's booking was for an extended run, and the house was closed for several weeks in order to prepare for it with $75,000 worth of alterations and new decorations. All reports agree that these preparations have been fully justified.

N. Y. Stock Exchange in Melford Picture

The interior of the New York Stock Exchange has been reproduced on the stage at the Paramount Long Island studio for scenes in George Melford's latest picture, "You Can't Fool Your Wife." Much wild speculating was indulged in by the 168 extra men on the floor of the exchange during the filming of the scene but no money was lost.

Jobyna Ralston Opposite Harold Lloyd

According to a telegram received from the Hal Roach studios by Pathe, Jobyna Ralston has been engaged as leading lady for the Harold Lloyd featuring comedy just now going into production. "Dr. Jack's" successor, called "Safety Last," was completed before Lloyd's recent visit to New York. The title of the forthcoming picture is not yet announced.

For nearly a year past Jobyna Ralston has been steadily winning her way into the affections of picture patrons as leading lady of the one-reel Paul Parrott comedies. She is a Southern girl not yet nineteen years old, born in a little town in the hills of Tennessee. After a year in a New York dramatic school she was "discovered" by Ned Wayburn and appeared in the musical comedy, "Two Little Girls in Blue." Going to California, she was engaged by Max Linder for his burlesque of "The Three Musketeers." Later she was engaged for work at the Hal Roach studios.

Madge Bellamy Feature Started

"The Tinsel Harvest" Is Selected as First of Her Starring Vehicles

PRODUCTION work on the feature in which Madge Bellamy will make her bow as a star is now under way at Culver City, Cal., according to information received in New York by Associated Exhibitors, the organization that is elevating her to stellar position.

The vehicle selected is Harold Shumate's "The Tinsel Harvest," which has been especially adapted for Miss Bellamy. William A. Seiter is directing the production.

John Bowers, who played John Ridd in "Lorna Doone," the Maurice Tourneur triumph in which Miss Bellamy was strongly featured and in which she added materially to her prestige, is to have the leading male role in "The Tinsel Harvest."

The other members of Miss Bellamy's supporting cast, it is declared, were selected with equal care, and all reports are to the effect that the work of production, now fairly under way, gives assurance of an attraction that will prove notable among the coming season's offerings.

The announcement that Madge Bellamy had been secured by Associated Exhibitors was made just following her triumph in the title role of "Lorna Doone," and on the eve of the release of the Thomas H. Ince production, "The Hottentot," in which she is featured with Douglas MacLean.

Since the receipt of details respecting the plans for the first of the six features to be made for Associated, Arthur S. Kane, president of that organization, declares himself more than ever elated over the tie-up and confident that the Bellamy attractions will make a great contribution to the excellence of Associated's program.

Critics Praise Mary Pickford

Chicago Reviewers Commend Star's Work in "Tess of the Storm Country"

WHEN Mary Pickford's new production of her famous "Tess of the Storm Country" opened at the Roosevelt theatre, Chicago, it met the instant and unanimous approval of public and reviewers and has been doing a big box-office business during an unlimited engagement, according to United Artists. The picture opened during the holidays.

"Miss Pickford offers you, as a gift, her new version of 'Tess of the Storm Country,'" said Mae Tinee, in the *Tribune*, of this United Artists release. "She had for a long time been petitioned to remake the film, which, at the time it first appeared, was a great favorite. At last she consented, and the result is a de luxe 'Tess' that will surely delight those who loved the 'Tess' that was."

"If you have not always thought so, after you have seen the new 'Tess of the Storm Country' you will heartily agree there never was another Mary Pickford—and probably there never will be another Mary Pickford," was the opinion of Observer in the *Herald and Examiner*. "She does not look a day older and it does seem as if she grew more beautiful every year."

"Added genius has come into the sun along with Mary Pickford's beauty. Her new 'Tess of the Storm Country' at the Roosevelt theatre is the quintessence of beauty, charm and graciousness—of perfection in the art of the motion pictures—of the excellent qualities that go to make up the sensitive, delicate things of life," said Rob Reel in the *American*.

"There is something so perfect about everything that Mary Pickford does," said Genevieve Harris in the *Evening Post*. "Her delicate features are like those painters have given to their Madonnas. Her every gesture is at once expressive and full of unstudied grace. Every expression of her mobile face seems the reflection of a thought or an emotion within—never the conscious

"It was courageous of Mary Pickford to gamble with time as she has done," wrote Virginia Dale in the *Journal*. "In a sense she risked her present on her past. She has given this second time a character more mellow, lovelier, and with a finer sense of values.

Jobyna Ralston, engaged as leading lady in Harold Lloyd's next production.

"One Week of Love" Opens in N. Y.

"ONE WEEK OF LOVE," the Selznick special starring Elaine Hammerstein and Conway Tearle, opened at the Capitol theatre, New York City, Sunday, January 7th for a week's engagement.

In the New York dailies the highly melodramatic qualities of the production were stressed, the aeroplane crash and the train wreck being warmly commended.

The engagement at the Capitol theatre will open up the New York territory for the picture which it is said was booked rapidly by metropolitan exhibitors immediately after the special showing at the Ritz-Carlton some weeks ago. The entire Loew and Fox circuits have already scheduled the production as well as most of the big independent theatres in the territory.

Old Fighters Appear in "Fighting Blood"

"Some Punches and Judy," the fifth round of the H. C. Witwer-*Collier's Weekly* stories, which are now in production for release through the Film Booking Offices of America, will contain a fight scene which will be practically a replica of the famous battle between Joe Rivers and Ad Wolgast for the championship of the world, held on July 4th, 1912. The principals of the screen fight will be Rivers himself and George O'Hara, playing the leading role in "Fighting Blood." O'Hara was trained for this fight by Wolgast, so that the famous battle of 1912, which ended in a double knockout, will be reproduced in every detail in "Fighting Blood."

"Remittance Woman" Is Novelized

"The Remittance Woman," an F. B. O. picture starring Ethel Clayton, has the distinction of being the first motion picture to be novelized and carried serially by a motion picture fan magazine. The story is by Achmed Abdullah, and appeared originally in *Blue Book Magazine*. *Movie Weekly* has adapted a fictionized version from the motion picture and this has been appearing in the past six issues of that magazine, illustrated by scenes from the production.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Open House Week Held by Universal

HARRY S. BROWN, sales manager of Universal's Washington (D. C.) exchange, this week instituted an innovation in his relationship with exhibitors of that territory when he declared Open House Week and invited all exhibitors in the Washington territory to come to town at the expense of Universal.

The occasion for this special inducement was the desire of Universal officials to greet their exhibitor patrons in their new quarters. The Universal exchange recently moved into one of the best equipped film office buildings in the country.

The novelty of Brown's invitation lies in the fact that the railroad fare of out-of-town exhibitors will be paid by the Universal exchange in cash and not in service, as has been done heretofore under similar conditions.

Chicago Critics Praise "Lorna Doone"

Chicago picture critics paid a fine tribute to Maurice Tourneur after seeing his latest First National release, "Lorna Doone," at the Roosevelt theatre. Genevieve Harris wrote in the Chicago *Post*:

"The spectacular possibilities of 'Lorna Doone' have been realized by Maurice Tourneur, who has made his picture version of the famous story a vision of beauty from the first scene to the last.

"'Lorna Doone' is a praiseworthy production, a picture which should be seen by all who appreciate beauty. It is also a first class adventure picture."

May Tinee said:

"It seems to me that the director has used excellent discretion and brought the tale to the screen after a fashion that would have pleased the author. I liked the picture. Madge Bellamy, as Lorna, is exquisite and appealing. Mr. Tourneur is a director who knows his business."

"The Eternal Flame" Sets New Record

For the first time in the history of Richmond, Va., a motion picture has had a two weeks' run. The picture was "The Eternal Flame," with Norma Talmadge, and the theatre that broke all Richmond records was the Broadway.

First National Selects Title

Initial Carewe Production to Be Released as "Mighty Lak a Rose"

"MIGHTY LAK A ROSE" has finally been decided on by First National officials as the title for the big picture Edwin Carewe has finished and which is scheduled for First National release next month.

It is called a drama of high society and low society and it is the initial First National attraction that has been produced since Richard A. Rowland became general manager of Associated First National.

"'Mighty Lak A Rose' looks to me like a showman's picture," declared Mr. Rowland. "It has no big stellar names but it has, nevertheless, a strong heart appeal.

"It was not made at an extravagant negative cost, neither was anything left undone to make it a big theatre attraction. It has one of the best exploitation titles that could have been slected for it. Mr. Carewe has made an exceptional exhibitor picture."

It is not a "star" picture, the cast contains names known to thousands of motion picture goers. James Rennie, well known to the stage and who has appeared on the screen with Dorothy Gish in "Remodeling Her Husband" and "Flying Pat" (after which he married Dorothy), has an important role. Dorothy Mackaill, an English girl who won Broadway fame as a Ziegfeld beauty and who was selected as the "typical American girl" in Torchy Comedies, has another leading part. Among the others are Sam Hardy, known both to stage and screen; Anders Randolf, who has appeared in big screen productions for the past five years; Helen Montrose, Harry Short, Paul Panzer, Dora Mills Adams and "Jean Bronte," knowing Collie.

"Mighty Lak A Rose" is an original tale by Curtis Benton, who has already given to the screen several successful pictures.

Pyramid to Extend Cooperation

Will Supplement Exploitation Activities On All Coming Releases

UPON entering its second year of production, Pyramid Pictures, Inc., announces that it has undertaken to effect direct exhibitor cooperation to supplement the exploitation activities of its distributors, American Releasing Corporation, in connection with every Pyramid production.

A campaign in behalf of the five special features already completed and released, namely, "My Old Kentucky Home," "His Wife's Husband," "Queen of the Moulin Rouge," "When the Desert Calls" and "What Fools Men Are," as well as for those Pyramid productions now in work and scheduled for release, some of which are "Wife in Name Only," "Cap'n Eri," "Tatiana," "The Deerslayer" and "Barnum, Jr.," involving an expenditure said to be about $10,000 per month, has already been launched for the benefit of theatres contracted to play these and all subsequent Pyramid productions.

The outstanding feature of this co-operation is the free distribution of handsome, two-color heralds to theatres throughout the country, which is a distinct innovation. In addition to the usual copy, there is printed on the back page of the heralds an offer to the patrons of the theatres receiving same of a free six months subscription to a new fan magazine called "The Pyramid Picture Monthly," published by Pyramid Pictures, Inc.

The initial quantity of heralds being printed for each of these productions is 3,000,000 and those for "My Old Kentucky Home," "Queen of the Moulin Rouge" and "When the Desert Calls" have already been shipped out to all of the exchanges of the American Releasing Corporation for redistribution to theatres.

Adventure Film Draws Interest

"Head Hunters Of The South Seas" As Broadway Attraction Is Approved

THE Associated Exhibitors' feature, "Head Hunters of the South Seas," Martin Johnson's picturization of his thrilling adventures among the wild tribes of Malekula and other unexplored islands, has been the photoplay at B. S. Moss' Broadway (New York) theatre this last week.

"In some respects 'Head Hunters' seems even more interesting than Martin Johnson's two earlier pictures," said the *New York Times*, "which may be accounted for by the fact that in making it Mr. Johnson had the advantage of his previous experiences and acquaintance with the natives. Considering the difficulties under which the pictures were made, the camera work is remarkably good, too."

"We were rewarded by getting a great shudder out of this picture," said Harriette Underhill in the *New York Tribune*. "One part of the picture shows dwarf men who live in the trees like monkeys. In fact, they are much more like monkeys than like civilized human beings. In one scene the cannibals are snapped at a feast and they parade around flourishing a first joint of Little Eva, or perhaps of old Uncle Tom, as they gobble their goodies."

The scenic effects in the picture also came in for enthusiastic comment from the gatherings at the Broadway during the week, notably the earthquake scene, the eruption of a volcano, and the remarkable shark picture.

Will Reorganize 2nd National Exchange

COMPLETE reorganization of the Second National Pictures Corporation distributing system is under way, according to an announcement by officials of the concern. Dale Hanshaw has been engaged to undertake the work in the field, and following his return to New York he will be connected with the main office.

Mr. Hanshaw left this week for Philadelphia, Baltimore, Washington, Cleveland, Indianapolis, Chicago, Milwaukee, Detroit and Syracuse, where important changes in the Second National exchange system are comtemplated.

Old exchanges reorganized and new exchanges established, it was stated by Second National, will be instructed to impress exhibitors with the fact that only American made pictures, produced by progressive independents, will be accepted in future for distribution by Second National.

New Exploitation for "Shopgirl"

The C. B. C. Film Sales Corporation has just completed and sent to the territorial holders of their feature, "Only a Shopgirl," a new exploitation accessory, in accordance with the company's plan to give the exchanges something new to work with and build ideas around each week.

This week the exploitation hint takes the form of a sheet on which they have had reprinted all the reviews on this second picture—and, to accelerate co-operation, having also reprinted separately, as suggestions for catch-lines some good descriptive word or phrase about the picture from each review so they may be seen at a glance.

These have been printed up on cardboard, so they may be used to hang in the various offices or as lobby displays or window-cards and also on newspaper stock, so they may be used as mailing sheets and "letter-stuffers."

Will Construct Forest For "Scarecrow"

An entire New England wood is under construction at the Biograph studios for Glenn Hunter's next Film Guild picture, for Hodkinson release. "The Scarecrow," was adapted from Percy MacKaye's famous witchcraft romance by James Ashmore Creelman and Frank Tuttle. A studio built forest was used instead of an actual exterior in order to enable production manager Fred Waller to use a special lighting system which reproduces the leaf and foliage shadows on the forest floor in fantastic, decorative designs.

This is the first time, it is claimed, that artificial exteriors have been constructed in order to secure this combination of realism with decorative, yet natural, designs in light and shadow.

Lichtman Releases Are Near Completion

ONE production has been completed and another is near completion for Lichtman release.

"The Girl Who Came Back," Tom Forman's next production for Preferred Pictures, is near completion at the Schulberg studios in Los Angeles. The picture is based on the popular stage success by Charles E. Blaney and Samuel Ruskin Golding and has in its cast Gaston Glass, Miriam Cooper, Kenneth Harlan, Joseph Dowling and Zasu Pitts. It is scheduled for release through Al Lichtman Exchanges in the early spring.

"Poor Men's Wives," Gasnier's spectacular drama featuring Barbara La Marr, David Butler, and Zasu Pitts has been completed at the Schulberg Studios. The film is now being cut and titled and prints will be in the exchanges of the Al Lichtman Corporation the early part of February.

According to an announcement made by Lichtman the release program of his company has been altered to give "Poor Men's Wives" to exhibitors following Gasnier's production of "The Hero" which is the January release. Tom Forman's production, "Are You A Failure?" which was originally scheduled to follow "The Hero" will be held for the March release following "Poor Men's Wives."

"Alice Adams" Follows Tarkington Book

Florence Vidor has kept her word to picturize Booth Tarkington's prize-winning novel, "Alice Adams," exactly as the author wrote it. This, at least, was the declaration of President Arthur S. Kane and his aides in the home offices of Associated Exhibitors, following the first preview, this week, of the feature.

With such fidelity to the printed page did the Associated Star make her picturization, under the direction of Rowland V. Lee, that the photoplay was described as another and richly illustrated edition of the novel itself.

Claude Gillingwater and Margaret McWade play the roles of the father and mother, respectively; Harold Goodwin is Walter; the brother, "A man about town at twenty"; Vernon Steel has the part of John Russell, and Thomas Ricketts impersonates J. A. Kamb, the great "I am" of the town.

Goodman Selects Equity Title

"Has The World Gone Mad" Chosen After Rejecting Forty Proposed Names

DANIEL CARSON GOODMAN, author and producer of "Has the World Gone Mad?" has again proved his genius in selecting titles of unfailing box office appeal. Mr. Goodman chose the title of this new Equity release after rejecting more than forty proposed names.

When "Has the World Gone Mad?" is screened for exhibitors and independent exchange men it will be seen that this powerful drama is worthy of the big sensational title which has been selected, according to Equity. "I believe," states Mr. Goodman, "that an unjustifiable title is the most pernicious form of motion picture advertising—unjust to the exhibitor, the public and the actors who have worked in the picture. Only a big production is worthy of a big title. I sincerely believe that in 'Has the World Gone Mad?' I have touched upon a theme that will awaken the sympathies of ninety-nine per cent of the picture audiences to-day.

"We have had our stories of the flapper; her excesses, follies and insatiable love of excitement. In my new picture, I try to show that it is not entirely the flapper, but also the flapper's mother, who has become afflicted with the jazz disease of the age. 'Has the World Gone Mad?' preaches no sermon, nor does it attempt to effect any reform among our middle-aged women who grasp frantically and hopelessly at elusive Youth, but it does present for the consideration of the public a species of social unrest which is endangering the nation."

"Has the World Gone Mad?" is enacted by a cast including Robert Edeson, Charles Richman, Hedda Hopper, Mary Alden, Elinor Fair, and Vincent Coleman. Production was recently completed in New York and is now being edited by Mr. Goodman.

Select Executes Unique Stunts

Special Advertising Helps Put Over "One Week of Love" at N. Y. Capitol

IN connection with the presentation of "One Week of Love" at the Capitol theatre the week of January 7, the Select Publicity force promulgated a special advertising campaign which started with the giving of miniature cardboard aeroplanes to all the children attending the Capitol Xmas week. These aeroplanes are equipped with a rubber band to use for impetus and when they are properly folded the planes are really quite practical. They can be made to soar, bank and return to the sender in true boomerang fashion. The imprint reads: "Fly to the Capitol Theatre and see Elaine Hammerstein and Conway Tearle in "One Week of Love."

A large number of window cards were either tacked or placed in prominent windows in the neighborhood of Times Square. These cards read: "We have had Smile Week, Health Week, Safety Week, Let's make Jan. 7-23 One Week of Love."

Twenty-five thousand heralds were distributed, while a combination post card throwaway and stuffer was distributed and mailed out. This card was also signed by the "Society For The Promotion of Universal Happiness" and queries in bold type: "If Love Ruled Your Life"—how much different it would be. Love is the Keynote of the Golden Rule—'Do unto others as you would have them do unto you.' How wonderful would be its application in the daily life of each of us. Let's make next week One Week of Love."

The Select Company states that all of these accessories are included in their regular list of advertising aids and are available to all exhibitors showing "One Week of Love."

Garsson Production Completed

"Success," Directed by Ralph Ince, Finished After Five Months Work

"SUCCESS," the motion picture version of the Broadway stage play of the same name, has at last been completed, according to word from Murray W. Garsson, who produced it.

This photodrama, which was directed by Ralph Ince, has been more than five months in the making and is heralded as an achievement that surpasses anything this director has ever offered.

Brandon Tynan, who played the leading role when the play was given its New York premier, is seen in the same characterization in the screen depiction, it is announced.

"Shopgirl" Included In Better Pictures

"Only A Shopgirl" has been listed on the December list of Better Pictures, issued by the National Board of Review.

Cables Tell Doug. of London Success

CABLEGRAMS received by Douglas Fairbanks indicate that "Douglas Fairbanks in Robin Hood," which recently opened in London, will be as much of a sensation abroad as it has proved to be in America.

"Press enthusiastic," cabled C. B. Cochran, British theatrical producer who is showing the film. "Hundreds turned away at each performance."

"Robin Hood beyond wildest expectations," came from Carrol Trowbridge, manager of the London office of Allied Artists, Inc.

"Robin Hood will amaze and delight continental countries," cabled Guy Crosswell Smith, Paris representative of Allied Artists which will handle the film on the continent. "The combination of Fairbanks and the most human spectacular film production ever made," Mr. Smith went on, "will mark new era for films in Europe." And from Henry Edward and Chrissie White who hold a position in the English film World corresponding to that of Douglas Fairbanks and Mary Pickford here came this greeting: "Heartiest congratulations. 'Robin Hood' is terrific. Greetings."

Barrymore in Realistic Duel Scene

What is said to be the most exciting and realistic duel ever staged for a motion picture is that fought by Lionel Barrymore and Paul Panzer in "The Enemies of Women," by Vicente Blasco Ibanez, which Cosmopolitan Productions is now picturizing on the same lavish scale as "When Knighthood Was In Flower." This thrilling sword battle was fought this week at International's Jackson Avenue Studio and the realism with which both men flashed their steel weapons as they struck and parried is said to have caused other members of the company to gasp.

James Murray, fencing master of the New York Athletic Club and Columbia University, who supervised the fencing scenes in "When Knighthood Was In Flower," also supervised the direction of this dramatic duel scene in "The Enemies of Women."

In addition to Barrymore, who is featured in the production the cast of "The Enemies of Women" includes Alma Rubens, Pedro de Cordoba, Gareth Hughes, Gladys Hulotte, W. H. Thompson, William "Buster" Collier, Jr., Mario Majeroni and Betty Bouton. Alan Crosland is directing the picture from the scenario of John Lynch.

HISTORICAL DRAMAS
of Any Description
WANTED IMMEDIATELY
Send Full Particulars by Mail or Cable
THE CENTRAL CINEMA
NEW STREET, BAGHDAD, INDIA
Telegraphic Address: "Central, Baghdad"
Cable Codes Used: Bentley's—A.B.C. 5th Edition

Watch Out For
A Front Page Story
The Truth About Gorham

Newark Theatre Effects Clever Tie-Up

THE BRANFORD THEATRE, Newark, N. J., recently celebrated its second anniversary by inaugurating what is declared to be one of the best newspaper tie-ups ever secured in the East, staging an interesting prologue and building a unique lobby display in connection with the showing of the Warner Brothers classic of the screen, "Heroes of the Street," a Harry Rapf production featuring Wesley Barry.

The newspaper contest was unusual in that four little youngsters, possessing voices that blended in perfect harmony, were engaged to sing directly behind the box-office. The youngsters were dressed as newsboys. To the right and left of the box-office were placed two lampposts with letter boxes which were utilized by the Branford patrons to deposit contributions for charitable purposes. As the youngsters sang they sold copies of the Newark Star-Eagle, and the first two purchasers were the Hon. Frederick G. Briedenbach, Mayor of Newark, and Police Commissioner W. J. Brennan.

Barthelmess Will Be Seen in "Fury"

"Tol'able David" was called the best picture of 1922 by the readers of Photoplay Magazine and now Associated First National is releasing another screen play in which Richard Barthelmess is the star and feels that this new release will be praised by the public just as highly as was "Tol'able David." The new picture is "Fury," by Edmund Goulding, who wrote the scenario for "Tol'able David."

"Everyone who has seen 'Fury' believes it is the equal of 'Tol'able David,'" is the statement issued by First National. "It has a fine, well built, dramatic story, sprinkled with natural humor. It is well directed by Henry King. It has a cast of players of well-known ability. Its settings are the sea and the old Limehouse District, London. And the photography is colorful and of exceptional quality. Supporting Barthelmess are Dorothy Gish, Tyrone Powers, Pat Hartigan, Barry Macollum and Jessie Arnold. It was made by Inspiration Pictures, Inc."

Warners Build Real Small Town

Replica of Gopher Prairie Laid Out For Production of "Main Street"

AN exact replica of Gopher Prairie, the small town described in the Sinclair Lewis novel, "Main Street," has been built at the Warner Brothers' coast studios, according to Abe Warner, who recently arrived east after a three months' stay in Los Angeles.

The reproduction of Gopher Prairie is said to have been built at a cost approximating $50,000. Concrete sidewalks, a real bank, small-town stores, a post office, lamp posts, telegraph wires; in fact, everything known to be found on the main street of a small town was constructed on the lot.

With the laying of the cornerstone of the bank the prominent members of the cast, Florence Vidor, Monte Blue, Louise Fazenda, Harry Meyers, the Warner brothers and a group of screen players celebrated the occasion by holding a ceremony on the spot. Harry Beaumont, who has been engaged to direct the production, broke a bottle of muddy water, and Julien Josephson, who is responsible for the adaptation, eulogized the moment as one of the most conspicuous milestones in the history of the Warner organization.

Assistance in faithfully reproducing the small town was rendered by the Minneapolis Chamber of Commerce. Literature of every description and photographs of Gopher Prairie in mid-winter, revealing the salient features of the construction of the many homes, were sent to the Warner studios by the Minneapolis officials.

In a recent survey conducted by the literary editors of the New York *Times*, the *Herald* and other publications and newspapers "Main Street" was listed as the second best selling novel in the fiction field. This is declared to be a fitting tribute paid to the novel by reviewers throughout the country who, following its publication, predicted a large sale among the reading public.

To interpret the varied roles the Warner Brothers, in addition to engaging Miss Vidor, Blue, Meyers and Miss Fazenda, signed up Noah Beery, Robert Gordon and Josephine Crowell.

This is the seventh and last Warner classic of the screen to be made this season. It is being produced under the direct supervision of Sam and Jack Warner.

"Village Blacksmith" Lauded

Fox Special Commended in Front Page Editorial by Denver Paper

TYPICAL of the praise being accorded "The Village Blacksmith," the Fox special, wherever it is shown, is an editorial on a front page of the Denver *Post* written by Frank E. White in the issue of December 10th, according to the Fox office.

The production which was released January 1, but was viewed at a private showing by Mr. White early in December, is one of the first of the second group of specials which Fox Film Corporation announced for the current season.

The Denver newspaper's comment follows:

"And speaking of blacksmiths: The other day I saw an advance showing on the Fox special, 'The Village Blacksmith.' When it is shown publicly — and it will be within the next month—you will do well to see it. It is a most meritorious picture and quite remarkable, because it is very evidently an effort to copy another picture and succeeds in surpassing its mark. That very seldom happens.

"William Fox, so they say, did not know he had anything more than an ordinary movie when he made 'Over the Hill,' but it turned out to be one of the most successful and biggest money-makers of the screen. Since then there have been several efforts to get another like it, but none has quite hit the mark, though several have shown good profits. So the effort to make another 'Over the Hill' was continued and 'The Village Blacksmith' is a result. It is much superior to 'Over the Hill' as the Longfellow poem is to Carleton's.

"There is too much grief in 'Over the Hill.' The sorrows of the mother seemed to be beyond human endurance, and the audience, while enjoying a good cry, felt that such anguish of soul was a little too much. In 'The Village Blacksmith' there is grief enough and one cannot escape a tear unless his heart is hard 'as iron bands.' But there is comedy relief in greater quantity than in 'Over the Hill.' The smith is a physical gaint and equal to a heavy load. He is a simple, kindly man who is as a child when confronted by vexing problems. He is a man you may have sympathy for, but never pity. The role is beautifully played by William Walling. Indeed the entire picture is well acted, well directed and photographed.

"It struck me as a very good picture, and if you ask me why I can only say it is worthy of the poem and is good for the same reason that Longfellow's poem is a masterpiece."

Mary Pickford Honored by Art League

Having been told that Mary Pickford had gone on record as against any activity which tended to destroy the natural beauty of the film capital, the Hollywood Art Association, through Rita Kissin, asked the film star to accept an appointment as honorary chairman of their city planning committee.

Acting in this capacity, Miss Pickford immediately launched a drive against the destruction of the city's shade trees. Her slogan is: "Hollywood, spare that tree."

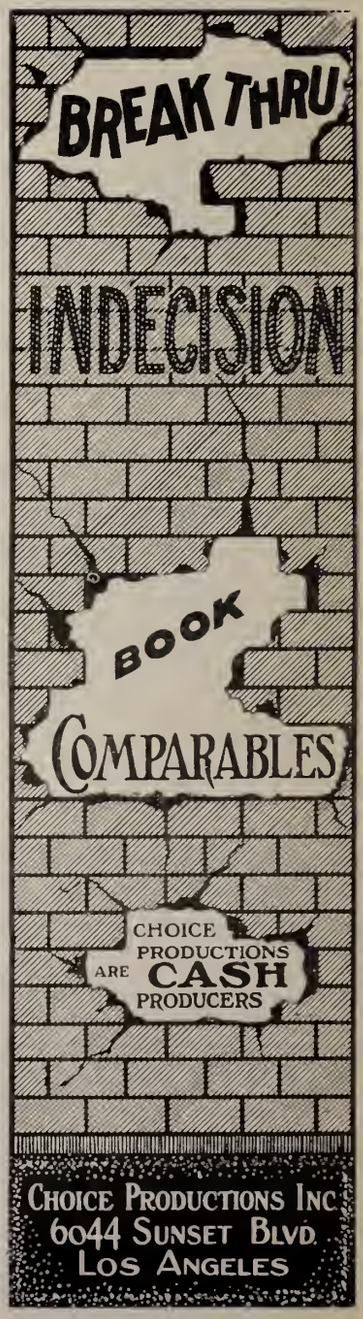
Burr Nickle Announces 1923 Features

BURR NICKLE, head of the Burr Nickle Productions with offices in Los Angeles, announces the names of the first eight of his twelve new features for 1923.

Among the famous authors represented in the list may be mentioned E. Phillips Oppenheim, A. M. S. Hutchison, Thomas Cobb, George W. Dewhurst, R. Temple Thurston and Tickner Edwards.

The first release which has just had its pre-view is called "TANSY," and is a screen adaptation of the novel of the same name, starring Alma Taylor.

Following "Tansy," Mr. Nickle will release "Bargains," "Sunken Rocks," "Once Aboard the Lugger," "The Kindsman," "Cobwebs," "Aylwyn" and "Reputation." Four other equally powerful pictures are scheduled.



C.B.C. Reports Demand for Thimbles

A bigger demand for the aluminum thimbles imprinted "See Only a Shopgirl" has been recorded by the C. B. C. Film Sales Corporation than for any advertising or exploitation accessory that company has ever supplied in conjunction with the release of a picture, it is announced.

Territorial holders of the feature throughout the country are ordering them and coming back for more—a fact which strengthens more than ever in the minds of the C. B. C. officials that they are on the right track regarding novelties—and that only those that are actually useful and serviceable are sound. The C. B. C. company has tried out all kinds of novelties, from throwaways and novelties that break and tear quickly and are of no lasting service, to those along the lines of the thimbles and celluloid shopping cards they are offering on "Only a Shopgirl" and have found the latter the most basically successful they have ever tried.

Clara Kimball Young Completes Picture

Clara Kimball Young has completed her performance before the camera in the Harry Garson screen production for Metro of "The Woman of Bronze." Miss Young will take a short vacation before starting work on her next picture.

"The Woman of Bronze," directed by King Vidor, is declared by cinema experts who have been at the studios during the filming to be one of Miss Young's finest histrionic opportunities. This is the play in which Margaret Anglin scored a signal success when presented upon the Broadway stage.

Translated from the French of Henry Kistaemaecher by Paul Kester, it was adapted for the screen by Hope Loring and Louis Lighton.

In Miss Young's supporting cast are John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball.

Mae Murray Designing Picture Settings

In addition to enacting the stellar role in her forthcoming production, "Jazzmania," presented by Robert Z. Leonard, Mae Murray is taking an active part in designing the unusual settings for the picture.

Miss Murray's interest in interior decorating has led to her taking an active hand in designing the artistic backgrounds which have been so favorably commented upon in her recent photoplays, distributed by Metro. In the case of "Broadway Rose," Miss Murray and Robert Z. Leonard, her husband and director, gave close consideration personally to each of the settings, often making suggestions which eventually found their way into the photoplay.

"Jazzmania" is said to give Miss Murray a wide range for her artistic ideas. The action of the picture takes place partly in a tiny kingdom in Europe, and thus novelties in setting and in costume are to be expected.

The photoplay was written by Edmund Goulding, and directed by Robert Z. Leonard. The settings were executed by Cedric Gibbons.

Paramount Production Increases

Four Companies At Present Are Busily Engaged at Long Island Studio

PRODUCTION activities at the Paramount Long Island studio for the new year are on the increase. At present four companies are busy on new Paramount pictures, two stories are in preparation for production and two other pictures are in the process of being edited and titled.

George Melford's latest production, "You Can't Fool Your Wife," an original story by Waldemar Young, with Leatrice Joy, Nita Naldi and Lewis Stone in the principal roles, and Allan Dwan's production of Edith Wharton's "The Glimpses of the Moon," with a cast including Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Charles Gerrard and Maurice Costello, are now occupying the two large stages at the studio.

Thomas Meighan and a company of players are in Panama making scenes for "The Ne'er-Do-Well" under the direction of Alfred E. Green, while Alice Brady is in the fur country of Canada with Henry Kolker, her director, and a company filming exterior scenes for "The Snow Bride," an original story from the pens of Sonya Levien and Julia Herne.

"Dark Secrets," Dorothy Dalton's latest picture, and "The Leopardess," with Alice Brady as the star, are being finally edited and prepared for the public.

Preparations are now under way for the production of two new pictures, "The Exciters," in which Bebe Daniels will have one of the principal roles, and "Fog Bound," Dorothy Dalton's next picture after the completion of "The Law of the Lawless," which is in production at the Paramount west coast studio. Irvin Willat, who will direct Miss Dalton in this picture, is in Florida now selecting locations for the exterior scenes.

Fox Special Set for February 11

"The Town That Forgot God" Closes B'way Run of 10 Consecutive Weeks

FEBRUARY 11th has been announced by Fox Film Corporation as release date for "The Town That Forgot God," the superspecial production which last week closed a run of ten consecutive weeks at the Astor theatre, Broadway, New York.

This announcement follows closely upon the recent declaration by the Fox organization of its plans to release a group of six additional specials during the current season. The six—"The Village Blacksmith," by Henry W. Longfellow; "A Friendly Husband," starring Lupino Lane; "The Custard Cup," with Mary Carr; "The Face On the Barroom Floor," "The Net," and "Does It Pay?"—which will be rereleased during January and February, follow the list of eight specials originally distributed by Fox. Thus the announcement this week of "The Town That Forgot God" and "If Winter Comes," the adaptation of A. S. M. Hutchinson's famous novel, comes as the third important step in program additions taken by William Fox during the present season of 1922-23.

New York newspaper critics commended particularly the work of Director Harry Millarde in his presentation of what are probably the mightiest flood scenes ever portrayed on the screen. Heading the cast is Jane Thomas. "Bunny" Grauer, a lad in his early 'teens, wins new laurels in this photoplay through his exceptional portrayal of a difficult role. Others in the case include Warren Krech, Harry Benham, Grace Barton, Francis Helay, Edwin Dennison, James De Vine, James Kenny, A. E. Ely and others of equal prominence.

Boston, Washington Praise "Peg"

Laurette Taylor Highly Commended For Work In Her Initial Photoplay

PRE-RELEASE presentation at the Loew theatre in Boston and Washington of Laurette Taylor in "Peg o' My Heart" has evoked from the public and the exhibitors of those cities the same high degree of praise as was expressed recently by the New York daily newspapers and the motion picture trade periodicals, according to the Metro offices.

When the photoplay was exhibited in these two cities the verdict of the spectators was a complete substantiation of the remarkable impression which the picture made in New York. Miss Taylor is "the screen's newest sensation," say photoplay critics of New York, Boston and Washington—the only three cities which have yet been privileged to see the picturized "Peg."

The initial presentation of "Peg o' My Heart" on any screen took place recently at the Hotel Astor in New York, where Miss Taylor was hostess to a group of celebrities, among whom were dramatic critics, writers and players. Their comment, as recorded in the New York press, was uniformly enthusiastic; and Miss Taylor's portrayal invited comparison with the most famous actresses of the screen today. Miss Taylor felt at home in the movies almost immediately, and she failed to register any of the usual symptoms which are displayed in the case of most actresses in their first picture.

Whether Miss Taylor will continue to act before the camera is problematical.

Mammoth Press Book for "Third Alarm"

When "The Third Alarm" is released nationally on January 7th by the Film Booking Offices of America, it will be accompanied by the biggest press and campaign book ever issued on any F. B. O. production. The advertising and publicity department, under N. G. Rothstein, working at high pressure over a period of six weeks, has turned out a full newspaper-size, twenty-four-page press sheet, replete with exploitation ideas, press material and advertising matter.

No attempt was made by Mr. Rothstein to issue a campaign book elaborate in appearance only. More than forty-five separate and distinct exploitation ideas are outlined and illustrated. A big feature of the book is a four-page insert in colors showing the smashing paper prepared by the Otis Lithograph Company on "The Third Alarm."

Feature Bookings Show Increase in Contest

Returns from the sixth week of the Eschmann Sales Contest, Pathe reports, show still further gains in standard feature bookings. A list of fifteen of these productions which have been continuously before the public are noted as showing steadily increasing bookings since the first week of the contest. Several branch managers are quoted as stating in their reports to the home office that many of them easily win exhibitor preference over widely exploited competing new productions.

At the close of the sixth week of the contest the leading branches, with slight changes, were stubbornly holding their own—Portland, Los Angeles and Milwaukee continuing first, second and third, respectively, with Spokane, Newark and Seattle next in line.

Ingram Unit Returns to N. Y. from Florida

Rex Ingram, his company of players and his technical staff returned this week to New York from Miami, Florida, where, for the past three months they have been engaged on the production of Mr. Ingram's latest photoplay, "Where the Pavement Ends," based on a story by John Russell. The film is now ready for final revision and cutting.

The production, hitherto known as "The Passion Vine," has been changed to "Where the Pavement Ends." The present title is the name of a collection of Mr. Russell's short stories, of which "The Passion Vine" was one. The author of the story made the trip to Florida with the company, serving in an advisory capacity during the course of its production.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Russia Terror Reign Is Shown in Picture

A realistic glimpse of the reign of terror which overtook Russia following the overthrow of the Czar is shown in "The Enemies of Women," by Vicente Blasco Ibanez, which Cosmopolitan Productions is now making with the same lavishness of production that featured the wonderful "When Knighthood Was In Flower."

Never has there been a more graphic illustration of the devastation caused by the "Reds" than the scene which depicts the destruction of the Russian palace of Prince Lubimoff, the chief character in the story impersonated by Lionel Barrymore, says Cosmopolitan. It is here that Lubimoff stages the wildly extravagant parties, in which beautiful women of different nations predominate, that have made him the talk of all Europe. Following the revolution, however, the Bolsheviks descend en masse upon his palatial home.

Valuable Oil Paintings for "The Net"

One of the scenes in "The Net," the play by Maravene Thompson which William Fox is producing in film form for early release, is the interior of an artist's studio. The studio is a transformed church and contains six different styles of decoration, including Moorish and Italian.

The artist, a man of wealth, is supposed to have lavished a fortune on the rugs, bronzes, marble and tapestries with which the room is decorated. To carry out the impression that the owner of the studio is an artist of unusual merit, the walls were hung with $50,000 worth of oil paintings from the F. A. Lawler Galleries.

Aywon on Lookout for Strong Pictures

Realizing the necessity and great demand for pictures of true merit for the independent market, Nathan Hirsh, president of the Aywon Film Corporation, is on the lookout for such productions which will rank with the very best.

Mr. Hirsh already has completed negotiations for the production of four pictures, which will be released at intervals of one a month. The first of these is "The Purple Dawn." The leading lady is Miss Bessie Love, opposite whom plays Edward Peil and Bert Sprotti.

"The Purple Dawn" is now in its final stage of editing and will be ready for buyers of territorial rights in the very near future.

Henley Gets Production Unit

Director Wins Distinction Because of Success Attained by "The Flirt"

As a result of his excellent direction in making "The Flirt" and the phenomenal success of this Universal-Jewel, all pictures hereafter made for Universal by Hobart Henley, will be featured as "Hobart Henley Production," it has just been announced by Mr. Carl Laemmle, president of the Universal Pictures Corporation.

Henceforth Henley will have his own producing unit, being supplied with assistants, technical men and other crews especially to him from the forces at Universal City, and will have preferred call on all departments and experts at the big film studios.

His productions will be Universal Jewels of the first water and during the coming year will form the bulk of the Universal's super releases. The establishment of "Hobart Henley Productions" is retroactive, and will include "The Flirt" as well as those which are yet to be released.

Mr. Laemmle's decision to feature Hobart Henley productions followed a report made to him by the executive council of the Universal Pictures Corporation, which acclaimed "The Flirt" the most artistic photoplay ever produced at Universal City. The picture already had been acclaimed by the press and public as the best of the 5,500 pictures made and released under the Universal banner since the producing company was organized.

A new Hobart Henley Production is nearing the screen from Universal City. It is "The Flame of Life," a Priscilla Dean picture adapted from a novel by the popular authoress, Frances Hodgson Burnett. Wallace Beery has the heavy role.

This Jewel has been received in the East. It will be released on the first Monday in February, as Universal's second super-release for 1923.

Henley also is the director of another early Universal-Jewel release, "The Abysmal Brute," a strong picture adapted from Jack London's famous story of that name. Reginald Denny is the star.

Denny is supported to "The Abysmal Brute" by Mabel Julienne Scott, Hayden Stevenson, Buddy Messenger, Craufurd Kent, Fritzi Ridgeway and others.

"Fighting Blood" Trade Showing

First Three Rounds of Witwer Stories To Be Seen in N. Y. January 16

THE industry will receive its first glimpse of H. C. Witwer's "Fighting Blood" on January 16th, when Film Booking Offices of America will present the first three rounds at a trade showing at the Astor theatre in New York. Exhibitors of the Metropolitan territory, trade paper critics and leaders of the industry have been invited to the showing, which will take place at eleven-thirty in the morning.

Production has been completed on the first six of these stories, dedicated by Mr. Witwer to the clean, aggressive youth of America, and work is being rushed on the remaining six. The stories have been published over a period of six months in *Collier's,* accompanied by an F. B. O. advertising campaign, announcing the transferring of the stories to the screen.

The three rounds to be shown at the Astor are "Fighting Blood," from which the entire series takes its name, "The Knight in Gale," and "Six Second Smith."

The role of "Gale Galen" is played by George O'Hara. Clara Horton plays "Judy," and other characters who appear throughout all of the rounds, are enacted by Arthur Rankin, Kit Guard, Mabel Van Buren, William Courtright, Albert Cooke and M. C. Ryan. Mal St. Clair is directing the entire series of "Fighting Blood" stories.

"Sure Fire Flint" Is Praised

Trade and Daily Press Unanimous In Commending Johnny Hines' Latest

IT IS seldom that critics of the daily press and the trade publications agree so heartily about a motion picture as was the case with Johnny Hines' latest, "Sure Fire Flint," presented by C. C. Burr at B. S. Moss' Cameo theatre, New York, last week.

Among the daily papers of New York City appeared the following notices:

Harriette Underhill in the *Tribune* said: "It contains only sure-fire stuff, it is a melo-comedy. 'Sure Fire Flint' is the best thing Mr. Hines has done."

Gertrude Chase in the *Morning Telegraph* wrote: "Johnny Hines has a picture that should always be scored with George M. Cohan music. . . . Johnny Hines is to be congratulated upon his delightful work as well as his picture, which cannot help being a winner."

Quinn Martin, of the *Morning World,* wrote: "With its ample supply of action views and its names, 'Sure Fire Flint' ought to go well in the film houses of the country." In the *Evening World,* Don Allen said: "'Sure Fire Flint' is a sure-fire box office attraction.

The *Evening Sun* said: "It serves chiefly to amuse those who have had a bad afternoon watching other moving pictures."

Nine Months Required To Make "Tansy"

The filming of "Tansy," which is the first release of the Burr Nickle Productions, required nine months in the making, owing to the fact that the theme of the story required the following through of an entire season with a flock of sheep, from the birth of the lambs to their weaning.

"Tansy" is the screen adaptation of the novel by Tickner Edwards, and is the first picture ever shown in which the characters use no make-up.

Three months before the filming of "Tansy" was started, the star, Alma Taylor, was sent to live in a little cottage with a shepherd and his wife so that she might become familiar with the care of sheep.

Pathe Executive Back from Far West

Returning from an extended trip taking in the key cities of the middle west and far western territories, John E. Storey, Pathe General Representative, expressed himself as delighted with the live showmanship displayed by leading exhibitors whose houses he visited. During his stay in the Pacific Coast region, Mr. Storey personally closed first run bookings of "Dr. Jack" in the Portland, Spokane and Seattle branch territories. He was already so favorably impressed with the general advance of exhibitor enterprise that he was not surprised by later information of the attendance records broken there with the latest Harold Lloyd feature comedy, marked especially by the Portland Majestic's one week booking extended week by week, at patron demand, to six weeks of unprecedented business during exceptionally unfavorable weather conditions.

Third Aralma Release Is Completed

Reports from the Estes Studios, New York, where Arthur Zellner of Aralma Film Company is producing the American Home Life Series, state that he has completed the third of the set which is scheduled for release in March.

Twelve of these "Better Film" two-reelers will make their appearance during the year 1923. The cast of number two, "Disposing of Mother," includes in addition to Mary Alden in the mother role, Stanley Walpole, Geraldine Blair, Reginald Simpson and Maud Hill. It will appear in February, following "This Wife Business," the initial release.

Pearl Sindelar Added to Dwan Cast

Pearl Sindelar, who recently appeared on Broadway in the Equity Players' production, "Hospitality," has been added to the cast of "The Glimpses of the Moon," Allan Dwan's production for Paramount which is now being filmed at the Long Island studio.

Miss Sindelar, who is the wife of Charles Sindelar, the artist, has a role in the picture similar to the one she essays in real life, being cast as Mrs. Fulmer, wife of an artist.

Picture Will Appear with Novel

Allen Holubar has adopted a new method of screen procedure. Instead of waiting for a novel to be published and become famous he is making a picture of a novel and will have it on the screen about the time it is offered for sale by the book stores.

The novel is called "The White Frontier," and was written by Jeffry D. Deprend, author of many adventure stories. Deprend read the story to Holubar and the director immediately bought it for a starring vehicle for Dorothy Phillips.

In the cast are Lewis Dayton, George Siegman, Robert Anderson, Mayme Kelso, Ynez Seabury and W. A. Orlamond.

Noted Fashion Designer Joins Paramount

Howard Greer, New York fashion designer, who created the costumes for the last edition of the Greenwich Village Follies, has been engaged by Paramount to create costumes for Paramount pictures, and has left for Hollywood, where he will join the costume department in the Lasky studio under the direction of Mrs. Ethel Chaffin.

Mr. Greer studied designing in Paris for five years, was with Lady Duff-Gordon (Lucille) for two years and also was with Poiret and Molyneux for some time. He has created the costumes of the leading French artistes, including Mme. Cecile Sorel and Mlle. Mastinguette, famous Parisian revue star.

Fox to Release "Face on Barroom Floor"

Included in the six Special Productions announced for January and early in February release by Fox Film Corporation, is "The Face on the Barroom Floor," a melodrama which is said to contain extraordinary entertainment value. Directed by Jack Ford, the cast includes Henry B. Walthall, Ruth Clifford, Alma Bennett, Walter Emerson and Frederick Sullivan. How a man compelled to renounce his love in order to save the honor of his fiancee's brother, gradually loses his hold on all the worth-while things of life and drifts into the depths, to be redemed finally through the love of his former sweetheart, is told in a gripping way.

Will Exploit "Covered Wagon"

Kent Announces Extensive Campaign to Precede Paramount Production

S. R. KENT announced this week that the greatest exploitation campaign ever given a Paramount picture is now in preparation for James Cruze's Paramount production, "The Covered Wagon."

"'The Covered Wagon' is undoubtedly one of the greatest pictures ever made," said Mr. Kent. "I saw it, in rough form, at the Lasky studio, and it more than surpassed our expectations. Our plans for this production call for the most sweeping exploitation campaign ever given any picture. The production will undoubtedly be given special long-run engagements at special key points, like New York, Los Angeles and Chicago, but the campaigns on the picture will not be confined to these centers."

Mr. Kent went on to say that all exhibitors throughout the country, regardless of the whereabouts or the size of their theatres, would be benefitted by the campaign.

In addition to the big display advertisement on the picture in The Saturday Evening Post, there will be a teaser campaign in the Post running over several issues. This campaign will acquaint the general public with the fact that "The Covered Wagon" is coming and that it is the pictured version of Emerson Hough's novel, which ran serially in the Post.

In co-operation with D. Appleton & Co., publishers of the novel, a special photoplay edition, illustrated with stills from the picture, is about to be issued. This photoplay edition will be advertised extensively throughout the country during the coming weeks, each advertisement calling attention to the Paramount picture of Hough's novel.

Probably one of the most extensive billboard campaigns ever given a picture is now in preparation. Starting with a full display of 24-sheet stands in New York, Los Angeles and Chicago territories, the campaign is to be extended over the country as the picture gains momentum.

John C. Flinn, in charge of the advance exploitation of the production, in co-operation with Claud Saunders, A. M. Botsford and Charles McCarthy, is now at work on a tie-up with the Union Pacific Railroad, which follows the general course of the old Oregon Trail, the scene of "The Covered Wagon's" story. Arrangements are being made to have the Oregon Trail marked off by the Union Pacific, with the motion picture theatres along the route used as the stations of the trail.

Other exploitation plans, now in preparation, will be announced later.

Punch Scenes in "When Civilization Failed"

"A photoplay full of punches" was one description by Associated Exhibitors of the forthcoming feature, "When Civilization Failed," featuring Leah Baird, following the first Eastern showing of the picture, a few days ago. Miss Baird herself made the screen adaptation from the moving stage play by Dorian Neve.

There are said to be four big punches: One comes when a somnolent volcano suddenly bursts into eruption. Scarcely less "punchful" are described to be an encounter beneath the surface of the sea between a man and a shark, an actual shipwreck off the coast of South America, and the bursting of a tropical typhoon, with its devastating horrors.

Will Nigh Secures Magazine Story

While details have not as yet been made public it is known that arrangements have been concluded whereby Will Nigh has acquired the screen rights to a national magazine story that has attracted much attention. This is a departure for Nigh as he has heretofore written his own screen stories, and is at the present time declared to be in possession of a large number of screen scripts.

Lawrence Weber and Bobby North, who are releasing Nigh's latest production, "Notoriety," will handle the coming Nigh feature.

Big Program For Marion Davies

Cosmopolitan Star Will Be Presented In Series of Costume Plays

WHAT can justly be called "the cream of the costume plays" have been purchased for Marion Davies by Cosmopolitan Productions. No screen star ever had a more pretentious program planned for her than that which confronts the star of "When Knighthood Was in Flower," according to Cosmopolitan. So tremendous was the success of Miss Davies as Princess Mary Tudor in the latter big production that interest in costume plays was revived all over the country.

Miss Davies is now at work on the first of these forthcoming pictures, "Little Old New York," adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. This portrays New York of a century ago. The settings by Joseph Urban will involve an immense amount of research work as it is planned to make everything an exact replica of the scenes of New York a hundred years ago.

"Alice of Old Vincennes," for which a number of film stars have been eagerly negotiating, will afford Miss Davies a big opportunity. She will play the part of a Revolutionary heroine who later becomes a spy. The story is filled with action and patriotic thrills. It was a great success as a play and had wide success as a novel.

In "The Forest Lovers" by Maurice Hewlett, Miss Davies will have a very novel role and something entirely different from anything she has heretofore portrayed. In this idealistic idyl she will portray a forlorn forest waif, rescued from a hateful marriage by the gay, light-hearted wanderer, Prosper.

In "Yolanda," the Cosmopolitan star will have another colorful historical romance by Charles Major who wrote "When Knighthood Was in Flower." The scenes are laid in 1476 when Louis XI reigned over France.

"La Belle Marseillaise," by Pierre Berton, touches the very heights of fine dramatic acting and gorgeous settings. The Cosmopolitan star will have the role of Jeanne.

Jackie Coogan Hero with London Kiddies

Little Jackie Coogan has made himself a hero with a crowd of kiddies in London and in so doing has made for himself a big place in the hearts of the English nobility that loves and does for these kiddies, for Jackie has received a special invitation to visit London from Her Grace the Duchess of Hamilton and Brandon.

The particular crowd of kiddies that look on Jackie as their hero are four hundred odd orphans in the Foundling Hospital, London. These kiddies saw a motion picture for the first time in their young lives just before Christmas. The picture was "Oliver Twist."

Production Stills Here Of "Common Law"

Productions stills on Robert W. Chambers' "The Common Law," which the Selznick Pictures Corporation are producing at their West Coast studios, are arriving at the Selznick home offices in New York City.

Corinne Griffith, Conway Tearle and Elliott Dexter are co-starred in the cast which also includes such notables as Doris May, Hobart Bosworth, Bryant Washburn, Miss Du Pont, Phyllis Haver, Harry Myers and Wally Van.

Financiers

Do not buy things for their cheapness, but for their salability. *Evans Individual Attention Prints* are salable, reasonable in price, but not cheap because cheapness generally means that the buyer loses.

The plus sales qualities in Evans Prints are due to the "*Personal Interest*" which is given every foot of film.

EVANS FILM LABORATORIES
412 West 216th St., New York City
Wadsworth 3443

Watch Out For

A Front Page Story

The Truth About Gorham

MOTIOGRAPH DeLuxe

Cleveland's Latest Playhouse

Keith's Palace

Opens with

The New

MOTIOGRAPH DeLuxe

and

HIGH INTENSITY ARCS

"Quality Counts"

BEAUTY SIMPLICITY

SILENCE DURABILITY

BETTER PICTURES!

EASE OF OPERATION

ENTERPRISE OPTICAL MFG. CO.
564 W. Randolph St.
CHICAGO

"Dedicated to the enrichment of community life"

The Eastman Theatre

GEORGE EASTMAN

Exterior View, EASTMAN SCHOOL OF MUSIC and EASTMAN THEATRE, ROCHESTER, NEW YORK
This Photograph Shows a Night View of the Theatre Flood Lighted

Eastman Theatre Monument to a Great Art

Purely Physical Aspects Embodied Are Cause for Wonder

THE purely physical aspects of the Eastman theatre, its size, the artistic beauty it presents and the extraordinary equipment it contains are cause for wonder.

The edifice has a frontage of 367 feet, a depth of 180 feet and is 80 feet in height. The exterior of the building is of simple Italian renaissance design, the facade being of Indiana limestone, the center feature of which is a colonnade of Vermont marble. A wide marquise extends completely over the sidewalk along the entire front, a distance of 367 feet, constituting the largest theatre marquise in the world. Powerful projectors have been placed on this, from which it is possible to floodlight the entire structure on special occasions.

Elliptical Shaped Lobby

The theatre has a seating capacity of 3,600. Entrance from the street is by way of a commodious lobby, elliptical in shape, finished in rich marble and bronze, and lighted by tripod fixtures and illuminated aquariums. An exit vestibule, 12 feet wide and 90 feet in length, accessible from the main floor foyer, is sufficiently removed from the entrance doors to permit patrons to leave the theatre without contact with those entering.

The interior of the theatre is almost triangular in shape, with the stage cutting the apex of the triangle. The mezzanine and grand balcony curve in a broad sweep from wall to wall, projecting midway over the main floor. The weight of both are borne by the mammoth steel roof trusses. This architectural arrangement insures a full view of the stage, unbroken by pillar or post, from every seat on each of the three levels; in fact, patrons can hear and see equally well from any seat in the theatre.

The great auditorium of the theatre teems with exquisite marble, bronzes, beautiful paintings, artistic sculptural relief, rich hangings and rare woods, all contributing to and in keeping with the decorative scheme. On the north and south walls in recesses formed by balustrades are colossal murals, painted by Ezra Winter and Barry Faulkner, both graduates of the American Academy of Rome. These colorful murals, eight in number, depict the various phases of music. Among other masterpieces that will contribute to the aesthetic enjoyment of patrons is an immense example of Maxfield Parrish's romantic fantasies in color. The ceiling is in the form of an immense shallow dome, beautifully decorated by Ezra Winter. The central dome is a great gilded and burnished sunburst. The color scheme of the ceiling is gold, warm grey, blue and terra cotta red.

Decorative Features

The decorative features and art treasures of the theatre are uniform throughout, forming one harmonious whole. They are carried out to the rear walls on all levels. This is true even of the heavy Saxony carpeting, which covers every inch of floor space on main floor, mezzanine and grand balcony.

THE Eastman theatre stands as a monument to motion pictures, an edifice elevating this great modern art to a plane that all may be justly proud; marking again a tremendous stride in the advancement of this industry.

The quiet beauty of this structure leaves a lasting impression. A full appreciation of this is only secured after every feature of the theatre is thoroughly known. No expense or effort was spared in the perfection of each detail. The quality of workmanship from basement to roof is of the same superb quality. The artist of every profession was given free rein to express his skill in its highest degree.

The theatre is owned by the University of Rochester through a gift from George Eastman. The purpose of this theatre is best expressed in an inscription over its portal: "Dedicated to the enrichment of community life." The theatre has additional aims in that it is to serve as a laboratory and clinic through which the problems confronting the purveyor of low priced popular entertainment may be solved to the end that the character of entertainment proffered the masses during its hours of relaxation may be improved and refined.

The program policy is arranged to give emphasis to the value of music in combination with motion pictures. One night each week is devoted entirely to vocal and musical concerts. A noteworthy feature is the admission, the lowest possible charges are made that may be expected to cover the running expenses; an endowment exists to meet any deficits that are encountered.

The general magnitude of this project may be gleaned from the fact that five millions of dollars were expended on the undertaking.

Grand Balcony

These uniform provisions for the cultural enjoyment of patrons regardless of price, are equalled by provisions for their personal comfort and convenience in the way of ample checking arrangements, luxuriously appointed retiring and smoking rooms, etc. For the occupants of the cheaper seats in the grand balcony, all these conveniences are as adequate and as luxuriously appointed as they are for those who occupy the higher-priced seats in the mezzanine and on the ground floor. In fact, the architectural and decorative scheme was especially designed to afford the cheapest seats the best view.

Through mushroom ventilators under each seat, great fans supply each minute 122,000 cubic feet of air that has been washed, humidified and brought to the right temperature. Exhaust fans change the air every eight minutes.

The opening of the theatre marked the end of motion picture presentation in the dark and the attendant hazard of herding mixed audiences under such conditions. The theatre is sufficiently illuminated to enable patrons to find seats without faltering or groping, see the faces of those near them and all objects in the auditorium and to read the ordinary print of newspaper or programme. The method used is an improvement of the indirect lighting system, perfected as the result of months of experimentation and investigation in the research laboratory of the Eastman Kodak Company. A magnificent crystal chandelier suspended from the sunburst in the ceiling and which contains thousands of concealed lamps, furnishes the greatest amount of illumination. This is reflected and diffused without glare by the sunburst and light surfaces of the ceiling and is supplemented by cove lighting under the mezzanine gallery and grand balcony. The lights are concealed in cornices and reflectors throw the illumination on the undersurfaces which are architecturally designed and painted to diffuse it to the most remote corners. This degree of illumination, many times greater than has hitherto been used in motion picture theatres, does not destroy the efficiency of projection.

Architects, Engineers, Etc.

In the construction of the building, associated with the architects, Gordon and Kaelber of Rochester, was the well-known firm of McKim, Mead and White of New York City, through which the deft touch of the late Stanford White, as inherited by his son, Lawrence, has been brought into play. Robert E. Hall, consulting engineer of the firm of Russell B. Smith and Company, New York, who has many theatres to his credit, including the Rialto and Rivoli, in New York, was in charge of construction. Professor F. R. Watson, of the University of Illinois worked out the problem of the acoustics.

The music is supplied by one of the largest theatre orchestras in the world, and by a great organ built especially for the theatre. The orchestra, symphonic in character, embraces a personnel of 56, permitting the playing of ambitious symphony compositions. The organ vies with the orchestra in enabling the public to enjoy the best music and develop a greater appreciation for it. It is not only the largest organ in any theatre in the country, but in musical scope, tonal quality and mechanical ingenuity one of the most complete instruments in the world.

Radio Broadcasting

One of the most powerful radio broadcasting sets in the country has been erected in the institution.

Motion picture interests throughout the world are turning their eyes on the new theatre, for they see in the appliance of science to motion picture presentation the possibility of developments of far-reaching character. The theatre, in fact, will be a clinical laboratory in which will be conducted experiments and investigations of a nature that exhibitors operating for profit would find prohibitive from the standpoint of cost.

View of Orchestra and Stage Set for Picture Presentation
THE EASTMAN THEATRE

View of Auditorium from Stage, Note Mammoth Chandelier
THE EASTMAN THEATRE

Perfect Acoustics of the Eastman Theatre

*By F. R. Watson**

THE action of sound in a building is much of a mystery to many people. There is a popular belief that wires stretched in an auditorium will be of benefit for faulty acoustics, or, if this fails, that a sounding board over the speaker's head will remedy matters. These popular conceptions are not altogether supported by the facts. People who regard the problem with a degree of seriousness realize that the action of sound is not a matter of chance, but that the phenomena must accord with scientific laws. It is only within the last twenty years, however, that a successful study of the subject has been made, so that the acoustic properties of a room are only slowly being regarded as of equal importance with the lighting, ventilation and heating. The Eastman theatre presents an important and interesting illustration of acoustic design and shows the degree to which the modern science has progressed.

The acoustic properties that must be considered in an auditorium are the reverberation, or prolongation of a sound before it dies out, and echoes, which are set up when sound is reflected in a marked way from certain walls. Other phenomena such as resonance and interference are sometimes present, but they are of minor importance.

Auditoriums with defective acoustics are usually too reverberant, that is, it takes the sound too long a time to die out. Words uttered in succession by a speaker overlap and confuse the auditors who find difficulty in following the sequence of the speech. The correction for the defect lies in the introduction of sound absorbing material to reduce the time of reverberation.

In the Eastman theatre, none of the defects mentioned were present because the acoustic features of the room were arranged when the building was in the process of design. What was desired was an auditorium in which music would be acceptably rendered, particularly orchestra music from a considerable number of instruments.

The results of this study led to the recommendation of certain features for the Eastman theatre. A large volume was decided on, about 800,000 cubic feet, to allow full play for the music and also to accommodate the considerable audience of 3,360 people. The amount of absorbing material necessary to give the proper reverberation was calculated according to Sabine's formula; some of this being installed in the form of hairfelt on selected walls and a considerable proportion in carpets and upholstered seats. The acoustics were thus made quite independent of the audience. When auditors came in they occupied seats, thus substituting their clothing in place of the upholstery to the action of the sound. The absorption was increased somewhat but not to so great an extent as if plain wooden seats were used. The acoustics were thus made satisfactory for rehearsals when no audience would be present, also for finished concerts, with a maximum audience.

The possibility of echoes was investigated carefully. The shape of the room was not rectangular, but somewhat like a megaphone, the vertical side walls spreading out toward the rear. Any objectionable reflection of sound was thus confined to the ceiling. This surface was formed into a shallow dome with

(*Continued on page* 358)

THERE are many unusual features embodied in the Eastman theatre. The projection department is noteworthy in its completeness. Not only was the equipment selected with great care along with much apparatus especially designed for this particular installation, but also every facility was incorporated to insure the personnel of the projection department excellent working conditions. The material and detail in workmanship is of the same superb quality in this department as throughout the theatre proper.

The completeness of this institution is forcibly brought to attention through its dispensary and trained nurse who is constantly on duty for all emergencies which may arise during the course of the entertainment.

Special elevator service accommodates this dispensary and also all those employed in the theatre.

The department for the reviewing of the pictures is complete in all respects. Another room is equipped with a small organ and projector where the accompaniment for the pictures is perfected. This room is also reserved for practice among those who are enrolled in the course of training for theatre organists at the Eastman School of Music.

Ventilating and Heating Systems Efficient

*By Allen S. Crocker***

THE ventilation of the theatre proper is by the Mushroom system. This consists of a 6-inch sleeve in the floor under each seat, with a hood over the top of this sleeve raised slightly above the floor. A fan delivers air to a closed space under the floor and this comes out through the mushroom ventilator. The only available space for the main supply fan was over the dressing room section at the left of stage. This placed the fan slightly below the level of the ceiling of the auditorium. The roof of the theatre is trussed and the attic space between ceiling and roof was available for running the metal air distributing ducts from the fan to vertical masonry ducts leading down to first floor, mezzanine and balcony levels.

This fan location had the advantage of taking air at an average height of 65 feet above the street, insuring somewhat cleaner and cooler air for summer than if taken at a lower level.

Air is taken to the fan through an air washer, i. e., a device where the air passes through a spray of water to eliminate dirt. This washer also regulates the humidity in the air delivered to the theatre. On hot days in summer when outside humidity is not too high, the washer has some cooling effect on air delivered. In the winter the air, before reaching the washer, is warmed to about 42 degrees and the washer water is also warmed when necessary. In this way, the air as it leaves the washer is always at the same temperature, about 42 degrees, and has taken up all the water it can carry. This air is then heated to 65 or 70 degrees and at this temperature the relative humidity is the desired amount. If the temperature of the air leaving washer is below 42 degrees the thermostats automatically turn the heat on the coils through which it passes and also turns steam into the washer water. The tuning room for the orchestra is in the School of Music building, and the fan serving this room is also in the School. The same humidity will be carried here so that same air conditions will prevail where instruments are tuned and where the orchestra plays.

Robert E. Hall, Consulting Engineer.
EASTMAN THEATRE

The main supply fan is designed to deliver 122,000 cubic feet of air per minute; this corresponds to about 35 cubic feet of air per minute per person, or to an air change of about every 7½ minutes.

The air is delivered to the basement space under first floor by the vertical masonry duct leading from the attic. Under this first floor are two tile ducts running diagonally across the basement space. The air enters these ducts, and slides located at various points give an even distribution of air under entire first floor, so that each seat may get its proper amount of air.

The temperature of air delivered to the theatre is automatically controlled, and there are three distant reading thermometers located in the theatre, one at first floor level, one at mezzanine level and one at balcony level. The engineer in the fan room can read these thermometers without leaving the fan room.

Two 108-inch diameter disk fans located in pent house above the attic exhaust the air through the theatre ceiling to the attic, and thence from the attic to the outside.

The main supply fan is in a room over the dressing section. This room is adjacent to the attic space over the auditorium ceiling, and a

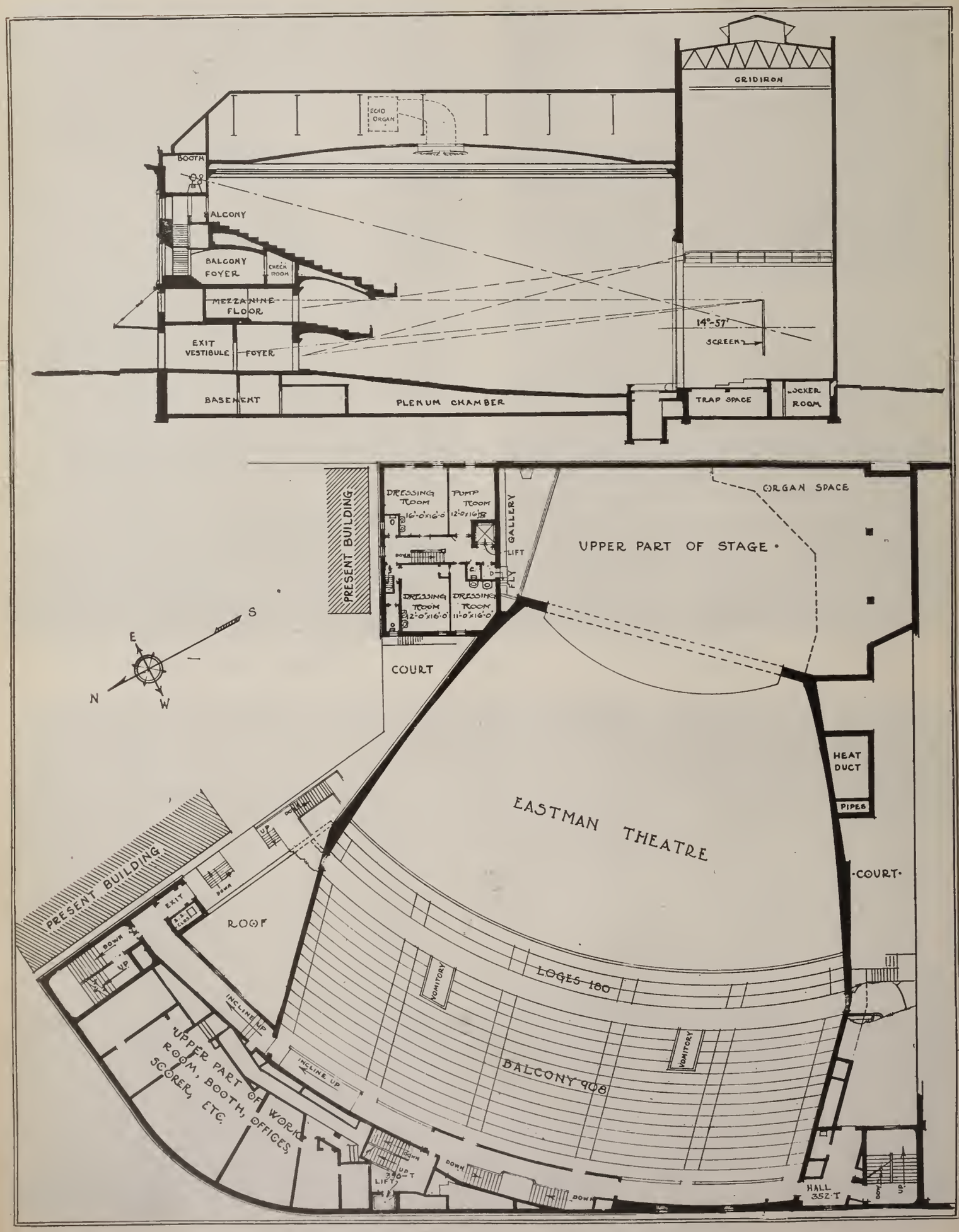
(*Continued on page* 358)

* Professor at University of Illinois.
** Engineer of Heating and Ventilating, Eastman theatre.

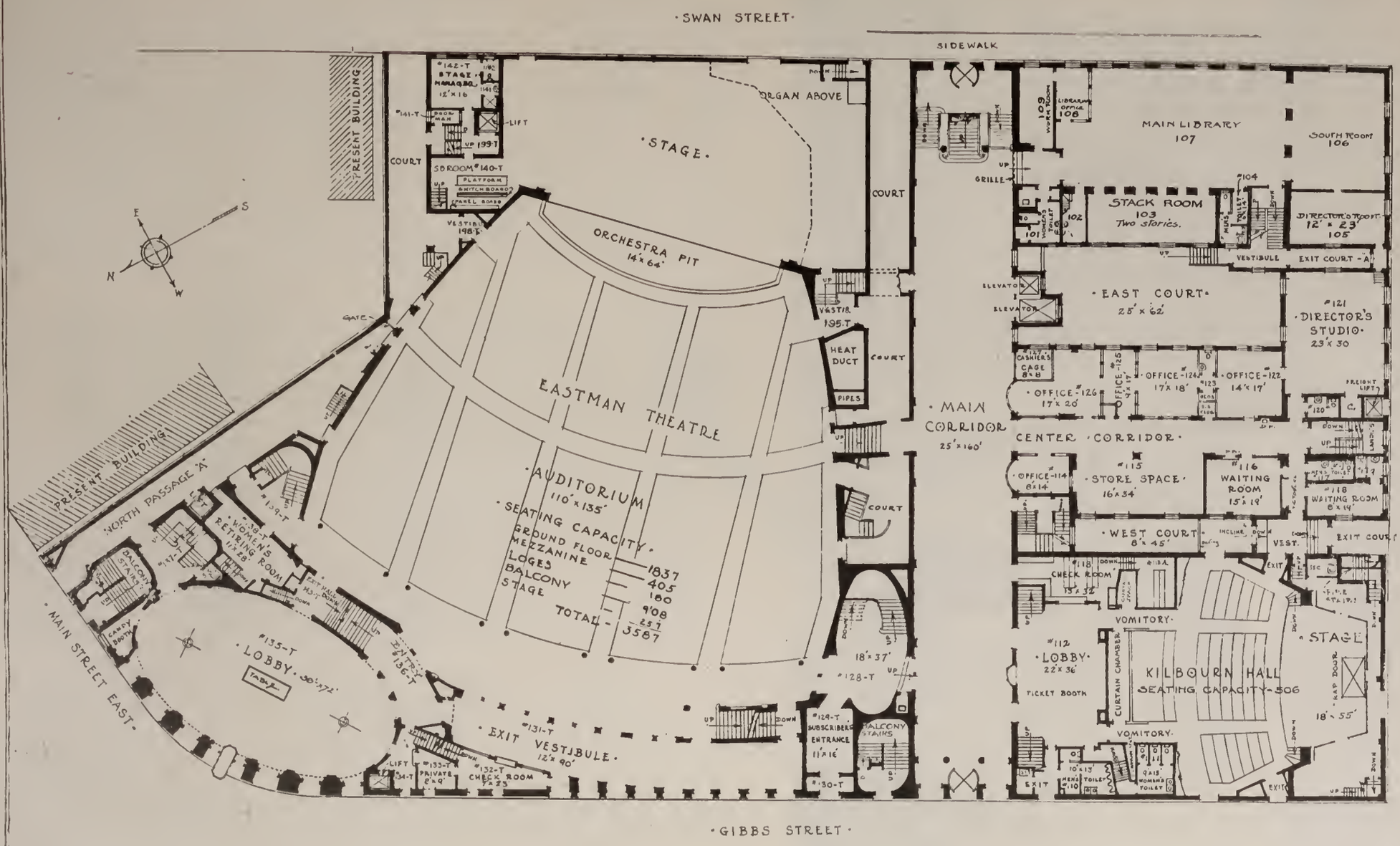
Stairway Connecting Levels of Promenade
EASTMAN THEATRE

Passage from Balcony to Lobby
EASTMAN THEATRE

Murals Executed by Barry Faulkner—Religious, Hunters, and Pastoral Music
AUDITORIUM, EASTMAN THEATRE



ELEVATION AND BALCONY PLAN, EASTMAN THEATRE
Gordon & Kaelber, Architects



FIRST FLOOR PLAN

SCALE 1/16 INCH = 1 FOOT

REVISED MAY 16 1921
SEPT 23 1921
MARCH 25 1922

EASTMAN SCHOOL OF MUSIC · U OF R.
ROCHESTER, N.Y.
GORDON & KAELBER · ARCHITECTS
300 SIBLEY BLOCK · ROCHESTER, N.Y.
DATE - MARCH 17, 1920
No. 501

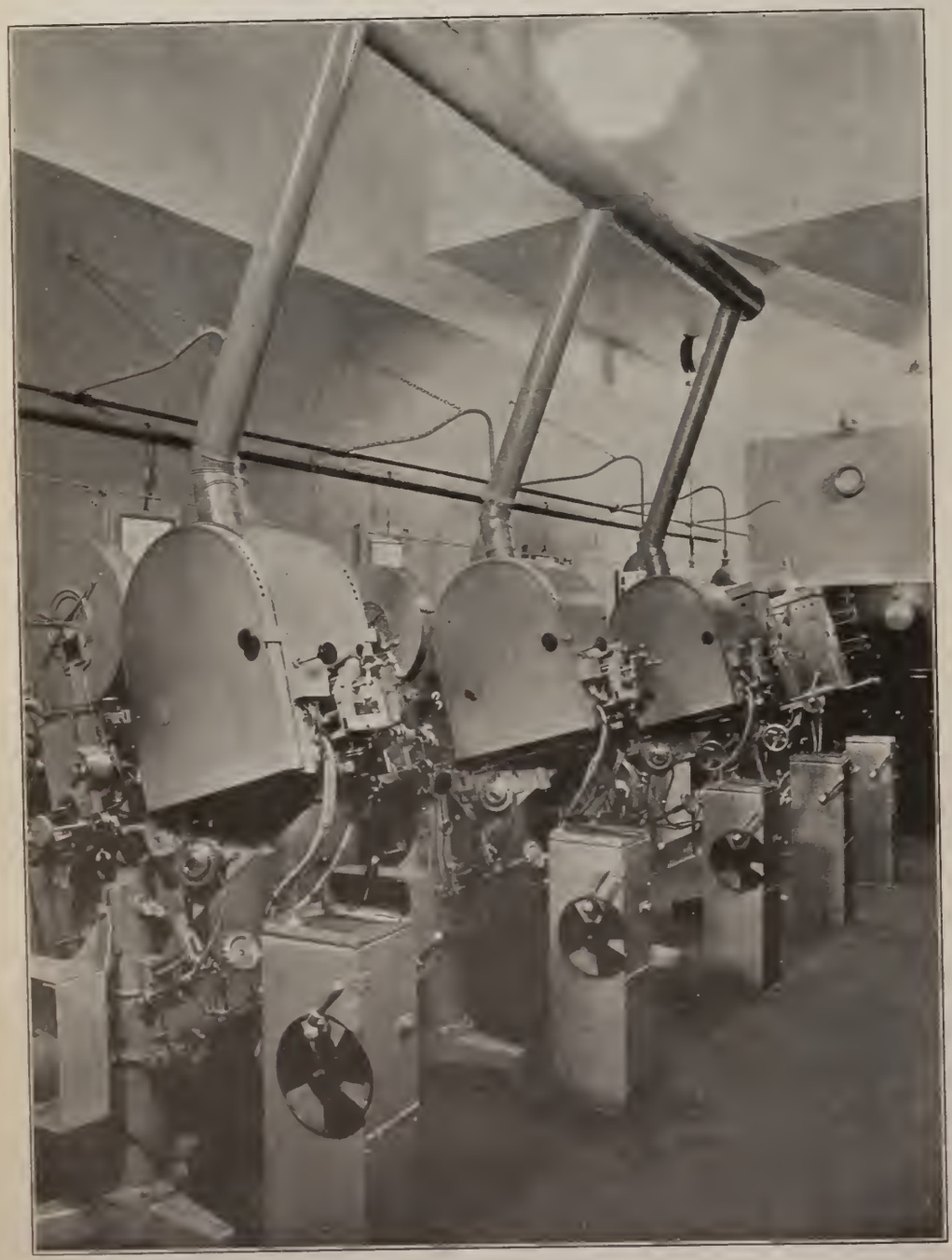
Projection Department of Eastman Theatre

Completely Equipped in Every Respect Insuring Excellent Results and Good Working Conditions

REALIZING the fact that regardless of the entertaining and interesting features of a photoplay such as the story, the cast, etc., the real value of a picture was lost unless properly presented, Mr. Eastman, at the time the Eastman theatre was planned, laid particular stress on the importance of the projection department and engaged the services of J. E. Robbin to plan and execute a projection room. Mr. Robbin has handled the projection engineering of the Strand, the Rivoli the Rialto and the Capitol theatres, New York, and Panama-Pacific Exposition in 1915.

It is claimed that the projection installation of the Eastman theatre surpasses that of any other theatre in the world in modern, up-to-date equipment. The projection equipment facilities are divided into three groups, the main operating room of the theatre, the main projecting room and Mr. Eastman's private projection room. The main operating department is located at the rear of the theatre over the balcony and is divided into three rooms, each being separated from the other by fireproof partitions with underwriter's approved fire doors, similarly designed as the bulkhead construction of ship work. The first room upon entrance is the film rewinding and inspection department. In this room are contained a metal bench and cabinet wherein various supplies are kept in different compartments. On the table is a fireproof enclosed motor driven rewind. There is also a special machine built by the Eastman Kodak Company which automatically waxes the edges of the new film so that it will run smoothly through the projector and not cause any gumming on the gate.

A work bench with a complete set of tools is also provided for the projectionist to facilitate making any minor repairs and to allow for the maintenance of the equipment. The main operating room contains three Simplex motion picture projectors equipped with Simplex Sunlight High Intensity arc lamps. The machines are of the latest development and are finished in a light battleship grey enamel and polished nickel. In addition are two Simplex spotlights mounted on pedestals. The spotlights are equipped with dissolvers, color box and fadeout attachments. Directly behind each projector is a specially designed pedestal into which all the conduits enter at the base. All the wiring is contained inside of this pedestal, and mounted flush at the rear are plugs for the electric dissolver circuit, motors, work lights, arc controls, and at the top are two pole 200 ampere switches for the projection machine arc circuits. These switches are operated from either side by large handles, as shown in the accompanying photograph. This pedestal also serves as a tool and carbon table and is a radical departure from other projection room designs. It is claimed that this design has decided advantages from several practical points, the most important being the elimination of the arc switch from the projector. On the front wall adjacent to each projector and directly underneath the look-out port is mounted flush with the wall a control switchboard on which is mounted a dial switch for regulating the intensity of the arc, volt meter and ammeter connected to the arc circuit, a telephone connection, speed indicator, motor ammeter and a signal telegraph indicator.



Main projection room of the Eastman Theatre, Rochester, N. Y., in which are installed three Simplex projectors, equipped with Simplex Sunlight High Intensity Arcs and two Spotlights. Note the neat systematic arrangement of the apparatus and also the individual pedestals for each machine, which contain the wiring, machine switches, etc.

Signal System

Each projecting machine is equipped wth a Robbin cinema electric speed indicator, with one indicator mounted on the panel, which in turn is connected to the stage director's control board and also on the orchestra leader's stand. After the program is pre-arranged and the music synchronizes to the proper picture speed, the projectionist simply starts the motor of the projector and regulates the speed by his indicator, thus enabling the orchestra conductor to play to the correct tempo to synchronize to the picture.

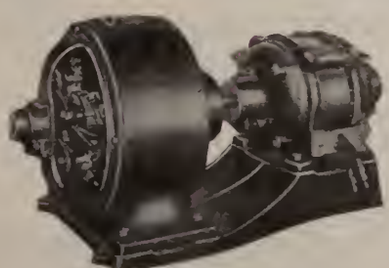
Each rheostat has a maximum capacity of 150 amperes and is controlled from the control panel board located along the sides of the machine; in other words, a remote control. On the control panel in front of the room is a volt meter and ammeter connected in each circuit which indicates at all times the voltage across the arc and the current consumption in amperes. This enables the projectionist to adjust the intensity of each arc so that when dissolving from one picture to another the same intensity of light may be maintained.

The power service to the operating room consists of three wire 110-220 volt direct cur-

(*Continued on page* 366)

Chosen for Rochester's Newest Theatre

G-E Motor Generator Equipment Installed in Eastman Theatre



G-E. A.C. to D.C. direct driven motor generator

The selection of all equipment embodied in the Eastman Theatre was made by theatre engineers of the highest standing. No greater recommendations can be awarded any apparatus than to be chosen by these experts. G-E 65 K.W. Motor Generator was specified and installed in this world's most beautiful motion picture theatre.

G-E Motor Generators are designed for the highest over-all efficiency, maintaining a steady arc with quiet operation.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

Established 1865

New York Calcium Light Co.

449-451 West 53rd St.
New York, N. Y.

Walter Murray Phones Circle 8440-8441 Fred S. Murray

Progressive Pioneers in Advanced Stage Lighting Equipment

Selected by the Engineers
Russell B. Smith Co., Mr. R. E. Hall
For all Stage Lighting Equipment

MXL Border and Footlights Effects
Stage Plugging Devices Arc and Nitrogen Lamps Special Lighting

Evolutionary to Motion Picture Orchestra Lighting

THE EASTMAN MUSIC STAND

PHILADELPHIA, PA. 803 Locust St. "Murrays" BOSTON, MASS. 26-28 E. Concord St.

We Do Not Cost You Money—We Save It!

AGAIN PROVEN BY THE APPOINTMENT OF J. E. ROBIN, PROJECTION ENGINEER, FOR THE EASTMAN THEATRE, BY MR. GEORGE EASTMAN

The most successful theatres are those which give their patrons continuously the best projection possible . . . The results they pay to see.

An error in planning the projection system—the selection of equipment—layout of operating room—electrical installation—size and location of screen means—Waste—Reconstruction—High maintenance cost—Loss of patronage.

"IT IS NOT THE MONEY YOU SPEND—BUT HOW WISELY YOU INVEST!"

Our long experience as the foremost projection engineers enables us to render you a service that cannot be equalled.

Write us about our business building service today.

ROBIN ENGINEERING COMPANY

203 WEST 49th STREET NEW YORK

66%
Of All The
Projectors
Installed
Were
Power's

90%
Of All The
Projectors
Installed In
Theatres Costing
Over $250,000
Were
Power's

Record of
POWER'S INSTALLATIONS
During the Past Six Months
WESTERN PENNSYLVANIA
AND
NORTHEASTERN W. VIRGINIA
Territory of
S. & S. FILM AND SUPPLY CO.
Pittsburgh, Pa.
Distributors of
POWER'S PROJECTORS

90%
Of All the
Mazda
Equipments
Installed
Were
Power's
G. E.

100%
Of All the
High Intensity
Equipments
Installed
Were
Power's
G. E.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Question on Motors

Dear Editor:

I have a question I'd like to have you or some of the brothers answer. That is, when you find a motor with a rating of one horsepower and 110 volts how do you find out how much power it takes. I mean how many watts and amperes. Maybe this question doesn't come right in with the N. A. M. L. Forum, but I'd like to get this information if it isn't too much bother.

The N. A. M. L. is certainly doing some wonderful work now and I find that it helps keep the film in better condition. I don't believe there is anything going on in this industry that helps to get people to like pictures better than keeping the film in good condition as the fellows do in the N. A. M. L.

Here's hoping all the projectionists in the country join the League.

Yours truly,
JOHN SHEPARD,
Hutchon, Ore.

Solution

The question concerning the method for figuring out the power in watts consumed by a motor and also the ampere rating is one that should be of interest to all projectionists and therefore will be answered through these columns.

It will be necessary to make a few assumptions in offering a solution, namely that all the information available is that a motor is rated at one horsepower (1 H.P.) operated at 110 volts. As it is not stated specifically in the question whether an A. C. or D. C. motor is meant, both will be assumed.

One horsepower (1 H.P.) is equivalent to 746 watts of electrical energy. But the rating of the motor at 1 H.P. is the output and not the input (input is the power supplied the motor to operate it to get 1 H.P. of work out of the motor). Most motors operate at rated load (in this case 1 H.P.) at about 80 per cent efficiency. Then 746 watts (1 H.P.) equals 80 per cent of the power necessary to drive the motor or 100 per cent equals $\frac{746}{80} = 932.5$ watts.

The input necessary to operate the motor is 932.5 watts or in round figures 930 watts. To get the amperage on D. C. at 110 volts divide the watts by the voltage $\frac{930}{110} = 8.46$ amperes.

Differs for A. C.

However, for an A. C. motor, the amperage cannot be determined in this simple method due to what is known as power factor. The Power Factor is the phase relation between the current and voltage.

In general, to determine the amperage on a single phase A. C. motor the following formula is used:

$$\frac{\text{watts}}{\text{volts times power factor}} = \text{amperes.}$$

In the case of a two phase motor the line amperage is found from

$$\frac{\text{watts}}{\text{two times volts times power factor}}$$

For a three phase motor, the line amperage equals

$$\frac{\text{watts}}{\text{1.73 times volts x power factor}}$$

In case the motor is operated under or over the rating the current input naturally varies. Ordinarily in the case of the A. C. motor it does not vary in anything like direct proportion due to the variation in the power factor.

Motors usually operate with the greatest efficiency at full load.

Dear Editor:

Enclosed you will find my application for membership in the N. A. M. L. I think it is just what we need and I believe all operators will join sooner or later. I agree with the other boys about the punch mark artists and think they should be done away with. In all my two years as a projectionist, I have never used a punch. I wouldn't allow one in my booth. I always inspect my films and take my change over cue from the action of the players and make a note of it, and have a perfect change over without the screen being lit up with spots, scratches and punch marks. I have two Simplex machines and mercury arc rectifier. I will come again soon and tell you about my booth equipment. Find enclosed 25c. for button and send me labels please.

Yours for better projection,
CHAS. RUSSELL CRANE,
Odeon Theatre,
Devol, Okla.

Dear Sir:

Enclosed find my application for membership to the League. It is the greatest scheme I have ever heard of. I have intended joining for some time but have put same off. I have been reaping the benefit of the work of the League members and although not a member I have done everything to help. I want to tell them that I am with them and am doing all I can to help improve film service.

Very truly yours,
A. E. RAWL,
Batesburg Theatre,
Batesburg, S. C.

Dear Editor:

Just a few words to let you know that we are always strong for the N. A. M. L. and your department is eagerly sought for, for it is digestible. The pictures we are receiving now are in the best of condition, which perhaps is due to the fact that N. A. M. L. members are pretty thick in this part of the country. We would like to have one of the new membership buttons hence enclosed find 50c. to cover two.

We are, yours for better projection,
RAY SIMMONS, No. 1033,
Kozy Theatre, Paducah, Ky.
RAY GNAEGY, No. 1327,
Arcade Theatre, Paducah, Ky.

Gentlemen:

I am enclosing herewith membership blank and 25c. in stamps for which please enter me as a member to your League. I will be only too glad to comply with your rules as I believe that every projectionist should do all that he can to make the picture business a success. Wishing the league the best of luck and that I will soon be enrolled,

Very truly yours,
KENTON J. LONG,
Box 190,
Harrisonburg, Va.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

In America's Foremost Theatres

Harris Theatre, Chicago, Ill. Seating Installed by American Seating Co.

THE "Twin" Theatres, The Harris and The Selwyn of Chicago, are equipped with American Seating Company Theatre Chairs. Their design, arrangement and installation were the work of our Theatrical Engineering Seating Department.

These two theatres are accounted among the most beautiful and most perfectly equipped for their patrons' comfort and pleasure in the world. No money or pains were spared to make them so.

Theatre Chairs by American Seating Co Chicago

American Seating Company

NEW YORK 113 W. Fortieth St.
CHICAGO 10 E. Jackson Blvd.
BOSTON 77-D Canal St.
PHILADELPHIA 705, 250 South Broad St.

Projection Department of Eastman Theatre

(*Continued from page* 360)

rent service of three No. 500,000 mil cables and a three-wire 300,000 mil cable 220 volt three-phase sixty-cycle alternating current. Both of these come direct from a power house about three-quarters of a mile away. These services are run into the rheostat room to the main switchboard, which contains compensare, switch, volt and ammeter pilot lights and a four pole double throw switch which is connected between the generator control board and the main operating room switchboard.

Rewind, inspection and maintenance repair room in the projection department, Eastman theatre, Rochester, N. Y.

This switch changes from a three-wire to a two-wire circuit so that either lighting service or the generator may be used at will. The G .E. motor generator set weighs over three tons and consists of a 100 horse power three-phase A. C. motor directly connected to a 125-volt, 65-kilowatt direct current generator.

The main switchboard of the operating room is placed in the rear wall between the main room and the rheostat room and is of the dead volt type. This board contains two direct current wattmeters, 200-ampere switches for each projector and spotlight and switches for controlling the ventilating fans, machine and rewinding motors and lighting system. All switches and fuses are mounted at the rear of the board and are operated by handles on the face of same. On the front of the board is mounted heavy receptacles which are connected to each arc circuit motor. The line from the switch on each machine is run through the switchboard and connected to a special type of plug. Each plug is inserted in one of the receptacles on the face of the board. By this system, should a fuse blow out or something on this particular circuit on the No. 1 machine go wrong, it is only necessary for the projectionist to pull the plug on the face of the board and insert same in another receptacle, thus avoiding delays. By the general wiring plan, if the inevitable should happen, that is, for some unknown reason all the rheostats excepting one should become short-circuited, it would still be possible to operate all machines in the booth from the one good rheostat by this interchangeable system.

The distance from the lenses on the projection machines to the center of the screen is 173 feet, the projection angle being 14 degrees 41 minutes. The projection screen itself was prepared especially by Mr. Robbin, being made of special woven canvas of one piece and laced to a frame with ropes on all four sides to insure a uniform tension. The frame itself is 26 feet and 6 inches by 20 feet and 6 inches. The size of the picture was decided upon after careful consideration of the visual angles from all parts of the house. The actual size of the projected picture is 21 feet by 16 feet.

Emergency System

A special circuit for emergency lighting is installed in the rheostat, operating and film rooms. This circuit is operated on a 12-volt battery system. The system carries an automatic charger and control panel and is automatically operated by the fire shutters. In case of accident, at which time the battery lights become illuminated, the orchestra is given a signal and the manager's office notified.

Ventilating System

The ventilating system of the projection department consists of large grills in the ceiling of the rheostat, film inspection and projection rooms which are connected to three vent fans in the ceiling. Each projection machine lamp house has a special ventilating fan. The vent fans have sufficient capacity to change the air once every minute. The entrance to the projection department is effected by a staircase and also by an automatic electric elevator. All that is necessary to operate this elevator is to step in and press the button designating the floor desired.

Private Projection Room

There is a private projection room used by Mr. Eastman which contains two Simplex projectors finished in gray enamel and nickel and equipped with Mazda lamp apparatus. Also additional equipment such as ammeters, speed indicators, signal telegraph and loud speaking telephone are installed. The speed indicator and telephone apparatus are connected from the review desk directly in front of the booth. The screen in this room is 8 feet by 6 feet.

Every possible facility and convenience has been incorporated in the design of this projection department, thus insuring the very best of projection. The following projectionists are in charge of the complete department: L. M. Townsend, chief; F. J. Britt, assistant chief; G. H. Brophy, Calvin Bornkessel, William Holmes, C. J. Redfern.

Lewis M. Townsend, chief projectionist of the Eastman theatre, Rochester, N. Y.

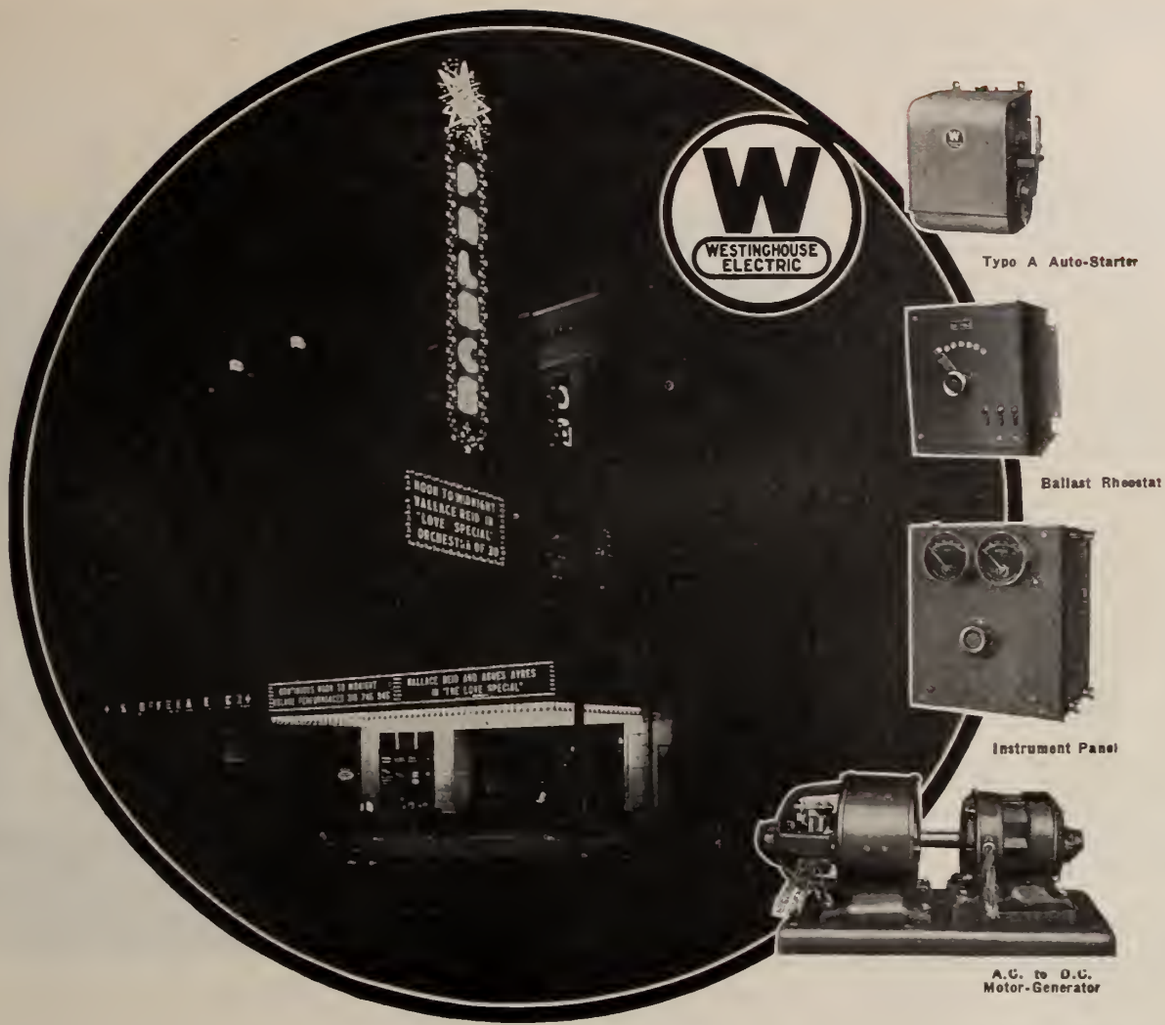
New Type Arc Lamp

The Economy Projection Lamp is the latest on the market. It is an American made product manufactured in New York by the Economy Projection Lamp Company, Inc., which claims it will reduce the operating cost in the projection room from fifty to eighty per cent.

It is asserted that it fits any lamp house, operates on from fifteen to twenty-five amperes and eliminates condensing lenses. It is also said to effect a saving of fifty per cent on carbons; that each one and one quarter inches of carbon will project 10,000 feet of film under perfect projection. No heavy cables or fuses are necessary: it is easily installed and simple to operate.

The manufacturing company is now demonstrating the lamp. Offices of the concern have been established at 220 West Forty-eighth Street, New York City.

Eddie Sellen at the console of the Robert Morton Organ installed at the Strand theatre, San Francisco, Cal.



Advantages

Westinghouse Two-Arc Multiple Motion Picture Motor-generator Equipment is not only a dependable source of direct current for the projection machines, but more—it provides for operating the projection machine, stereopticon, and a spot or flood simultaneously. This is one reason why the Palace Million Dollar Theatre in Dallas, and hundreds of other first-class theatres, use Westinghouse equipment.

Write our distributors for Circular No. 1640.

Westinghouse Electric & Manufacturing Co.
East Pittsburgh, Pennsylvania

Westinghouse Distributors

NEW YORK CITY
Howells Cine Equipment Co., 740 7th Ave.
BOSTON, MASS.
Eastern Theatre Equip. Co.
PHILADELPHIA, PA.
Williams, Brown & Earle Co., 918 Chestnut St.
BUFFALO, N. Y.
Becker Theatre Supply Co.,
PITTSBURGH, PA.
The S. & S. Film & Supply Co. Forbes St.
DENVER, COL.
The Denver Theatre Supply Co.
OMAHA, NEB.
Cole Theatre Supply Co.
KANSAS CITY, MO.
Cole Theatre Supply Co.
DALLAS, TEXAS
Lucas Theatre Supply Co.
LOS ANGELES, CAL.
Pacific Amusement Supply Co.
PORTLAND, ORE.
Service Film & Supply Co.
SEATTLE, WASH.
The Theatre Equipment Co.
ATLANTA, GA.
Lucas Theatre Supply Co.
AUBURN, N. Y.
Auburn Film Co.
MINNEAPOLIS, MINN.
The Rialto Co.
CLEVELAND, OHIO
The Art Film Studios
SAN FRANCISCO, CAL.
Theatre Equipment Sup. Co.

Westinghouse

Motion Pictures Shown on the Streets By Means of Truck

AND now it's traveling motion picture shows, via truck!

Industrial Displays, Inc., of New York and Boston, have succeeded in adapting motion picture advertising to the outdoors by means of a truck and a specially designed apparatus which shows the films in three places at the same time—on both sides of the truck and in the rear.

Panels on the sides and one in the rear are the "screens" of this traveling picture show. Properly illuminated, and with the "show" in progress, crowds gather at any street corner where Industrial Displays, Inc., are staging a "performance."

This is one of the most interesting combinations of two modern forces—the motion picture and the truck—that has been perfected.

There is a 32 volt, 250 ampere storage battery, charged by a 2 kilowat universal motor generator. Two hours of daily running are required to charge the battery for a five-hour operation of the show at night.

The three displays of the films at three different points at the same time is attained by means of a triple projector feeding automatically. Due to the ample radiator capacity of the Garford truck in which the "show" is mounted the generating plant is efficiently cooled; this saves the necessity of a separate cooling plant.

Much ground is covered by this movie-truck show. This facility of movement is one of the chief advantages of this new idea in advertising. The entire outfit, storage battery, motion picture machine and the control of these devices, is mounted inside the truck closed body. In any weather this "show" can pick up and move along to its next scheduled stop without difficulty. The total mileage in a season to be covered by each of these "movie" truck units will be extraordinarily high. Industrial Displays, Inc. have adopted Model 725 Garford, with its 168" wheelbase, as the standard truck unit for this newer form of motion picture entertainment.

Showing the interior of the Garford "Motion Picture Show" conducted by Industrial Display, Inc. Battery, motion picture machine and all controls are safely protected inside and truck

SIMPLEX TICKET REGISTER

"The Machine That Makes Good Every Day"

1923 model now ready for delivery

With one in your box office your ticket machine troubles are over

Ask the man who has one

WORLD TICKETS 1600 BROADWAY N.Y.C.

We guarantee SERVICE, QUALITY, PRICE and that our folded style tickets will operate in all ticket machines

WORLD TICKET AND SUPPLY CO., Inc.
1600 Broadway
Telephone Bryant 6973 **New York City**

"Protectall"

Stood the Test of 1250 Volts

Applied in the Laboratories of the National Board of Fire Underwriters And is Recommended by Them as Affording Such Safeguarding As Designed by the Manufacturer

Prevents Film Fire in the Projector Due to Every Known Hazard

Requires No Human Attention of Any Kind

Is Absolutely Automatic

The Greatest Assistant to the Projectionist Ever Placed in the Booth

And if he would be willing to exchange it for any other device of similar claims, on the market, we will

Refund the Purchase Price With a Premium

upon its return within thirty days after installation

THE "Protectall" CO.

752 South Wabash Ave., Chicago, Ill.
1324 East Front St., Fort Worth, Texas

The profits of your house

Recommendations

Columbia Silvertip Carbons

Proper Size to Use—Direct Current Only

The following table has been worked out to show the best combinations for various operating conditions:

Amperes	Carbon Diameter
25 to 50	$\frac{5}{16}$x12" Columbia Cored Upper $\frac{5}{16}$x 6" Silvertip Solid Lower
50 to 65	$\frac{3}{4}$x12" Columbia Cored Upper $\frac{11}{32}$x 6" Silvertip Solid Lower
65 to 70	$\frac{7}{8}$x12" Columbia Cored Upper $\frac{11}{32}$x 6" Silvertip Solid Lower
70 to 85	$\frac{7}{8}$x12" Columbia Cored Upper $\frac{8}{8}$x 6" Silvertip Solid or Cored Lower
85 to 100	1 x12" Columbia Cored Upper $\frac{7}{16}$x 6" Silvertip Cored Lower
100 to 120	1 x12" Columbia Cored Upper $\frac{7}{16}$x 6" Special W-5 Silvertip Cored Lower
120 to 140	1$\frac{1}{8}$x12" Columbia Cored Upper $\frac{1}{2}$x 6" Special W-5 Silvertip Cored Lower

Combinations for higher currents can be furnished upon request. Carbons must be clamped firmly in both the special adaptor and the holder. Adaptor and holder should be clean. Set carbons in line with lower slightly ahead of upper.

Columbia White Flame AC Carbons—Special Combinations

Proper Size to Use—Alternating Current Only

The following table shows the proper combinations to be used with the various current requirements:

Amperes	Carbon Diameter
40 or less than 60	$\frac{5}{8}$" Combination
60 or less than 75	$\frac{3}{4}$" Combination
75 or less than 100	$\frac{7}{8}$" Combination

High Intensity Trims

For G. E. Lamps

Proper Size to Use

Amperes	Carbon Diameter
50	9m/mx18" Columbia H. I. White Flame Projector $\frac{11}{32}$x9" Columbia Silvertip Cored Projector
75	11m/mx18" Columbia H. I. White Flame Projector $\frac{3}{8}$x9" Columbia Silvertip Cored Projector
100 to 120	13.6m/mx18" Columbia H. I. White Flame Projector $\frac{7}{16}$x9" Special W-5 Columbia Silvertip Cored Projector

For Sunlight Arc (Sperry) Lamps

Proper Size to Use

Amperes	Carbon Diameter
50	9m/mx18" Columbia H. I. $\frac{5}{16}$x6" Columbia Silvertip Cored Projector, or $\frac{5}{16}$x9" Columbia Silvertip Cored Projector
75	11m/mx18" Columbia H. I. White Flame Projector $\frac{11}{32}$x6" Columbia Silvertip Cored Projector, or $\frac{11}{32}$x9" Columbia Silvertip Cored Projector
100 to 120	13.6m mx18" Columbia H. I. White Flame Projector $\frac{3}{8}$x6" Columbia Silvertip Cored Projector, or $\frac{3}{8}$x9" Columbia Silvertip Cored Projector

THE profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—*pictures in light*. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—*they get through their eyes!* And they won't keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A. C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

Write for information

NATIONAL CARBON COMPANY, Inc.

Cleveland, Ohio **San Francisco, Cal.**

The Criterion of Neighborhood Playhouses in the New Chaloner

At the expense of about $500,000 John Armstrong Chaloner erected one of the most beautiful neighborhood theatres in the world. The Chaloner theatre on 55th Street and Ninth Avenue, New York City, is of Roman Architecture, contains 2000 seats and the interior. with its massive columns follows the lines of the ancient Coliseum. The decorations, however, make it ultra-modern in appearance. The theatre was designed by Mr. George Keister, and built by Shroder & Koppel, Inc. The engineer is Victor Mayper and the interior decorations were created by Winter & Raub.

Mr. Chaloner's associate in this enterprise is William Yoost, President to the Ninth Avenue Amusement Corporation and who operates a string of motion picture theatres in the district. Mr. Yoost is thoroughly familiar with the management of a theatre, and is thoroughly enough acquainted with the wants of his neighbors to know exactly what kind of entertainment to give them.

The Chaloner will show only first run pictures and furnish music with a fifteen-piece Symphony orchestra, as well as other high class entertainment. and has been thrown open to the public at prices ranging from ten to thirty cents.

That the entertainments provided in the "Chaloner Theatre" will be on a par with those at the larger Broadway houses is assured by the fact that the builders have installed a multi-color lighting and dimmer system which will permit of many beautiful electric effects for the staging of prologues, dance ensembles and other features. The acoustics of the theatre are rendered perfect by the fact that the golden dome is like a large inverted bowl and is augmented by one of the largest sounding boards ever installed in any theatre. A large pipe organ will be operated in conjunction with the orchestra.

DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION

RECORD THE EVENTS OF THE WORLD

For trick work, the operator can change from 8 pictures per turn to one picture per turn, while the camera is in operation and without removing crank.

Masks can be inserted from the outside without opening camera.

MOTION PICTURE APPARATUS CO.
INCORPORATED

118 West 44th Street
New York City

Opposite Belasco Theatre
Ownership Management of
Willoughby, Inc.

Reports Installations of Ticket Registers

The World Ticket and Supply Company reports the following intallations for Simplex Ticket Registers Haring & Blumenthal's Gem theatre, New York City; Consolidated Amusement Ent. Ideal theatre, New York City; Weingarten's Whitney theatre, Brooklyn. N. Y.; and Bustanoby's Grottoland Dance Palace, New York City.

It is also reported that Mr. Lamm of that company, who has been in the West since the first of the year, has been awarded for his efforts in the installation of four ticket registers in the Trianon Ballroom. It is claimed that this ballroom is the largest of its kind in the world. In addition to these installations, the Ballaban and Katz Roosevelt theatre has installed two of these latest designed registers, as well as the Capitol theatre, Rainbow Gardens and Imperial theatre, Chicago.

The Simplex Ticket and Supply Company have increased their staff and office space.

Representative of Chinese Corp. Visits U. S.

Harry Grogin, who left New York City December, 1921, to organize the China Film Productions, Inc., a Chinese producing and distributing company, is returning to the United States, leaving Shanghai on board the S.S. "President Taft," sailing on December 30, 1922. Grogin came to China with Z. L. Loo, who is now at the head of the China Film Productions, Ltd., who organized the Chinese company and who already has established a studio including several producing units producing Chinese comedies, dramas and educationals. The purpose of Mr. Grogin's trip is to dispose of negatives produced under his direction and photographed by himself. During his stay he will purchase a studio lighting equipment and laboratory equipment, purchasing independent releases for distribution in China.

Concerning Grauman's San Diego Theatre

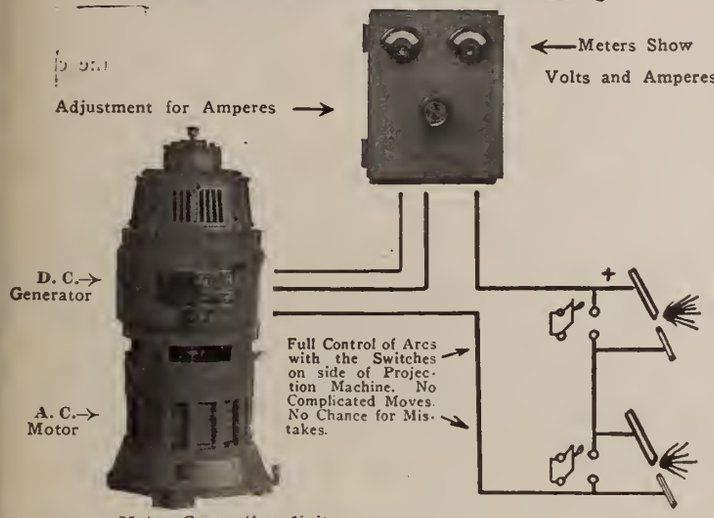
According to more definite information concerning the new house which Robert E. Hicks, owner and manager of the Cabrillo theatre, San Diego, Cal. and Sid Grauman of Los Angeles are building, the theatre will occupy a ground space 100 x 150 at the southwest corner of 4th and E Sts., San Diego, and the estimated cost of the structure approximates $600,000. It will be built of steel and concrete, will be called "The Balboa" and the architecture will be Spanish Renaissance. The house will seat 2000 and plans call for a balcony and a mezzanine floor, the latter to have a plaisance 25 x 60, furnished as a lounging room. A $50,000 pipe organ is one of the features in addition to which there will be a symphony orchestra.

Plan $1,000,000 Theatre at Portland

Announcement was made of plans for a $1,000,000 moving picture theatre for Portland to be erected at Congress and High Streets. The Famous Players Film Corporation is backing the enterprise and the theatre will open next Fall. William T. Gray of Lewiston, one of the backers, says he will make it the finest house in New England.

Harry M. Crandall's new Tivoli theatre at Fourteenth Street and Park Road, N. W., Washington, D. C., which will cost $650,000 and upon which work has been started. The Tivoli will be ninth in the Crandall Washington chain and fourteenth in the Washington territory under his ownership. It was designed and is being built by Thomas W. Lamb of New York

TransVerteR



Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service
All Arcs in Series Two or More
Any Two Simultaneously Same Amperes In Each Arc.

Reduces Your Power Bills and Makes Better Pictures

Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, **and no wasteful, current consuming ballast is used.** It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

Write today for TransVerteR Facts. Room for only a few here—but you should know all of them

THE HERTNER ELECTRIC CO., 1900 WEST 112th ST CLEVELAND, OHIO

Many contracts call for

Empire

PRINTS

"There's a Reason"

EMPIRE LABORATORIES, Inc.

Phones 5437 BRYANT 5736

723 7th Ave., N. Y. City

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

Little Stories of

Successful Exhibitors No. 1

Adolph Zukor

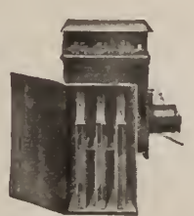
Mr. Zukor, whose position in the world of motion pictures has won him fame as well as fortune, was born in Hungary in 1872. He came to America when a young man and learned the fur business, but fur was not to be his field of success. In 1912—only ten years ago—he started with one theatre and practically no capital. Today he is a leader in the producing as well as the exhibiting field and is the largest employer in the industry.

Mr. Zukor is head of the organization which controls that well-known trio of New York City theatres—the Rialto, Rivoli and Criterion. No detail has been overlooked which will add to their efficiency and each has its equipment of GOLD SEAL Automatic Ticket Registers which altogether sell and register a total of millions of tickets every year—mile after mile of GOLD SEAL tickets are used in these three theatres—enough in one year to stretch from New York City to Philadelphia—and then some!

GOLD SEAL Automatic Machines and Tickets go hand in hand with SUCCESS.

LOOK FOR THE GOLD SEAL—THE MARK OF PERFECTION.

Write today for information and FREE demonstration of the GOLD SEAL Automatic Ticket Machine with *the new features.*



Latest GOLD SEAL Model Automatic Ticket Register as used in the Rialto, Rivoli and Criterion Theatres, New York City.

Automatic Ticket Register Corp.

[Largest in the World

1782 Broadway, New York City

NOTE:—Distributors in principal cities. Write *today* for name of nearest one.

PERFECT LABORATORY RESULTS

Are Impossible Without

CORCORAN'S DEVELOPING TANKS

A. J. CORCORAN, Inc.

753 Jersey Avenue Jersey City, N. J.

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

BUYS, SELLS OR LEASES THEATRES FOR YOU

I have a large list of clients for large and small theatres. Quick reliable action assured.

HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

Have Your Electric Sign in Colors

The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching color that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps. Circular on request.

REYNOLDS ELECTRIC COMPANY

Makers of Reco Flashers and Motors
2628 W. Congress St., Chicago, Ill.

WILL PURCHASE LEASE

on desirable improved theatre property. All communications confidential. Write full particulars. Price, seating capacity, equipment, etc. Principals only.

Box 275, Motion Picture News,
729 7th Ave., New York City

TICKETS

Of all kinds

USED ALL OVER THE EARTH

Write for samples

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Theatre and Exchange Mailing List Service

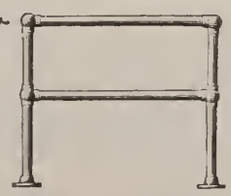
We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

EXTRA-STURDY

BRASS RAILINGS

There's a *Newman* rail of genuine brass, highly polished and built to endure, for every part of your theatre.



VELOUR ROPES

Useful in lobbies. Harmonize with the finest of furnishings.

Furnished complete with portable standards.

Write for Catalog "N."

NEWMAN MANUFACTURING CO.
418 Elm Street CINCINNATI, OHIO
Branch—68 W. Washington St. Chicago, Ill.

Linwood Theatre, Kansas City, Opens

The Linwood theatre, practically rebuilt and now one of the largest and most modern houses in Kansas City, opened its doors to patrons. The new theatre, located at Thirty-first Street and Prospect Avenue, will seat 1,100 persons, including more than 100 loge seats which may be reserved. The interior decorating is in polychrome effect, with gold, rose and blue tints predominating. Foyer drapes and curtains are of old rose. A new $25,000 Hope-Jones pipe organ has been installed with Ted Meyn as organist. W. O. Lenhart has been appointed as manager of the Linwood, which is one of the houses purchased by the Capitol Enterprise Company, of which Samuel Harding is president. This is the fifth neighborhood theatre the Capitol Enterprise Company controls, the others being the Benton, Gladstone, Roanoke, and Summit. The company, which recently was organized and incorporated for $1,000,000, is purchasing theatres in Kansas and Oklahoma also.

B. F. Shearer Equipping Two Local Houses

Contracts for work on two small town houses in the local territory that are being remodeled and repaired, were announced last week by the B. F. Shearer Theatre Equipment Company of Seattle.

A new Gardiner velvet gold fibre screen has been sold to Ed Dolan for his Weir theatre in Aberdeen. The screen will be installed by the Seattle company about December 10 or 15.

Mike Barovic's Stewart theatre in Puyallup is being remodeled and entirely reseated by Manager D. Constantis. Three hundred fully upholstered Heywood-Wakefield opera chairs are being furnished for this house and will also be installed by the Shearer organization.—Prager.

Carr and Schad Purchase Lyric

Carr & Schad Inc., Reading's enterprising amusement firm, has purchased entire interests in the Lyric Theatre. The Lyric will be completely renovated, one of the big features will be the installation of a new ventilating system. The booths will be fully equipped with the latest motion picture projecting machines. New Features will be added to the pipe organ and a new electric sign with changeable letters will add materially to the exterior. The Lyric is the seventh link in the Carr & Schad chain of silent drama theatres.

Keasre Theatre, Charleston Opens

The new Kearse theatre, Charleston, W. Va. opened recently as West Virginia's newest and finest theatre. It seats 2250 people and is equipped to handle road shows as well as pictures. Eugene Quigley, a showman of wide experience is the managing director, at one time connected with Ascher Brothers of Chicago.

Kentucky House, Lexington, Opens

The Lafayette Amusement Company, Inc., announce the opening of the Kentucky theatre Lexington, Ky. Messrs. Fred Levy, President M. Switow, Vice President and W. M. James Vice President are the officials of the corporation.

Springfield Theatre Has $20,000 Fire Loss

Damage estimated at more than $20,000 was caused recently by a fire on the third floor of the Fox Theatre Building. Most of the damage was caused by the tons of water which seeped down through the offices to the stores on the first floor and into the theatre. The blaze was discovered about a half hour after the evening performance and the theatre was empty except for a few employees at the time

MINUSA Gold Fibre Screens

Have proven themselves to be box-office attractions second only to the feature photoplays.

Does your screen favorably advertise your house?

Send for literature and samples

MINUSA CINÉ SCREEN CO.
ST. LOUIS, MO.

World's Largest Producers of Motion Picture Screens.

RADIO-MAT PATENTED

RADIO-MAT SLIDE CO. MAKERS

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

50 RADIO-MATS $2.
WHITE, AMBER or GREEN.

Accept no substitute.

NEW YORK

IS THE STATIONERY OF THE SCREEN

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Universal City

Hobart Henley will complete "The Abysmal Brute" with making of retakes this week.

Stuart Paton and his company are at Truckee for two weeks, making scenes for the picture originally entitled "The Attic of Felix Bavu."

Wallace Worsley is making Fifteenth Century court scenes for "The Hunchback," with Patsy Ruth Miller the central figure. There are three hundred extras in use, among whom are some well-known character players.

Harry Pollard has created a mid-winter baseball season at Washington Park, Los Angeles, for making "His Name," to embrace an all-star cast.

Philo McCullough has been added to the cast of "Trimmed in Scarlet," under the direction of Jack Conway.

Nick De Ruiz has been added to the cast of "The Hunchback," in which he will play the role of the executioner.

Bob Hill is beginning a new serial, titled "The Phantom Fortune," starring William Desmond. Esther Ralston has been cast for the lead, Lewis Sargent for the juvenile role and George Nichols the father.

The Browning-Dean "Drifting" company is working in Killer Canyon.

R-C Production Notes

Margaret Clayton has been engaged as lead for Harry Carey in "The Man From the Desert," from a magazine story by Wyndham Martyn, combined with an original story by Eugene Manlove Rhodes. Filming begins Wednesday.

Johnny Walker has made final retakes for "The Fourth Musketeer."

Ethel Clayton's "The Greater Glory" is finished.

Century Cut-Backs

Continuity on the Buster Brown comedies is now being prepared. These will star Brownie, the dog, as "Tige." Pinto, cartoonist of United Features Syndicate has been engaged as gag man.

Buddy Messinger's third comedy is being cast. Jackie Earle, Jack Cooper, Harry Archer, Lois Boyd and others have already been engaged.

East and West with Fox

The scenario of "The Net," Maravene Thompson's stage drama which has been done into picture form by Fox Film Corporation, was written by Olga Linek Scholl. The screen version has been elaborated by the addition of a prologue, an epilogue and the introduction of several southern scenes.

Howard Irving Young has written the scenario for "Does It Pay?" the William Fox screen play in which Hope Hampton, Robert T. Haines, Florence Short and Peggy Shaw have the leading parts.

On the Goldwyn Lot

Clarence Badger has been engaged to direct "Red Lights" from the play "The Rear Car," to be a Marshall Neilan Production.

King Vidor will direct "Three Wise Fools" and is now at work on the continuity with June Mathis.

Richard Day, art director for "Foolish Wives," has been added to Von Stroheim's staff, at Goldwyn.

With Paramount Units

"Bella Donna" and "The Tiger's Claw" have both been completed. "Mr. Billings Spends His Dime," however is still in production, with "Prodigal Daughters," "The Law of the Lawless" (Dorothy Dalton) "The Trail of the Lonesome Pine" (Mary Miles Minter) and "Grumpy" (William De Mille production) still in the process of making.

Cecil De Mille left Tuesday for a six weeks' cruise in the South Sea Islands aboard his privately owned yacht.

Alma Tell, Louis Wolheim, star of "The Hairy Ape," and Elizabeth Murray, vaudeville headliner, have been added to the cast in support of Marion Davies in Cosmopolitan's "Little Old New York."

William Sistrom, Western production manager for Cosmopolitan Productions, returned to California this week after several days in New York. Shortly after his arrival on the Coast work will be started on two new Cosmopolitan Productions, "The Love Piker," by Frank R. Adams, and "Mother McGinn," by Jack Doyle.

Christie Comedy Bits

Al Christie will complete the editing of "A Hula Honeymoon" this week.

Charles Christie announces Hazel Dane placed under contract to be featured and the engagement of Duane Thompson for a long-time contract, to play leads.

Babe London, heavyweight girl, will continue under Christie banner for some time.

Here and There

William Seiter has completed the first Madge Bellamy subject for Associated Exhibitors, which was made at the Ince studio. It is temporarily titled "The Tinsel Harvest."

J. L. Frothingham is preparing to produce an original story titled "The Dice Woman," by Harvey Gates. He will also produce a well-known play in films and later make an original story starring William V. Mong.

Selznick announces the addition of Theodore Von Elz and Lillian Lawrence to the cast of "The Common Law."

Louis J. Gasnier is in New York.

Victor Schertzinger is beginning his last Katherine McDonald subject, entitled "Chastity," by Ernest Pascal. The continuity was prepared by Eve Unsell and Joseph Rothman. For the cast Huntley Gordon. Edythe Chapman, Frank Truesdale, Lew Mason, Gordon Russell and Gunnis Davis have been engaged. The story has to do with a stage girl overcoming temptation and winning success.

John S. Robertson, who is directing Richard Barthelmess in the Joseph Hergesheimer story, "The Bright Shawl," is at work with his star and company in the Tilford cinema studios in West Forty-fourth street, New York City, where Spanish sets were found awaiting the recent return of Director Robertson from his Cuban locations.

Edward J. Montagne, who has just completed writing the screen version of "Rupert of Hentzau" and "The Common Law," feels that he has earned a rest and has settled upon Catalina Island as a good spot for a few days' vacation.

Richrd Walton Tully will sail within the week from Paris, where he has been photographing atmosphere scenes in the Latin quarter for his next picture, "Trilby."

Allen Holubar and his star, Dorothy Phillips, have returned from Truckee to the United studios, where they are busily working on a Canadian cabin set for "The White Frontier."

Maurice Tourneur's staff of research experts and the mechanical department of the United Studios have finally finished building the twenty ancient, barnacled vessels, equipped with ancient weapons and other paraphernalia, for the Sargasto Sea sequence of "The Isle of of Dead Ships."

Stephen Goosson, who is art director and designer of all sets for "Rupert of Hentzau," which Victor Heerman is directing, has been engaged by Myron Selznick to serve in a like capacity for the screen version of Robert W. Chambers' novel, "The Common Law," now being filmed by Director George Archainbaud.

Hobart Bosworth has completed the continuity of "The Silent Skipper" from the original story by E. C. Maxwell and plans to produce the tale of the Gloucester fisher folk, following the production of "The Blood Ship," by Norman Springer.

Around Metro Studies

A special production to star Viola Dana is now being selected, during which procedure the star is taking a vacation. The production will start February 1.

The following players have been added to the cast of Louis Burston's subject, "Desire:" Edward Connelly, Walter Long, Ralph Lewis, Noah Beery, Joseph Dowling, Hank Mann, Chester Conklin, Ruth Hill Hutton.

The final editing of the Sawyer-Lubin subject, "Your Friend and Mine," has been completed. There is one more subject to make under the present contract with Metro.

The first Buster Keaton five-reel comedy will be directed by Eddie Cline. Margaret Leahy, an English girl, will play the lead. Jean Havez, Thomas Gray, Joseph Mitchell and Clyde Bruckman are preparing the story and continuity.

Julie Herne Added to Dwan's Staff

Julie Herne, author and scenario writer, has been added to Allan Dwan's technical staff in an advisory capacity for the production of "The Glimpses of the Moon." Miss Herne will assist in the direction of the picture which calls for much of the purely feminine in many of the scenes. She is a daughter of the late James A. Herne, of "Shore Acres" fame.

OPPORTUNITY

Any theatre owner desiring a high grade, reliable Manager should apply at once to MOTION PICTURE NEWS, Box S.

References as to knowledge of theatre operation as well as integrity will be given.

Competent Theatre Manager.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 1
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood		Arrow-S. R.		
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Aug. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	6 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox		
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	10 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Dec. 30
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	5 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 9
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	8 reels	Dec. 16
Dr. Jack	Harold Lloyd	Asso. Exhib.	5 reels	Jan. 6
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	

Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox		
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16
Woman Conquers, The	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	
Brass Commandments	William Farnum	Fox		
Christian, The	Special Cast	Goldwyn		
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Dollar Devils	Special Cast	Hodkinson		
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox		
Fury	R. Barthelmess	First National	9 reels	
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	
House of Solomon, The	Wm. H. Strauss	Amer. Releasing	6 reels	
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Little Church Around the Corner	Claire Windsor	Warner Bros.	6 reels	
Living Mask, The	Special Cast	Amer. Releasing		
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	
Second Fiddle	Astor-Hunter	Hodkinson		
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Spanish Cavalier, The	Rodolph Valentino	Paramount		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep	Special Cast	Amer. Releasing		
Voice from the Minaret	Norma Talmadge	First National		
While Paris Sleeps	Lon Chaney	Hodkinson		
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Adam's Rib	Special Cast	Paramount		
Brass	Monte Blue	Warner Bros.	8 reels	
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount		
Drums of Fate	Mary M. Minter	Paramount		
First Degree, The	Frank Mayo	Universal	5 reels	
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Lap of Luxury	Glenn Hunter	Hodkinson		
Love Letter, The	Gladys Walton	Universal	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Nobody's Money	Jack Holt	Paramount		
One Million in Jewels	MacGowan-Holmes	Amer. Releasing		
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National		
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al St. John	Fox	2 reels	
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1 reel	
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1 reel	
Foolish Lives	Lee Moran	Universal	2 reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	
Fresh Heir, The		Fox	2 reels	
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel	
Ginger Face	Johnny Fox	Universal	2 reels	
Golf	Larry Semon	Vitagraph	2 reels	
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28
Good Scout, A		Educational	2 reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2 reels	
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18
Haunted Castle, The		Educational	1 reel	
Haunted House, The		Fox	2 reels	
Hee Haw!	Trimble & Maud	Universal	1 reel	
Heeza Liar and Ghost		Hodkinson	1 reel	
Heeza Liar's Treasure Island		Hodkinson	1 reel	
Hello Judge	Lee Moran	Universal	2 reels	
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel	
High and Dry	Clyde Cook	Fox	2 reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels	
High Power	Lige Conley	Educational	2 reels	Dec. 2
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14
Home Made Movies	Ben Turpin	First National	2 reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov. 18
Hurry Up		Educational	1 reel	
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel	
Jungle Romeo, A	Snooky	Hodkinson	2 reels	
Just Dogs		Universal	2 reels	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 30
Look Out Below	Lige Conley	Educational	2 reels	Aug. 19
Lot O' Bull	Molina	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Me and My Mules	Queenie (horse)	Universal	2 reels	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Mud and Sand	Stan Laurel	Metro	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel	
Newly Rich	Snub Pollard	Pathe	2 reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Ocean Swells	Neal Burns	Educational	2 reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1 reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel	
Old Sea Dog, The	Snub Pollard	Pathe	2 reels	
Once Over		Educational	1 reel	Dec. 30
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28
One Terrible Day	Children	Pathe	2 reels	
Our Gang	Children	Pathe	2 reels	Nov. 4
Out of Place	Al. St. John	Fox	2 reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1 reel	Dec. 23
Pirate, The	Lupino Lane	Fox	2 reels	
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov. 18
Please Be Careful		Fox	2 reels	Sept. 30
Poor Fish, A		Fox	2 reels	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels	

Pop Tuttle's Movie					
Queen	Dan Mason	Film Book. Offices	2 reels	Sept.	16
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct.	28
Puppy Love		Fox	2 reels		
Quiet Street, A	Children	Pathe	2 reels	Dec.	30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct.	7
Rail Birds	Neely Edwards	Universal	1 reel		
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec.	2
Ranch Romeo, The		Fox	2 reels		
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel		
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels		
Rides and Slides		Fox	2 reels		
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel		
Ring Tail Romance, A		Educational	2 reels		
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel		
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels		
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels		
Rookies	Brownie (dog)	Universal	2 reels		
Saturday Morning	Children	Pathe	2 reels	Dec.	2
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov.	4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct.	21
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct.	14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels		
Soak the Sheik	Paul Parrott	Pathe	1 reel		
Social Error, A	Murray - Anderson-McKee	Hodkinson	2 reels		
Some Family	Lee Moran	Universal	2 reels		
Some Service	Neely Edwards	Universal	1 reel		
Speed Boy, The	Lewis Sargent	Universal	1 reel		
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept.	23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels		
Squirrelville Circus		Lee-Bradford-S. R.	1 reel		
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel		
Steeplechase	Mutt & Jeff Cart'n	Fox	½ reel		
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct.	7
Step Lively Please		Fox	2 reels		
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels		
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels		
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel		
Stung	Johnny Jones	Pathe	2 reels	Jan.	13
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels		
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels		
Tattle Tail, The	Brownie (dog)	Universal	2 reels		
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels		
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels		
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept.	23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept.	16
Their Steady Job	Neely Edwards	Universal	1 reel		
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec.	9
Tin Bronco, The		Fox	2 reels		
Toonerville Topics	Dan Mason	Educational	2 reels		
Town Terrors, The	Lee Kids	Fox	2 reels		
True Blue	Queenie (horse)	Universal	2 reels		
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct.	7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel		
Two of a Trade	Aesop's Fables	Pathe	2/3 reel		
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel		
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels		
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec.	16
Washed Ashore	Paul Parrott	Pathe	1 reel		
Watch Your Wife	Paul Parrott	Pathe	1 reel		
Weak End Party, The	Stan Laurel	Metro	2 reels		
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct.	28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels		
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept.	23
Wet Weather	Paul Parrott	Pathe	1 reel		
When Summer Comes	Bevan-June	First National	2 reels		
Where's the Parade?	Neely Edwards	Universal	1 reel		
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel		
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec.	23
Why Worry	Billy West	Smart Films	2 reels	Dec.	2
Wise Bird, The	Lee Kids	Fox	2 reels		
Wise Cracker, The		Fox	2 reels		
Wishing Duck, The	Mutt & Jeff Cart'n	Fox	½ reel		
Women First	Lee Moran	Universal	2 reels		
Young Ideas	Roy Atwell	Universal	1 reel		
Young Sherlocks	Children	Pathe	2 reels	Nov.	25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1 reel		
Alligator Hunting and Farming		Fox	½ reel		
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1 reel		
Ancient Rome		Fox	1 reel	Sept.	23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama), Leo Maloney		Pathe	2 reels	Oct.	28
Bare Facts Concerning Bears (Urban)		Vitagraph	1 reel		
Beersheba (Holy Land Series)		Amer. Releasing	1 reel		
Bending the Twig (Urban Classics)		Vitagraph	1 reel		
Benjamin Franklin (Urban Classics)		Vitagraph	1 reel		
Better Milk (Urban Classics)		Vitagraph	1 reel		
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1 reel	Nov.	25
Bird Life		Fox	1 reel		
Bits of Europe		Fox	1 reel		
Blanket Stiff, The (Wilderness Tales)		Educational	1 reel		
Blue Blood and Red (Drama), Roy Stewart		Universal	2 reels		
Bobbie's Ark (Urban Classics)		Vitagraph	1 reel		
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2 reels		
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1 reel		
Camphor		Fox	½ reel		
Castaway, The (Bruce Scenic)		Educational	1 reel	Oct.	7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1 reel		
Channel Raiders (Drama), Jack Mulhall		Universal	2 reels		
Chickasha Bone Crusher (Leather Pushers)		Universal	2 reels	Dec.	16
Come and Get Me (Drama), Leo Maloney		Pathe	2 reels		
Committee on Credentials (Drama), H. Carey		Universal	2 reels		
Copper Beeches, The, Eille Norwood		Educational	2 reels		
Crown of Courage, The, Arthur Trimble		Anchor-S. R.	2 reels		
Cruise of the Princess Maguinns (Travelogue)		Lee-Bradford-S. R.	1 reel		
Dangerous Waters (Drama), Jack Mulhall		Universal	2 reels		
Deputized (Drama), Leo Maloney		Pathe	2 reels		
Doomed Sentinels (Drama), Roy Stewart		Universal	2 reels		
Drifter, The (Drama), Leo Maloney		Pathe	2 reels	Nov.	11
Drifter, The (Tenement Tales)		Clark-Cornelius	2 reels		
Drifters, The (Wilderness Tales)		Educational	1 reel		
Duty First (Tenement Tales)		Clark-Cornelius	2 reels		
Dwellers of the Deep (Urban Classics)		Vitagraph	1 reel		
Empty House, The (Drama), Eille Norwood		Educational	2 reels		
Enchanted City, The		Educational	1 reel	Oct.	14
Famous Northwest Mounted (Sport Review)		Goldwyn	1 reel		
Fight in the Fog, The (Drama), Jack Mulhall		Universal	2 reels		
Fleeced For Gold (Artfilm)		Pathe	1 reel	Dec.	23
Forty-Four Caliber Mystery (Drama), H. Carey		Universal	2 reels		
Fresh Fish		Educational	2 reels	Oct.	7
Fruits of Faith (Drama), Will Rogers		Pathe	3 reels	Dec.	23
Fun From the Press		Hodkinson	1 reel		
Game of Graft, A (Drama), Edmund Lowe		Murray Garsson	2 reels	Nov.	11
Giants of the Open (Drama), Roy Stewart		Universal	2 reels		
Gibeah (Holy Land Series)		Amer. Releasing	1 reel		
Golden Bullet, The (Drama), Harry Carey		Universal	2 reels		
Goose Safari on Lower Mississippi		Hodkinson	1 reel		
Grandfather's Clock (Urban Classics)		Vitagraph	1 reel		
Gypsy Trail, The (Drama), Art Acord		Universal	2 reels		
Hair Trigger Burke (Drama), Harry Carey		Universal	2 reels		
Heap Busy Indian (Travelogue)		Lee-Bradford-S. R.	1 reel		
Hebron the Ancient (Holy Land Series)		Amer. Releasing	1 reel		
He Raised Kane (Leather Pushers)		Universal	2 reels		
Here's Your Men (Drama), Leo Maloney		Pathe	2 reels	Dec.	23
His Last Case (Tenement Tales)		Clark-Cornelius	2 reels		
His Own Law (Drama), Leo Maloney		Pathe	2 reels		
Hook, Line and Sinker (Travelogue)		Lee-Bradford-S. R.	1 reel		
Hunting Ground of Hiawatha (Urban Classics)		Vitagraph	1 reel		
In the Days of Buffalo Bill (Serial)		Universal	18 epis.	Sept.	16
Jack and the Beanstalk, Babby Peggy		Universal	2 reels		
Joan of Newark (Leather Pushers)		Universal	2 reels		
Kings of the Forest (Drama), Roy Stewart		Universal	2 reels		
King Winter (Lyman Howe)		Educational	1 reel		
Lake Louise (Travelogue)		Lee-Bradford-S. R.	1 reel		
Last Call, The (Drama), Edmund Lowe		Murray Garsson	2 reels		
Law of the Sea (Drama), Jack Mulhall		Universal	2 reels		
Little Knight, The, Arthur Trimble		Anchor-S. R.	2 reels		
Little Red Riding Hood, Baby Peggy		Universal	2 reels		
Little Town of Bethlehem (Holy Land)		Amer. Releasing	1 reel		
Love Charm, The, Arthur Trimble		Anchor-S. R.	2 reels		
Madonna of the Chair (Novelty)		Clark-Cornelius	1 reel		
Man vs. Beast		Educational	2 reels	Oct.	31
Mass Play (Sport Review)		Goldwyn	1 reel		
Millionaires Without a Cent (Travelogue)		Lee-Bradford-S. R.	1 reel		
Moosehack Riding on the Miramichi		Lee-Bradford-S. R.	1 reel		
Mural Decorations of Sistine Chapel		Clark-Cornelius	1 reel		
Mystery Box, The		Hodkinson	1 reel		
Nature and Poet (Urban Classic)		Vitagraph	1 reel		
Nature's Wild Babies (Urban Classic)		Vitagraph	2 reels		
Old Spain		Fox	1 reel		
One Jump Ahead (Drama), Leo Maloney		Pathe	2 reels	Dec.	16
On Leave of Absence (Tenement Tales)		Clark-Cornelius	2 reels		
On the Road to Bethlehem (Holy Land)		Amer. Releasing	1 reel		
O'Ryan of Headquarters (Tenement Tales)		Clark-Cornelius	2 reels		
Pagan Romance, The (Tenement Tales)		Clark-Cornelius	2 reels		
Pekin Ducks		Fox	½ reel		
Perils of the Yukon (Serial)		Universal	15 epis.	July	8
Pirates of the Air (Urban Classic)		Vitagraph	1 reel		
Pirates of the Deep (Drama), Jack Mulhall		Universal	2 reels		
Play Days at Banff (Travelogue)		Lee-Bradford-S. R.	1 reel		
Plunder (Serial)		Pathe	15 epis'd's.	Dec.	16
Price of Progress, The		Pathe	2 reels	Nov.	18
Priory School, The (Drama) Eille Norwood		Educational	2 Reels	Oct.	14
Quail, The		Hodkinson	1 reel		
Radio King, The (Serial)		Universal	10 epis.	Sept.	30
Redheaded League, The, Eille Norwood		Educational	2 reels		
Rediscovering French River (Travelogue)		Lee-Bradford-S. R.	1 reel		
Resident Patient, The, Eille Norwood		Educational	2 reels		
Road to Jericho (Holy Land Series)		Amer. Releasing	1 reel		
Rough Going (Drama), Leo Maloney		Pathe	2 reels		
Roving Thomas in Nova Scotia		Vitagraph	1 reel		
Roving Thomas on an Aeroplane		Vitagraph	1 reel		
Roving Thomas on Fishing Trip		Vitagraph	1 reel		
Royal Chinook, The (Artfilm)		Pathe	1 reel		
Runaway Dog, The		Fox	1 reel		
Rustlers of the Redwoods, Roy Stewart		Universal	2 reels		
Samaria (Holy Land Series)		Amer. Releasing	1 reel		
Sea Elephants (Lyman Howe)		Educational	1 reel		
Shechem (Holy Land Series)		Amer. Releasing	1 reel		
Shiloh (Holy Land Series)		Amer. Releasing	1 reel		
Siege of Lancashire Queen, Jack Mulhall		Universal	2 reels		
Sky Splitter, The		Hodkinson	1 reel	Dec.	2
Social Buccaneer, The (Serial)		Universal			
Solitary Cyclist, The (Drama), Eille Norwood		Educational	2 reels	Oct.	28
Soul Herder, The (Drama), Harry Carey		Universal	2 reels		
Speed (Serial)		Pathe	15 eps'ds.	Sept.	23
Spending Six Million a Day (Urban)		Vitagraph	1 reel		
Spirit of Evil, The (Drama), Edmund Lowe		Murray Garsson	2 reels	Nov.	11
Split Outfit, The (Wilderness Tales)		Educational	1 reel	Nov.	18
Staff of Life, The (Urban Classic)		Vitagraph	1 reel		
Stool Pigeon, The (Tenement Tales)		Clark-Cornelius	2 reels		
Story of Ice, The		Fox	½ reel		
Strike Father, Strike Son (Leather Pushers)		Universal	2 reels		
Such Is Life Among Idlers of Paris		Film Book. Offices	1 reel	Sept.	30
Such Is Life in the Riviera		Film Book. Offices	1 reel	Sept.	30
Such Is Life Near London		Film Book. Offices	1 reel	Sept.	30
Sure Shot Morgan (Drama), Harry Carey		Universal	2 reels		
Taking to the Tall Timbers (Travelogue)		Lee-Bradford-S. R.	1 reel		
Texas Sphinx, The (Drama), Harry Carey		Universal	2 reels		
This Wife Business		Alexander Film	2 reels		
Thrills and Spills		Fox	½ reel	Sept.	23
Tiger of San Pedro (Drama), Eille Norwood		Educational	2 reels	Sept.	30
Timberland Treachery (Drama), Roy Stewart		Universal	2 reels		
Timber Queen, The (Serial)		Pathe	15 ep'sds.	June	24
Towering Wonders of Utah (Urban Classic)		Vitagraph	1 reel		
Tracked Down (Drama), Art Acord		Universal	2 reels		
Trail and Stirrup (Sport Review)		Goldwyn	1 reel		
Under Suspicion, Leo Maloney		Pathe	2 reels	Jan.	13
Unseen Foes (Drama), Edmund Lowe		Murray Garsson	2 reels	Nov.	11
Vacation Cocktail, A (Sport Review)		Goldwyn	1 reel		
Valley of Dry Bones (Holy Land Series)		Amer. Releasing	1 reel		
Volcanoes of the World		Fox	1 reel		
Walls of Zion, The (Holy Land Series)		Amer. Releasing	1 reel		
Water Sports		Fox	½ reel	Sept.	23
When Kane Met Abel (Leather Pushers)		Universal	2 reels		
White and Yellow (Drama), Jack Mulhall		Universal	2 reels		
Wild Westing De Luxe (Travelogue)		Lee-Bradford-S. R.	1 reel		
William Tell (Urban Classic)		Vitagraph	1 reel		
Without Evidence (Tenement Tales)		Clark-Cornelius	2 reels		
Wrong Man, The (Drama), Harry Carey		Universal	2 reels		
Yellow Handkerchief, The, Jack Mulhall		Universal	2 reels		
Young King Cole (Leather Pushers)		Universal	2 reels		

THE WILLIAMS PRINTING COMPANY, NEW YORK

Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Katherine MacDonald
in
"Money, Money, Money."

B. P. Schulberg presents
Katherine MacDonald in
"Money, Money, Money."
A story by Larry Evans
Adapted for the screen by
Hope Loring; photographed
By Joseph Brotherton; all
Directed by Mr. Tom Forman.
A First National Attraction—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Ask the Exhibitor

Founded 1910
by
Watterson R. Rothacker

JANUARY 27, 1923

Motion Picture News

Reg. U. S. Patent Office

It's a Great Help—

That's what Harry J. Helmer, manager of the Curran theatre, Boulder, Colo., says about the *Booking Guide.*

"We are keeping a file of all the issues of the *News*, and the *Booking Guide* comes in mighty handy."

is a further quotation from Mr. Curran's recent letter.

The News Is Filed Throughout The Field

VOL. XXVII No. 4

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Emergencies

A SUDDEN emergency is the real test of any organization. Then is when efficiency combined with technical skill counts most. Goldwyn's brought the negative of "The Christian" to THE STANDARD FILM LABORATORIES for release prints. They wanted a sample the next day. They got it, without haste, without delay. It was a typical Standard Print, retaining all of Maurice Tourneur's artistry and all of the scenic beauties for which he took a company to England. We are making more than a million feet of release prints for "The Christian" on the strength of that performance.

YET the capacity of THE STANDARD FILM LABORATORIES and the possibilities of our organization are such that this emergency didn't affect in the least the service we are giving many of the foremost producers of the West. These producers have learned that they have the equivalent of a laboratory of their own with none of the attendant worries; that our daily service saves them time, trouble, and money; that Standard Prints look better and wear longer; and as Goldwyn's did, that we can always be depended upon in an emergency.

Standard Film Laboratories

John M. Nickolaus — S. M. Tompkins

Phone Hollywood 4366

Our New Number

Seward and Romaine Streets
Hollywood California

Standard Prints

He—"This dinosaur is forty million years old!"

She—"But I'm only seventeen!"

The Screen's Greatest Novelty

Jesse L. Lasky presents

CECIL B. DeMILLE'S

Master Spectacle of Modern Life

"ADAM'S RIB"

with

MILTON SILLS
ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON
and PAULINE GARON

By Jeanie Macpherson

A Paramount Picture

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S PRODUCTION "ADAM'S RIB"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

BY JEANIE MACPHERSON

A Paramount Picture

THE oldest thing in the world makes the newest thing in screendom.

Human passion, older than time, is treated by DeMille in a way that makes "Adam's Rib" the one genuine novelty of the screen.

Have ten thousand years of civilization changed the real nature of men and women? Was Eve the first flapper? Just how "modern" is the modern girl?

Those are some of the questions asked and answered in "Adam's Rib"—a tale of the youngest flapper and the oldest sin.

Why talk about the DeMille magnificence? The public will do that.

(Some of the big scenes are illustrated at the right.)

FAMOUS PLAYERS LASKY CORPORATION

The prehistoric vision, staged in the largest set ever built, showing the life of the caveman.

The revolution and destruction of the King's palace, spectacular and thrilling.

The Natural History Museum, the most unusual set ever made; filled with skeletons of prehistoric monsters.

The Chicago Board of Trade, exactly reproduced in every detail.

The grand ball scene, made with the latest developments of color photography.

UNIVERSAL JEWELS

BEAT THEM IF YOU CAN

UNIVERSAL
1923 JEWEL
PRODUCTIONS
"THE PLEASURE IS ALL YOURS"

Presented by CARL LAEMMLE

UNIVERSAL

BEAT THEM

THE FLIRT

BOOTH TARKINGTON'S Famous Novel of American Life Made into a Remarkable Motion Picture Featuring a Great All Star Cast

This screen classic has already won stupendous praise from the public, news and trade press while being shown at the RIALTO, New York, and other great first-run houses throughout the country. Its place as one of the year's outstanding box-office successes has been firmly established.

A HOBART HENLEY PRODUCTION

THE FLAME OF LIFE

Starring

PRISCILLA DEAN

Such enthusiastic praise as was received by this amazing melodrama from the trade press has been given few productions in the history of the cinema! You will find the flashing Priscilla Dean in a dramatic role in which all her fiery emotional talents are unleashed—in the telling of a brilliant story of romance, love and thrills.

From a famous novel by
FRANCES HODGSON BURNETT

A HOBART HENLEY PRODUCTION

UNIVERSAL'S 1923

PRESENTED BY

JEWELS

IF YOU CAN

DRIVEN

The Supreme Epic of The Blue Ridge. A Picture You Will Not Want to Forget

With an Extraordinary Cast Including Chas. Mack (courtesy D. W. Griffith) Burr McIntosh, Eleanor Fair and others

This picture will be one of the most talked-about releases of the year! In few productions have cast, director, settings and story so combined to bring forth the sweepingly original dramatic tenseness as in this unusual picture!

A CHARLES BRABIN PRODUCTION

The ABYSMAL BRUTE

Starring

REGINALD DENNY

In sheer depth of dramatic power, few writers have equalled the late Jack London's literary productions. On the screen, "The Abysmal Brute," one of his most famous stories, is even more powerful, more gripping, more human, than the story. The popular Reginald Denny in the star's role, supported by a great cast, makes this an attraction every exhibitor will want to show.

From the novel by
JACK LONDON

A HOBART HENLEY PRODUCTION

JEWEL PRODUCTIONS

CARL LAEMMLE

UNIVERSAL

BEAT THEM

BAVU

Wallace Beery, Estelle Taylor, Forrest Stanley, Joseph Swickard and Others, in a Story of Strange and Exotic Mystery, Adventure and Romance.

With such players, and with a story of such strange fascination and power, adapted from a successful play, exhibitors are in for a real clean-up when they show this picture. The screen never offered more suitable material for unusual twists, novel situations and weirdly effective settings than this production —and your box-office will tell you so!

From the play by EARL CARROLL **Directed by STUART PATON**

DRIFTING

STARRING
PRISCILLA
DEAN

The story which better suits Priscilla Dean's peculiar capabilities than "Drifting," the striking stage success, has not yet been written! The story of a wonderful woman—a woman of the world, misunderstood until her great moment came! Your patrons will be enthralled as never before!

From the play by JOHN COLTON
Directed by TOD BROWNING

JEWEL

Clara Louise Burnham's Widely Read Novel Made Into a Great Picture With an Unusually Strong Cast

The story of a girl—one whose gentle, spiritual nature offered passive, yet remarkably effective resistance to the evils about her! A story original in theme and treatment—one sure to be talked about for weeks after you show it!

Directed by LOIS WEBER

UNIVERSAL'S 1923

PRESENTED BY

JEWELS

IF YOU CAN

WHITE TIGER

STARRING
PRISCILLA
DEAN

The Dynamic Dean in an original story, written to give this magnificent actress the opportunity of her career for the full play of her magnetic, histrionic power! Picture a sweet girl brought up as a thief—who suddenly discovers that she comes of the blue-blooded stock of the land, and who is in love with the most fascinating figure of the underworld you ever saw! A picture for any theatre anywhere!

Directed by TOD BROWNING

UP THE LADDER

Starring

VIRGINIA VALLI

This appealing play kept New York audiences on edge during its entire run—and on the screen it is doubly effective because all its charming romance and vivid drama has been magnified and intensified. Beautiful Virginia Valli is starred, supported by a cast of uniform excellence.

From the play by OWEN DAVIS

A LADY OF QUALITY

Starring

PRISCILLA DEAN

This story is adapted from the widely read novel and popular play and gives Priscilla Dean unchecked opportunity for her great powers. In support of Miss Dean, this production boasts a rare cast of prominent players.

From the novel by
FRANCES HODGSON BURNETT

JEWEL PRODUCTIONS

CARL LAEMMLE

UNIVERSAL

BEAT THEM

MERRY GO ROUND

A Gloriously Magnificent Story of Life in Continental Europe—with a Cast of Thousands Amid Settings of Unrivalled Beauty and Magnitude

Such is MERRY GO ROUND—upon which Universal is lavishing all the tremendous facilities of production at Universal City, and upon which the greatest producing minds of the industry have been focused for months! Winding Viennese streets—beautiful women—gorgeous costumes—hundreds of interesting human types—Life itself reflected and caught on the silver-sheet as never before—thousands of actors—a great amusement park—a whole city erected just to bring to YOUR patrons the pleasure of enjoying Life as it was lived in the heart of Continental Europe. A picture every showman in the world will want to show!

UNIVERSAL SUPER JEWEL

Directed by RUPERT JULIAN and VON STROHEIM

UNIVERSAL'S 1923

PRESENTED BY

JEWELS

IF YOU CAN

The HUNCHBACK of NOTRE DAME

Victor Hugo's Immortal Masterpiece

in a Production Which Represents Universal's Supreme Screen Effort

Universal is bending every effort to make this production one of the greatest screen spectacles of all time. The atmosphere of this entrancing novel has been enhanced by the remarkable sets built at Universal City, so that no detail of interest or suspense will be neglected. Among the sets being built are the Cathedral de Notre Dame, the Bastille, the Palace of Justice, the Court of Miracles, the famous Place de Greve, numerous Parisian streets, and a score of buildings aggregating a cost of hundreds of thousands of dollars—all of which is just one small feature that will tend to make this one of the most stupendous productions of all time.

UNIVERSAL SUPER JEWEL

Directed by WALLACE WORSLEY

JEWEL PRODUCTIONS

CARL LAEMMLE

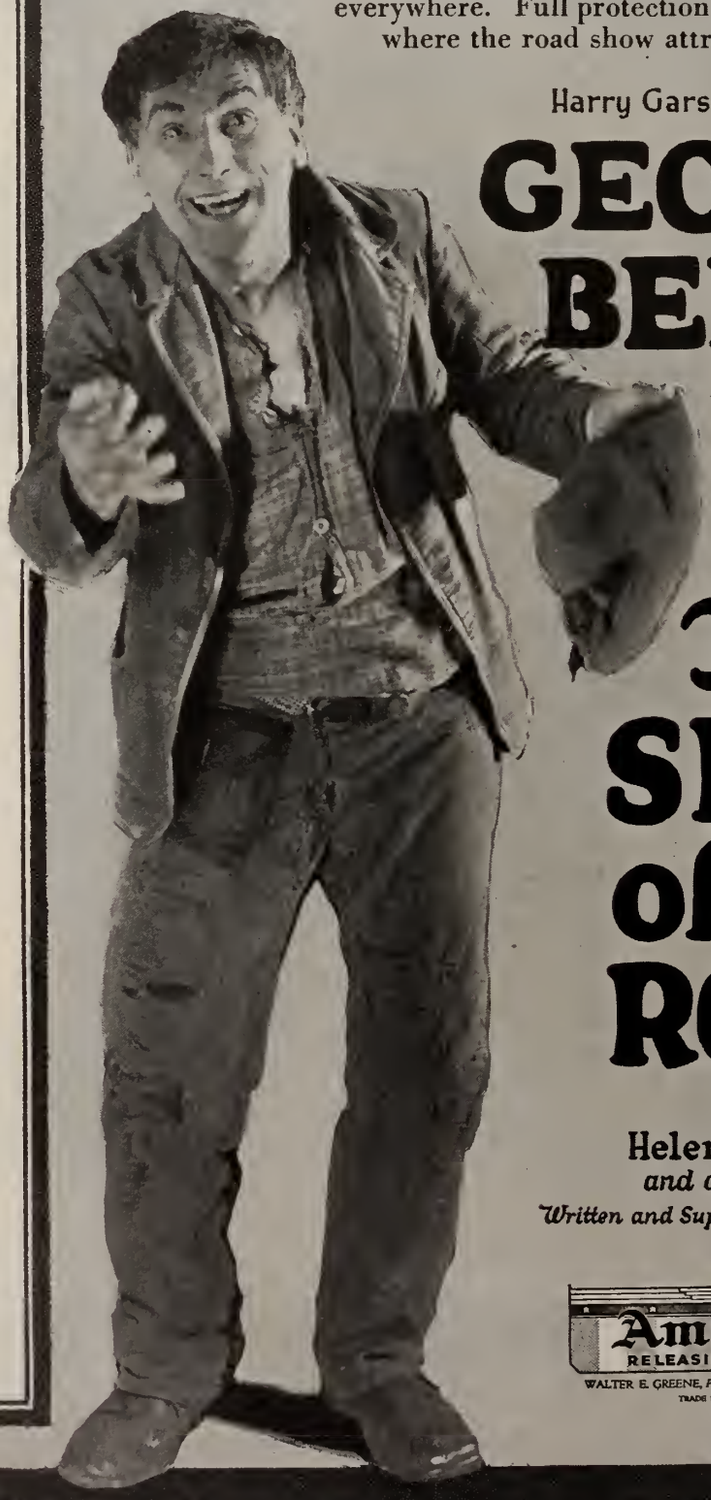
Now Released Nationally

These Theatres Have Played or Booked to Play George Beban and His Company with the Picture.

CITY	THEATRE
Brooklyn	Metropolitan
Baltimore	Hippodrome
Boston	State
Buffalo	State
Chicago (4 weeks)	Balaban & Katz
★Chicago	L. & T. Senate
★Charleston, W. Va.	Kearse
Cleveland	State
Columbus, O.	James
Detroit	Capitol
Dixon, Ill.	The Dixon
Indianapolis	Circle
Kansas City	Newman's
Los Angeles	California
★Moline, Ill.	Le Claire
★Madison, Wis.	Majestic
Montreal	Allen
Milwaukee	Alhambra
Minneapolis	State
★Newark	The Newark
New York	State
★Paterson	U. S. Theatre
Portland	Liberty
Peoria	Madison
Rock Island	Ft. Armstrong
Reading, Pa.	Colonial
★Rockford, Ill.	Midway
St. Paul	Capitol
San Francisco	Granada
Seattle	Coliseum
St. Louis (3 weeks)	Del Monte
★Terre Haute	Indiana
Toledo	Valentine
Topeka	Orpheum
Washington	Columbia
★West Hoboken	Roosevelt
Wichita	Miller's

★*Theatres still to play.*

As a New Year's offering to the nation's exhibitors, we now announce the general first run release of the biggest motion picture attraction of the 1922-23 season. Up to now we have booked this big picture in conjunction with Mr. Beban and his theatrical road show company. The present release of the picture is our contribution to immediate big business for exhibitors everywhere. Full protection is given those cities where the road show attraction is still to play.



Harry Garson *presents*

GEORGE BEBAN

in

The SIGN of the ROSE

with
Helene Sullivan
and a Superior Cast
Written and Supervised by George Beban

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

America's Wonder Picture of 1923!

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

FLORENCE VIDOR

IN

CONQUERING THE WOMAN

FROM THE NOVEL BY
HENRY C. ROWLAND

A
KING VIDOR
PRODUCTION

The Trade Press

"'Conquering the Woman' has been produced in popular style. Settings, characters and direction are of a nature that caters to generally approved standards. There are picturesque shots of the sea, a yacht race and a thrilling rescue. Florence Vidor plays in charming style."—Moving Picture World.

"'Conquering the Woman' is the sort of film which will find favor with a majority of movie fans and ought to score creditably from a box office angle. Florence Vidor plays with dash and dramatic skill."—Exhibitors Trade Review.

(The publication of these two reviews makes unanimous the vote of the trade magazines on the entertainment and box office value of "Conquering the Woman.")

The Exhibitor

"Conquering the Woman," with Florence Vidor.—A real good picture with plenty of action, new and novel situations, and a pleasing story and finish.—Davis & Walter, Grand Theatre, New Castle, Ind.—General patronage.

(From "What the Picture Did For Me" department of Exhibitors Herald.)

The Newspaper

"Henry C. Rowland's novel has been made into a wonderfully delightful production, effervescing with good humor, bubbling with subtle comedy and joyous satire, and having numerous tensely dramatic scenes and thrilling touches as well. The photography is perfection itself and the settings are marvels of beauty.

"Florence Vidor, one of the greatest beauties of all filmdom, is most attractively gowned and gives her role an interpretation which proves her really extraordinary cleverness as an actress. She is aided by an excellent cast."

The above review written when "Conquering the Woman" was playing a full week's run at the Grand Theatre, Pittsburgh, appearing in the Pittsburgh Leader.

From every angle, it's an outstanding hit...

AT LAST I HAVE

THUS CARTER DeHAVEN TAKES HIS PLACE AS THE JESTER ELITE

Book and Boost All

Carter DeH

SEEN A COMEDY!

Says Manager Dewey Michaels
Plaza Theatre, Buffalo

"AFTER nine years as an exhibitor, at last I have seen a COMEDY," writes Manager Dewey Michaels of the Plaza Theatre, Buffalo, of 'A Ringer For Dad.' "My audience and my employees as well as myself rolled with joy and laughed until their sides were sore. I shall RE-PLAY it and FEATURE it!"

AND no matter who you are or what kind of a house yours is, "A Ringer For Dad" will be just as big a comedy for YOU. F. B. O. stakes its reputation as a judge of film values on this hurricane of hilarity which will raise the prestige of your theatre and make your folks come back for more.

A RINGER FOR DAD"

BUT "A Ringer For Dad" is not an exceptional De Haven Comedy — it's standard, for every one of these Carter De Haven Comedies is bound to make your Carter De Haven nights the high spots of your business. Get aboard the Profitville Express NOW—and grab every one of these unbeatable Comedies.

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVENUE, NEW YORK CITY
EXCHANGES EVERYWHERE

Seven Comedies

"Eddie Fay, Back in Providence, Moppe

SIXTH SECTION. THE PROVIDENCE SUNDAY

SHOW STARTS DAILY AT 12 (NOON) CONTINUOUS UNT

FA THEA

MOST REMAR Ever As in EUGEN Sensati

"SECRETS

THE GREAT CAST

Lew Cody
Gladys Hulette
Montague Love
Dolores Cassinelli
J Barney Sherry
Walter James

"7 Happy Girls" New Musical Comedy | The Four Robinsons Novelty Quartette | Worsley & Miller In a Great Hebrew Skit | White Barr Classy Singe

6 GREAT VAU

MATINEE PRICES : BALCONY 10c ORCHESTRA 25c —

Beat everything that ever played the B. S. Moss' Cam

MASTODON FILMS INC., C. C. BURR, Presid

Up With It"—*Moving Picture World*

M. SATURDAYS & HOLIDAYS SHOW STARTS AT 11 A.M.

CAST
ed
E'S
tory

F PARIS"

alker | Kremka | Johnny Jones
ce Trio | Brothers | Comedy
ntastic | Sensational | Pathe News
psichore | Gymnasts | Movie Chats

THE GREAT CAST

Buster Collier
Rose Coghlan
Effie Shannon
Harry Sothern
Bradley Barker
Jane Thomas

ILLE
CTS

NG PRICES: BALCONY 20c ORCHESTRA 40c

. Y., except "Peacock Alley" and "Sherlock Holmes"

33 - 135 - 137 West 44th Street, NEW YORK

"LOST INA

A BLAZED TRAIL PRODUCTION

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

1923 JAN 10 PM 11 1-

RECEIVED AT

ABA1004 47 NL 7 EXTRA
FONDA NY 10

W RAY JOHNSTON VICE PRESIDENT
ARROW FILM CORPN 220 WEST 42 ST NEWYORK NY
DESIRE TO CONGRATULATE ARROW ON ALTOGETHER MIGHTY FINE LOST IN
A BIG CITY OF BLAZED TRAIL PRODUCTIONS STOP IT HAS MARKED PATHOS
SOME HUMOR AND AN UNUSUAL INTERSPERSING OF CLASHING WILL AND CRASHING
CIRCUMSTANCE STOP IT HAS A STORY TOO
GEORGE BLAISDELL JOHN S SPARGO ROGER FERRI
RAY GALLAGHER.

ARROW PICTURES

Available at Leading Independent Exchanges
ARROW FILM CORPORATIO
220 West 42nd Street, New York City
Distributors for United Kingdom:
Inter-Ocean Photoplays, Ltd., 162 Wardour Street, Lond

BIG CITY"

starring John Lowell
supported by Baby Ivy Ward

SCREEN VERSION BY
L. CASE RUSSELL

DIRECTED BY
GEORGE IRVING

FROM THE PLAY BY
N. S. WOODS

The Four Wise Men of the Press!

THEY CAME - THEY SAW - THEY WIRED!

First time in history of pictures that all critics have indorsed a production in unison.

MOTION PICTURE NEWS

EXHIBITOR'S TRADE REVIEW

EXHIBITOR'S HERALD

MOVING PICTURE WORLD

KEYSTONE COMEDY REVIVAL

Everybody Remembers Keystone Comedies!

Everybody wants to see them again!

We're going to release, during the next six months, an initial series of twelve of the best of them, re-edited and re-titled by a well-known Comedy Producer, and protected as such by copyright.

All theaters are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

We are ready to negotiate with men of good business standing and financial responsibility to become our representatives in the following cities:

Portland, Me.
Manchester, N. H.
Boston, Mass.
Springfield, Mass.
Providence, R. I.
New Haven, Conn.
New York City, N. Y.
Brooklyn, N. Y.
Albany, N. Y.
Buffalo, N. Y.
Syracuse, N. Y.
Newark, N. J.
Philadelphia, Pa.
Wilkes Barre, Pa.
Pittsburg, Pa.
Baltimore, Md.
Washington, D. C.
Richmond, Va.
Charlotte, N. C.
Columbia, S. C.
Atlanta, Ga.
Jacksonville, Fla.
Montgomery, Ala.
New Orleans, La.
Memphis, Tenn.
Nashville, Tenn.
Louisville, Ky.
Charleston, W. Va.
Columbus, Ohio
Cincinnati, Ohio
Cleveland, Ohio
Toledo, Ohio
Detroit, Mich.
Grand Rapids, Mich.
Indianapolis, Ind.
South Bend, Ind.
Chicago, Ill.
Peoria, Ill.
Milwaukee, Wis.
Minneapolis, Minn.
Des Moines, Ia.
Kansas City, Mo.
Wichita, Kan.
St. Louis, Mo.
Joplin, Mo.
Little Rock, Ark.
Houston, Tex.
Dallas, Tex.
San Antonio, Tex.
El Paso, Tex.
Oklahoma City, Okla.
Omaha, Neb.
Sioux Falls, S. D.
Fargo, N. D.
Denver, Colo.
Butte, Mont.
Salt Lake City, Utah
Los Angeles, Cal.
San Francisco, Cal.
Fresno, Cal.
Portland, Ore.
Seattle, Wash.
Spokane, Wash.
Vancouver, B. C.
Calgary, Alta.
Regina, Sask.
Winnipeg, Manitoba
Toronto, Ont.
Montreal, Quebec
St. Johns, N. B.

TRI-STONE PICTURES, Inc.

Straus Building
565 Fifth Avenue, New York City

TRIANGLE PICTURES

Oscar A. Price
H. E. Aitken

KEYSTONE COMEDIES

It looks to us as though the movies were standing on the hem of a new era -
New York Evening World

- one of the proofs of the perfection of the first NATURAL color photoplay

THE TOLL OF THE SEA

Produced by TECHNICOLOR Motion Picture Corporation

Distributed by

METRO

PICTURES CORPORATION

The era of NATURAL color com

THE
OF T

Seven Years of experiment and invention.. Success? Read the reports

B Editorial

ACHIEVEMENT FOR NATURAL COLOR IN PICTURES

INVENTOR WORKED SEVEN YEARS FOR COLOR FILM

Young Professor Daniel F. Comstock, With Colleague, Professor Herbert D. Kalmus, Perfected Color Camera and Tints.

SUZANNE SEXTON.

"The Toll of the Sea"

Beautiful Effects Achieved by New Process of Color Photography—a Metro Release

When Technicolor Holds The Mirror Up to Nature

You Will Find the Picture So Perfect That You Cannot Tell the Reflection From the Original

Harriette Underhill

And Dr. Comstock says that it will be

MONDAY, NOVEMBER 27, 1922

On the Screen

Ruth Hale's *Movie Page*

Color Pictures Come of Age

COLOR PICTURE PRESERVES NATURE

The Toll of the Sea," Color Picture, Is Splendidly Produced and Well Acted

Problem of Applying Color Naturally Is More Nearly Solved in This Stirring Photoplay Than in Any Previous Attempt—The Story, a Variation of "Madame Butterfly," Is Gripping—Anna May Wong Is Excellent

TECHNICOLOR FILM RIALTO FEATURE

"The Toll of the Sea," Released by Metro, Presents Film in Natural Colors, Now Perfected.

NEW YORK

'Toll of the Sea' Fine Color Film

THE NEW FILMS

"THE TOLL OF THE SEA."

New Color Process at the Rialto

The Technicolor pictures . . . are just about perfect—*Robert E. Sherwood, in the New York Herald.*

If this process is not perfect then, at least, we could find no flaw in it—*Harriette Underhill, in the New York Tribune.*

Photographing moving persons and things in their natural colors is at last in almost a perfect stage—*Quinn Martin, The New York World.*

Should revolutionize film dramas. It is an achievement in natural color films—*Grena Bennett, in the New York American.*

The exhibitor who books it will be giving his patrons a real treat—*Laurence Reid, in the Motion Picture News.*

Judging from the applause . . . at the Rialto . . . it is destined to be a big success—*C. S. Sewell, in the Moving Picture World.*

Will not only interest but astound and delight every spectator—*Exhibitor's Trade Review.*

Technicolor Process May Revolutionize Industry

Invention Forecasts Important Changes in Production

By ROGER FERRI

BOSTON—(Special).—This article is being written in the city that prides itself with being the home of culture. Incidentally, local newspapers are advancing another claim, namely, that of having furnished the inventor of what gives every evidence of developing into a flawless color process for injecting human life into American pictures. And, after all, this claim is a logical one, for Professor Daniel F. Comstock of the Massachusetts Institute of Technology, a gentleman who has accomplished

Monday noon, Nov. 27. The inventor was as enthusiastic as a child. Never had we expected that a lesson in chemical analysis would interest us as the professor's talk did for two and a half hours. We had ignored chemistry in our bygone days and we accepted Editor-in-chief Bob Welsh's instructions with no little fear.

makeup at all is used in filming color pictures under the new process. Neither are Cooper-Hewitt lights required. Both cosmetics and lights are eliminated. There is a slight, but, nevertheless, radical alteration in other studio equipment used.

es to the screen with

TOLL HE SEA

There's more than NATURAL color in the picture: "The picture, even if shown in the drab grey and whites of an ordinary movie, would have pleased the RIALTO patrons"

New York Evening World

Directed by CHESTER M. FRANKLIN
Story by FRANCES MARION
Photographic direction by J. A. BALL

Produced by TECHNICOLOR MOTION PICTURE CORPORATION

REG US PAT OFF

METRO

Distributed by

METRO PICTURES CORPORATION

At the RIALTO, New York, standing room was the standing order of things during the run of

THE TOLL OF THE SEA

New York picturegoers wanted to say they had seen the first NATURAL color photoplay. They did, and told their friends too . . . . .

Your patrons will do the same . . . . . .

Produced by the TECHNICOLOR Motion Picture Corporation.

Distributed by

METRO PICTURES CORPORATION

REG U.S. PAT. OFF.

A METRO PICTURE

You'll get

Many Happy Returns

when you play

Masterfully Created by

EMORY JOHNSON

Featuring Ralph Lewis

Distributed by F. B. O.

FILM BOOKING OFFICES OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

Read this! – Then look

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE "LARGEST THEATRE IN THE WORLD"

TO WHOM IT MAY CONCERN:

The opening two days of Marshall Neilan's "THE STRANGERS' BANQUET" have established a record for attendance at the Capitol Theatre.

The gross receipts on Sunday, December 31st, 1922 were - $13,559.80

The gross receipts on Monday, January 1st, 1923 were - $10,324.10

Very truly yours,
Edward Bowes.
Managing Director.

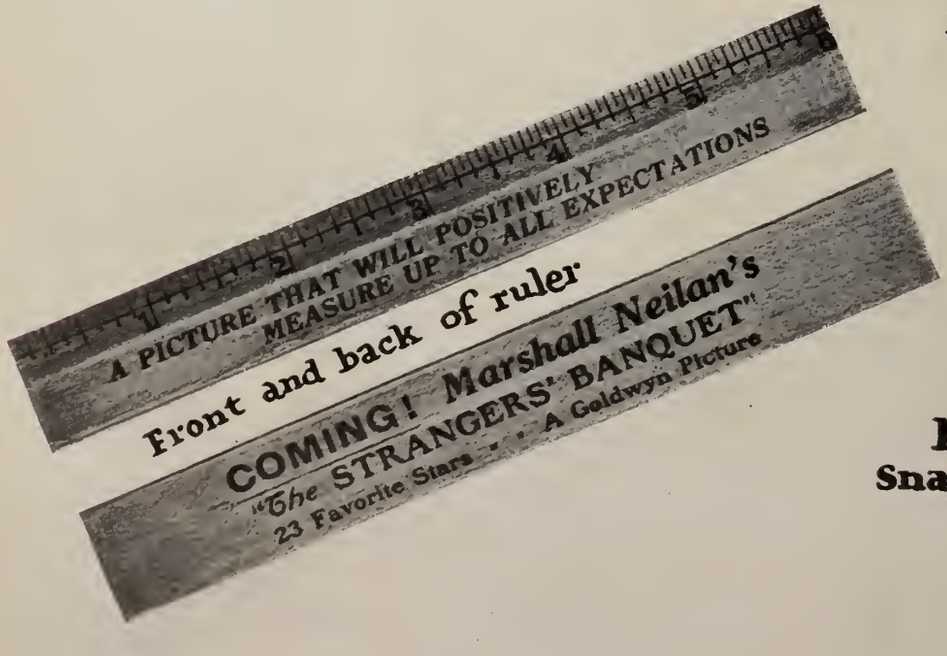
SWORN TO BEFORE ME, NOTARY PUBLIC, JAN. 2, 1923

NOTARY PUBLIC
Kings Co. Clerk's No. 675. Reg. No. 8382
Certificate Filed in N. Y. Co. Clerk's No. 141 A. Reg. No. 3604
Bronx Co. Clerk's No. ..... Reg. No. .....
Term expires March 30, 1923

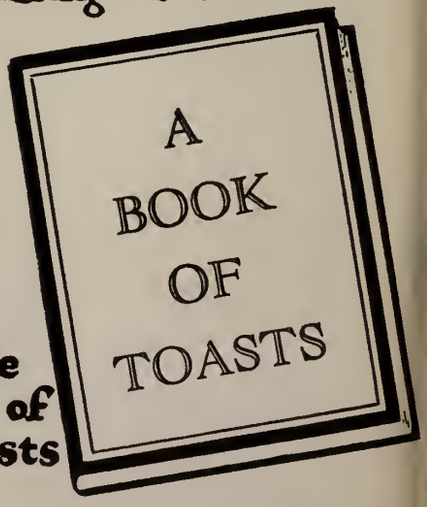
Door and telephone hanger

Marshall Neilan
requests the pleasure of your presence at
"The Strangers' Banquet"
to be held at
The Capitol Theatre
corner Broadway and 51st St., New York
During the week commencing
Sunday, December 31st

Novel mailing card


A PICTURE THAT WILL POSITIVELY
MEASURE UP TO ALL EXPECTATIONS
COMING! Marshall Neilan's
"The STRANGERS' BANQUET"
23 Favorite Stars - - A Goldwyn Picture

Front and back of ruler



16 page booklet of Snappy toasts

Ask

at these Exploitation Aids!

MENU

THE STRANGERS' BANQUET

CAPITOL THEATRE

1922 1923

SUNDAY, DECEMBER 31st

11 A. M. to 11 P. M.

TWENTY-THREE STAR COURSES

Rockliffe Fellowes Canteloupe

Claude Gillingwater Noodle Soup

Eleanor Boardman Fruit Cocktail

Stuart Holmes Filet Mignon

Hobart Bosworth Fortune Salad Arthur Hoyt French Peas

Claire Windsor Roasted Spring Chicken

Thomas Holding Cold Slaw

Dagmar Godowsky Spanish Omelet

Lucille Ricksen Tartar Sauce

Nigel Barrie Tenderloin James Marcus Celery

Ford Sterling Fresh Beef Tongue

Philo McCullough Olives Violet Joy Wine

Jack Curtis Radishes, Aileen Pringle Croquettes

Eugenia Besserer Ices Jean Herscholt Ox-tail Soup

Edward McWade Fancy Scallops

Lillian Langdon Viennese Tarts

Cyril Chadwick Mushrooms

Brinsley Shaw Shrimp Salad

GOLDWYN PICTURES — Caterers

MARSHALL NEILAN — Chef

Bottle herald with space on back for theatre and date

Peppermint flavored toothpicks

Menu card for mailing etc.

Goldwyn

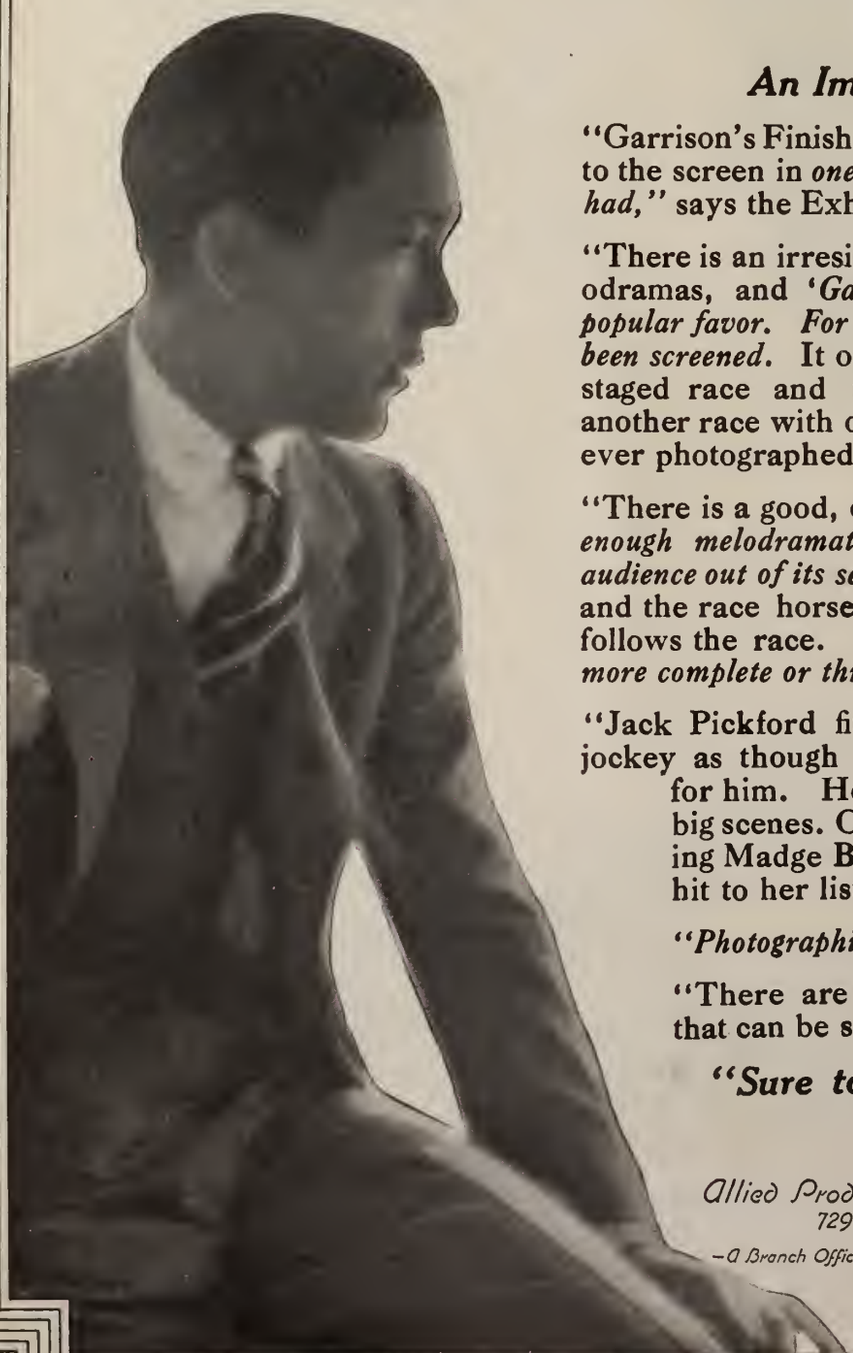
Paper napkins

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson · Photography by Harold Rosson



An Impartial Verdict!

"Garrison's Finish" marks Jack Pickford's return to the screen in *one of the best vehicles he has ever had,"* says the Exhibitor's Herald.

"There is an irresistible appeal about racing melodramas, and *'Garrison's Finish' is sure to meet popular favor. For it is one of the best that has ever been screened.* It opens with an exciting and well-staged race and the concluding reel pictures another race with one of the most exciting finishes ever photographed on a track.

"There is a good, consistent plot to the tale and *enough melodramatic situations to fairly raise an audience out of its seats.* The escape of the jockey and the race horse from a burning barn. Then follows the race. *And such a race! Never has a more complete or thrilling event been screened!*

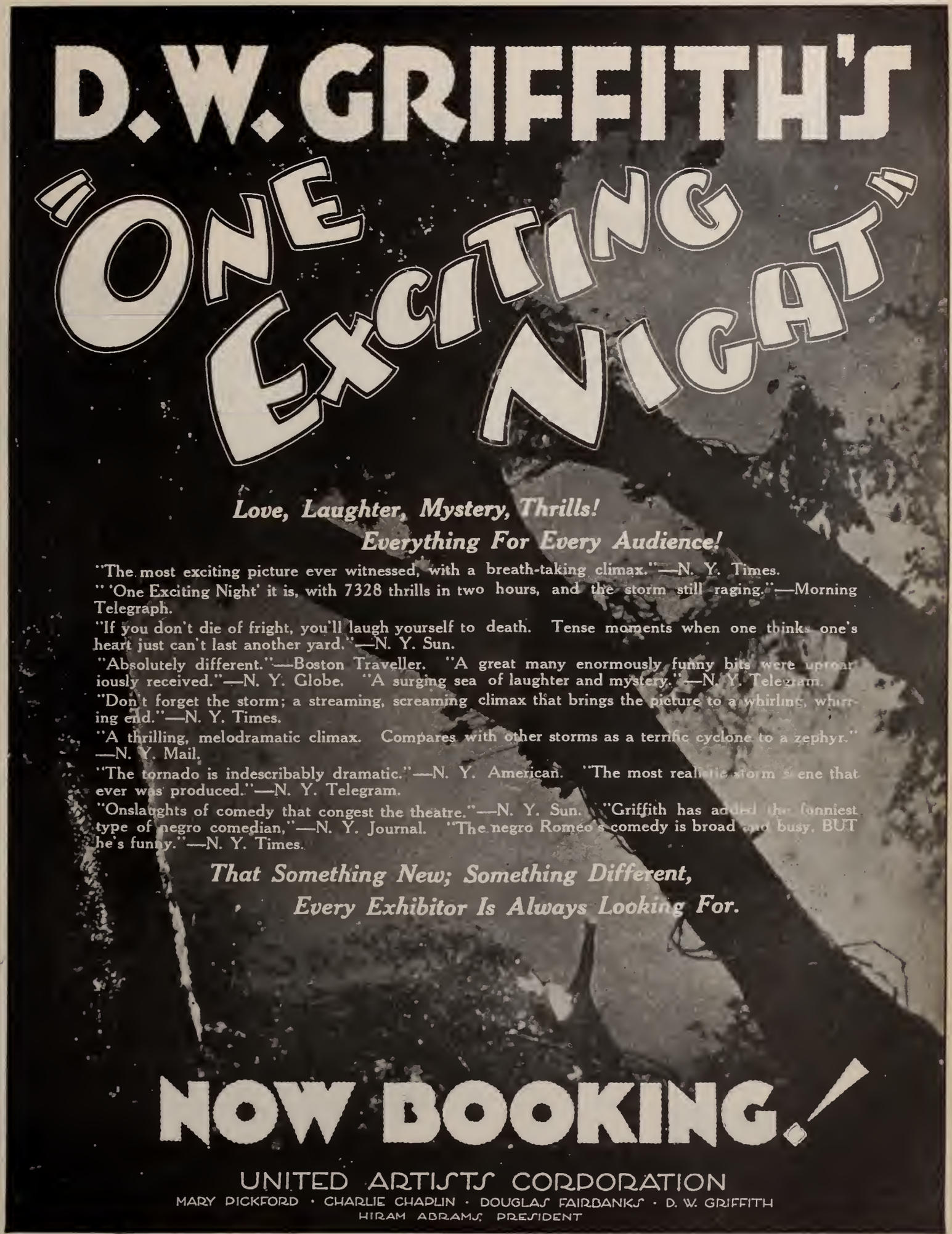
"Jack Pickford fits into the part of the little jockey as though it had been specially written for him. He is natural and effective in the big scenes. Opposite him appears the pleasing Madge Bellamy who has added another hit to her list.

"Photographically the picture is perfect.

"There are a great many unique stunts that can be staged to put this picture over."

"Sure to meet popular favor!"

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—


D.W. GRIFFITH'S
"ONE EXCITING NIGHT"
Love, Laughter, Mystery, Thrills!
Everything For Every Audience!
"The most exciting picture ever witnessed, with a breath-taking climax."—N. Y. Times.
"'One Exciting Night' it is, with 7328 thrills in two hours, and the storm still raging."—Morning Telegraph.
"If you don't die of fright, you'll laugh yourself to death. Tense moments when one thinks one's heart just can't last another yard."—N. Y. Sun.
"Absolutely different."—Boston Traveller. "A great many enormously funny bits were uproariously received."—N. Y. Globe. "A surging sea of laughter and mystery."—N. Y. Telegram.
"Don't forget the storm; a streaming, screaming climax that brings the picture to a whirling, whirring end."—N. Y. Times.
"A thrilling, melodramatic climax. Compares with other storms as a terrific cyclone to a zephyr."—N. Y. Mail.
"The tornado is indescribably dramatic."—N. Y. American. "The most realistic storm scene that ever was produced."—N. Y. Telegram.
"Onslaughts of comedy that congest the theatre."—N. Y. Sun. "Griffith has added the funniest type of negro comedian,"—N. Y. Journal. "The negro Romeo's comedy is broad and busy, BUT he's funny."—N. Y. Times.
That Something New; Something Different,
Every Exhibitor Is Always Looking For.
NOW BOOKING!
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

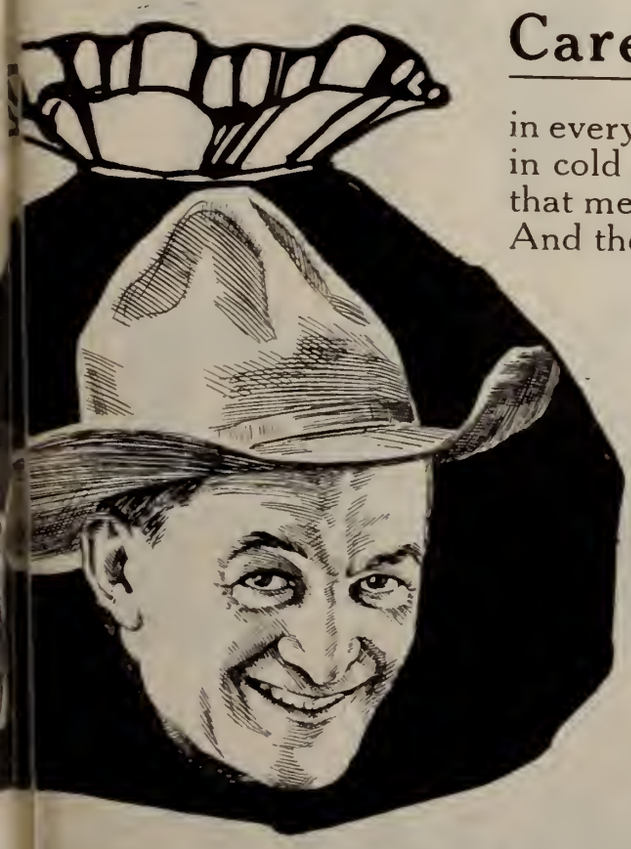
The whole country
"THE KICK BACK"
FROM THE STORY BY
HARRY CAREY
HAR
D
"GOOD MEN AND TRUE"
BY
EUGENE MANLOVE RHODES
"CANYON OF THE FOOLS"
FROM THE THRILLING SATURDAY EVENING POST STORY BY
RICHARD MATTHEWS HALLET
Cash In!!
On Harry Carey's
overwhelming
popularity
And do it now
COMING
"CRASHIN' THRU"
Keep Your eye on
F.B.O.

is clamoring for

RY CAREY

In Large Theatres—In Small Theatres—

in the biggest cities and in the smallest hamlets and in every community in between—on the boulevards and on the side streets—everybody in the land is demanding more and more Harry Carey pictures. There's a Carey wave sweeping over the nation with a velocity and power such as never before has been recorded in the industry. And today.



Carey's Name Means Capacity

in every house that books him—capacity that writes itself in cold figures on the profit side of the ledger—capacity that means a FULL TILL as well as a FULL THEATRE. And the most phenomenal thing is that

His Popularity Is Growing Hourly

and his name has come to be the biggest assistance that any box-office can have—Carey on the billing means money in the bank. It's up to YOU to cash in with Carey—NOW !

DISTRIBUTED BY

FILM BOOKING OFFICES

OF AMERICA, Inc.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

The Biggest Hit

PLAYED 35 REGULAR
LAST WEEK TO RECORD

Book now before you

FOX
IS INDEPENDENCE & STRENGTH

BIGGER THAN
OVER THE HILL

WILLIAM FOX presents

The TOWN FORGOT

FOX FILM CORPORATION

Of The Season!

MOTION PICTURE HOUSES BREAKING BUSINESS

lose this attraction

A BOX OFFICE SENSATION

FOX
IS INDEPENDENCE & STRENGTH

THAT GOD

DIRECTED by
HARRY MILLARDE
WHO STAGED OVER THE HILL

PRINTS NOW IN BRANCHES

FOX FILM CORPORATION

WILLIAM FOX' *presents* FOUR SUPER

The good luck picture

The VILLAGE

A 1923 Melodrama of

FROM LONGFELLOW'S *FAMOUS POEM*

LUPINO LANE *in*

A FRIENDLY

A super comedy

As happy as the bluebirds

The CUSTARD

A NEW TYPE OF STORY FOR MARY CARR

Thrills-Action-Romance-Beauty-

The FACE ON THE

WITH A NOTABLE CAST INCLUDING-
HENRY B. WALTHALL—RUTH CLIFFORD-
ALMA BENNETT *AND OTHERS*~~~

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

SPECIALS FOR IMMEDIATE BOOKING

for the new year

BLACKSMITH

thrills and mystery

DIRECTED BY JACK FORD

A ten strike at the box office

HUSBAND

in 5 acts ~ DIRECTED BY JACK BLYSTONE

as bright as the sunshine

CUP with MARY CARR

DIRECTED BY
HERBERT BRENON

A sensational melodrama

BARROOM FLOOR

DIRECTED BY
JACK FORD

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

SECOND FIDDLE

Written and directed by
FRANK TUTTLE
Photographed and supervised by FRED. WALLER JR.
a TUTTLE-WALLER PRODUCTION

GLENN HUNTER
as
Jim Bradley—"Second Fiddle"

He Always Played "SECOND FIDDLE"

Herbert Bradley arrived home from college, handsome, polished, and possessing all the social graces. His awkward brother, Jim, who had always been regarded as a "Second Fiddle," was relegated to the background.

Herbert immediately took possession of Jim's room and threw out all his belongings, to which Jim said nothing.

Jim permitted his automobile to be monopolized by the egotistical Herbert, who utilized it to take Jim's sweetheart driving.

Finally, Herbert tried to steal Jim's sweetheart.

BUT—the worm turned!

Just how Jim finally asserts himself and proves his manhood in a crucial test, and wins the girl of his dreams, is told in this enthralling and gripping film drama.

He took his room—

he took his machine—

and finally took his girl!

HODKINSON PICTURES

This attractive four column advertisement can be obtained in mat form at any Hodkinson Exchange.

The Critics Like it!

MOTION PICTURE NEWS: "Second Fiddle" may be put down as a likely attraction.

MOVING PICTURE WORLD: This is a feature that should please every class of patrons. It has heart interest, thrilling suspense, and Glenn Hunter in a most appealing role. It is a superior attraction that promises satisfaction to the box-office.

EXHIBITORS TRADE REVIEW: There is no doubt in our minds that it will be well received wherever shown.

MORNING TELEGRAPH: Glenn Hunter does his usual splendid work as Jim Bradley, the "second fiddle." He is an actor who possesses unusual charm, rare intelligence and an acute sense of comedy.

EXHIBITORS HERALD: "Second Fiddle" has the appeal of a well-told story, natural and picturesque New England scenery, and it will please the majority of picture-goers.

FILM DAILY: Has elements that will appeal to a good majority. Contains effective thrills, enough action, a first-rate atmosphere and a cast that does very good work.

HARRISON'S REPORTS: "Second Fiddle" is so well handled, and so appealing in its humanness, that it is a thoroughly pleasing offering. Glenn Hunter does good work; the same is true of Mary Astor.

Your Patrons Will Like it!

HODKINSON PICTURES

ACROSS THE CONTINENT

MILWAUKEE

ST. LOUIS

KANSAS CITY

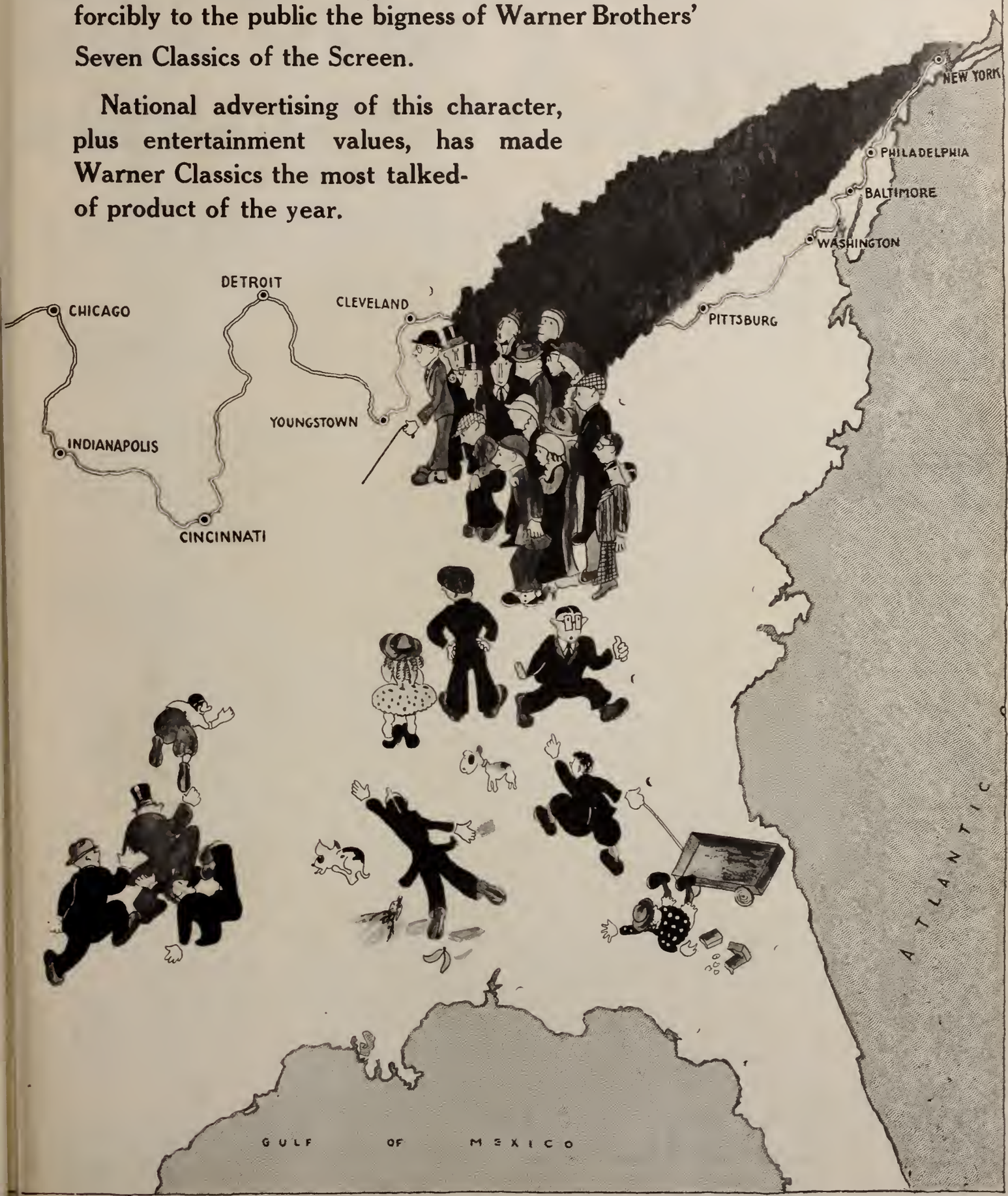
STOP

PACIFIC OCEAN

WARNER BROS.
Classics of the Screen

From Maine to California, with stops in all principal cities enroute, this unique motor float brings forcibly to the public the bigness of Warner Brothers' Seven Classics of the Screen.

National advertising of this character, plus entertainment values, has made Warner Classics the most talked-of product of the year.



EUGENE H. ROTH *presents*

HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA

By H. A. SNOW

SWEEPS INTO PHENOMENAL SUCCESS OVERNIGHT

What the Foremost Critics Say About It:-

Lion

Elephant

Wild Buck

Giraffe

Baboon

Zebra

Rhinoceros

Penguin

Stanley Crane

Camel

Wart Hog

Gnu

Ostrich

Hippopotamus

"In 'Hunting Big Game in Africa with Gun and Camera,' H. A. Snow poked his camera right up under the noses of the wildest animals of the African jungles and came away with pictures of the whites of the beasts' eyes. This is an extraordinary film."—*Quinn Martin, N. Y. World.*

"A picture which thrilled, delighted and entertained us as much as anything in years. It is absolutely fascinating from the opening shots of over a million penguins flying into the ocean to the closeup of a giant African elephant charging into the camera. All in all we consider this the best film entertainment in New York today."—*P. W. Gallico in Daily News.*

"The most complete—which means the most instructive and the most thrilling—motion picture of wild animal life ever made. The beautiful, the ugly, the swift, the ungainly—they are there, singly and in herds, at water holes and darting across the plain or diving into the jungle undergrowth. Comedy is introduced to relieve the tense action."—*J. O. Spearing, N. Y. Times.*

"Most satisfying pictures of wild animal life yet taken."—*Don Allen, Eve. World.*

"More drama in a single reel than in a bale of Hollywood productions."—*N. Y. Tribune.*

"By all means see this picture and take the children, for if you don't they'll never forgive you, if they ever find out about this show."—
Daily News

"All the excitement, thrills and chills of 'Hunting Big Game in Africa' are there. No one between the ages of seven and seventy should miss this picture."—*N. Y. Eve. Post.*

"A marvelous panorama of wild life."—*Evening Mail.*

"No Zoo in the world is able to produce as large a number of wild animals as these pictures show."—*Louella O. Parsons, Morning Telegraph.*

"A vivid record of the thrills and chills of the jungle."
—*Rose Pelswick in N. Y. American.*

"In the midst of most exciting adventures one suddenly realizes that during all this hazard the camera man was there bravely cranking, cranking, cranking."
—*N. Y. Evening Journal.*

"The most fascinating animal picture ever seen. It even exceeds in entertainment power Paul J. Rainey's classic. It is exciting and humorous. Crashes between the Flivver and wart hog are funnier than the antics of Lloyd or Chaplin."
—*N. Y. Sun.*

"An example of the cinema at its best. A more uniformly interesting and sensationally thrilling set of pictures has not been shown on Broadway in many a day. It crowds more real drama into its ten reels than 90 per cent of so called super-specials."—*E. V. Durling in the Globe.*

"The flat statement predicting a long showing for 'Hunting Big Game in Africa with Gun and Camera' is based on a number of things, foremost of which are these:—Tense, thrilling moments, punctuated with mirth provoking scenes and great lessons from nature."
—*Eve. Telegram.*

"'Hunting Big Game in Africa with Gun and Camera' has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in New York."—*Variety of January 12th.*

LYRIC THEATRE
42nd STREET
West of Broadway

Twice Today and Twice Every Day including Sundays 2:30-8:30

PRICES: NIGHTS 25c., 50c., 75c., $1.00 and $1.50 ALL SEATS
MATINEES 25c., 50c., 75c. and $1.00 RESERVED

Thomas H. Ince
presents
"The HOTTENTOT"
A Horse Race Picture
In Society Duds
HILDIKER

ALL ROLLED INTO ONE!

—A Comedy, a Romance, a Melodrama and a Horse-race: Mounted in a Tiffany Setting with the Ince Punch in Every Scene!

See Them Jump!

The finest blood that ever stepped in horse-shoes! Down the course, over hill and vale; through water, leaping fences, down mountain sides, hurdling barricades. Horses fall, riders jump to safety—on and on they ride to a thunder of cheers and applause!

What a Race!

And when your audience sees it, this classic steeplechase with its thrills, its spills, its breath-taking, nerve-tingling, pulse-quickening panorama of daring horsemanship, they will stand on their feet and shout with enthusiasm!

They'll simply forget they're in a theatre!

And the rest of the time they'll be laughing their heads off at the adventures and misfortunes of the young sea-going chap who had to ride the wildest horse in seven states just because a girl wanted a loving cup and he wanted to give her a wedding ring.

AS SMART AS AN EVENT AT LONGCHAMPS!
AS THRILLING AS THE KENTUCKY DERBY!

Pretty Peggy who loves horses and expects Sam to ride her mount to victory.

The Start! —Peggy wants the loving cup!

Thomas H. Ince

presents

The HOTTENTOT"

starring

DOUGLAS MACLEAN
MADGE BELLAMY
AND A HAND PICKED INCE CAST

Directed by James W. Horne and Del Andrews,
under the personal supervision of Thomas H. Ince

FIRST NATIONAL PICTURES

Distributed by
Associated First National Pictures, Inc.

The Finish! —Sam gives it to her with a wedding ring attached!

S. Harrington, Esq. He hates horses—loves Peggy — and has to ride "The Hottentot!"

A BLUE RIBBON WINNER WITH THE NEWSPAPERS

"It began to look as if the audience had laughed so much they just couldn't stop laughing . . . they laughed until they almost became hysterical. And Oh! What a race! It's a scream and a thriller . . . never another to compare with this cross-country run."
—Chicago Herald and Examiner

" 'The Hottentot' is the wildest and horsiest picture seen . . . it is a certainty no other movie has surpassed this in point of reckless riding, in skill in hurdles and falls and in the arousal of the cries and laughter from the audience."
—Chicago Daily News

" 'The Hottentot' is the kind of picture it's impossible to sit through without a big laugh, honest, hearty and prolonged. Crowded with thrills, romance, human appeal and hilarity."
—Pittsburgh Press

"Rich in laughter, thrill, spectacle, human appeal, romance . . . " —Pittsburgh Dispatch

"Beginning with a runaway, and finishing with a horse-race and having in between a succession of some of the funniest incidents that have ever been put on the cinema screen." —Pittsburgh Sun

The HOTTENTOT

FROM WILLIE COLLIER'S ROLLICKING STAGE SUCCESS

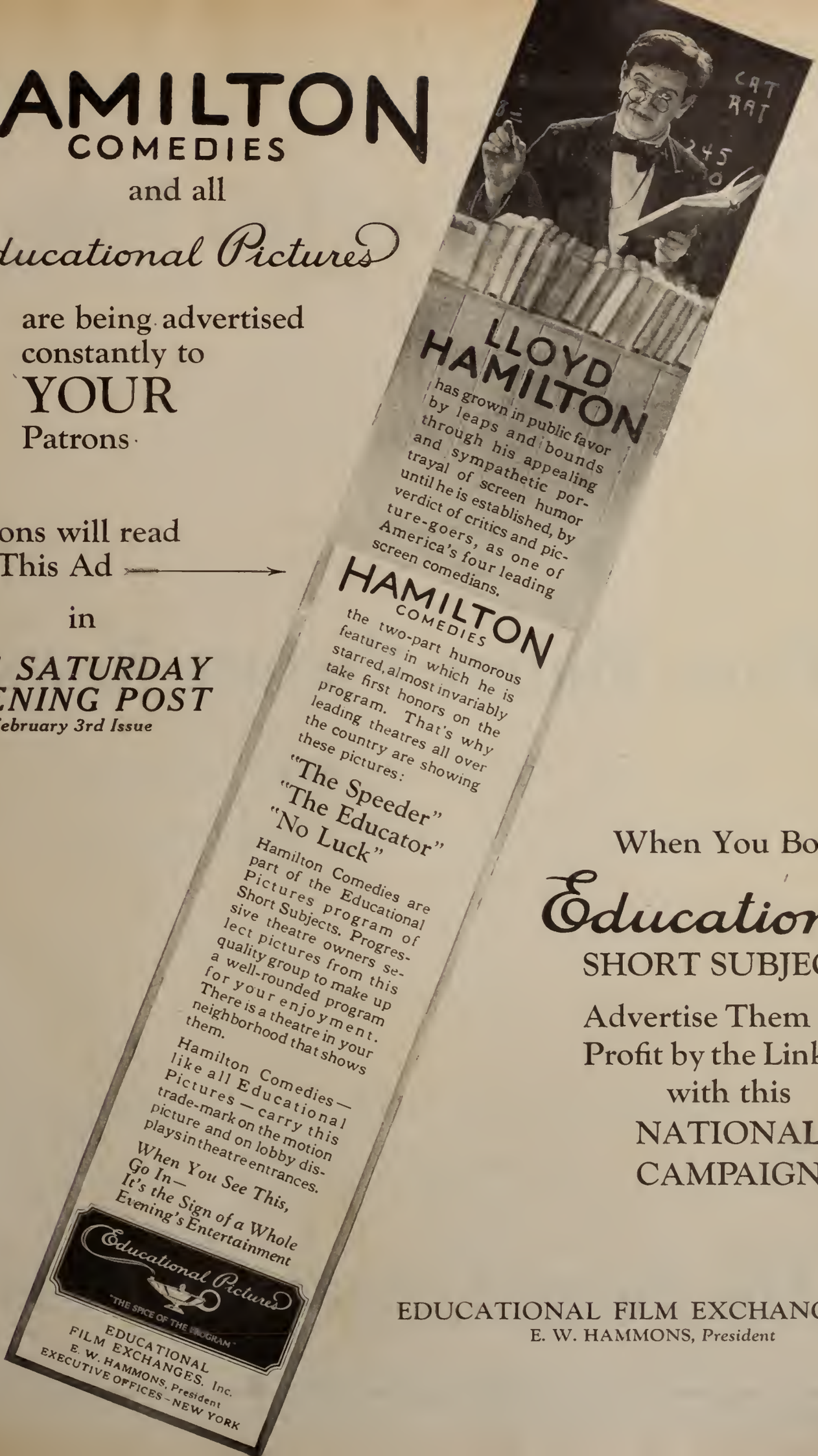
HAMILTON
COMEDIES
and all
Educational Pictures

are being advertised
constantly to
YOUR
Patrons

Millions will read
This Ad →

in

THE SATURDAY EVENING POST
February 3rd Issue


CAT
RAT
LLOYD HAMILTON
has grown in public favor by leaps and bounds through his appealing and sympathetic portrayal of screen humor until he is established, by verdict of critics and picture-goers, as one of America's four leading screen comedians.
HAMILTON COMEDIES
the two-part humorous features in which he is starred, almost invariably take first honors on the program. That's why leading theatres all over the country are showing these pictures:
"The Speeder"
"The Educator"
"No Luck"
Hamilton Comedies are part of the Educational Pictures program of Short Subjects. Progressive theatre owners select pictures from this quality group to make up a well-rounded program for your enjoyment. There is a theatre in your neighborhood that shows them.
Hamilton Comedies—like all Educational Pictures—carry this trade-mark on the motion picture and on lobby displays in theatre entrances.
When You See This, Go In—It's the Sign of a Whole Evening's Entertainment
Educational Pictures
"THE SPICE OF THE PROGRAM"
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
EXECUTIVE OFFICES—NEW YORK

When You Book
Educational's
SHORT SUBJECTS

Advertise Them and
Profit by the Link-up
with this
NATIONAL
CAMPAIGN

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

What You Get for Your Money

is the only way to size up any commercial proposition.

From Motion Picture News

you get more for your money than from any other publication in the field

and that's not bunk but a plain statement of fact

The News Covers the Field

Motion Picture News

Unity

NOT long ago Adolph Zukor made the emphatic statement that this industry suffered more from insufficient capital than from any other one cause.

That statement holds good today; it is still more pertinent, in fact, and it will be increasingly so as the industry grows larger and capital fails—if capital should fail—to meet the heavy requirements brought about by expansion.

* * *

It isn't necessary to dilate here upon such a subject.

Every business man knows that credit is the oil of industrial machinery—that in a new and suddenly big industry like this it is the first of all requisites.

Every exhibitor, distributor and producer knows well enough what capital—banking capital—means to his successful operation.

We introduce the subject here merely to speak of a banking expert and the impression he got of this industry after a keen look at its inner recesses.

Everyone will be inclined to weigh this impression with the utmost seriousness—and perhaps act accordingly.

* * *

"The most disquieting fact I find," said the banker to the writer, "is the enmity that exists within your ranks—the enmity between individuals all along the line and—more importantly—the discord that exists between the big branches of the industry. If your own spoken and printed words are to be taken literally, there are no reliable men in your ranks and a sort of civil war exists between your industrial branches.

"Capital shies at a house in disorder. That's obvious. The deduction is simply this: if you don't trust each other how can you expect outside capital to trust you?"

* * *

The writer argued that the industry's family squabbles were the result of economic faults. Take credit for instance. Lack of capital has made the producer lean upon the distributor and the latter upon the exhibitor in the way of the exaction of advance deposits. No credit facilities have ever existed between distributor and exhibitor. Then the selling system—a poker game species of price-fixing—has of itself bred distrust and discord.

* * *

"These faults can be corrected," said the banker, "Capital will do its share in correcting them.

"We are not afraid of these disorders. We realize of course that your business is a most remarkable one to live through them so successfully.

"We know, too, that overproduction exists; that the cost of distribution is, in most instances, outrageously high, that the country is, in spots, overseated.

"But again, these situations are common to new industries made hurriedly big by popular demand. They work themselves out and capital can often short-cut the process.

* * *

"Capital however relies—must rely heavily—upon *men;* new enterprises and the rehabilitation of old ones must be built about men.

"They must be big men. And big men don't engage in ruthless competition; they don't knock each other; they don't incite one industrial branch to destroy another; they don't build for the day, but rather for the future; they don't get blinded by greed, passions and prejudices.

"They know, above all else, that the branches of an industry are partners, and that not one of them can successfully fight another; that all must succeed *together* by *intelligent* co-operation.

"Let capital know that you have men who believe in these principles and can execute them: capital won't come to you until you do."

* * *

As we say, everyone will weigh these words thoughtfully.

The banks are ceasing to buy bonds and capital is going back into business. The outlook is good. This industry needs capital to take care of the better business promised.

Let's turn a fairer face—the face of intelligent *unity* toward the outside world.

WM. A. JOHNSTON.

VOL. XXVII JANUARY 27, 1923 NO. 4

PICTURES AND PEOPLE

NAT ROTHSTEIN and his able staff of "publicity getters" stood in the lobby of the Astor theatre on Tuesday morning at eleven thirty, shaking hands and welcoming guests invited to witness the showing of the first three of F. B. O.'s new "Leather Pushers" Series, adapted from the popular stories by H. C. Witwer.

Nat and his men hoped everybody, including the critics from the trade and daily press, would enjoy the pictures. Judging from the hearty laughter heard and general interest shown, everybody did.

"There's a Reason"—that being because these two-reelers are well made, well played and full of "punch." George O'Hara, as the young athletic hero who trains to become a prize fighter, was a happy selection for the part. He looks it, he plays it and his appeal serves to remind us that there WAS a famous pugilist known as "Gentleman Jim." Jim was a prize fighter first and a gentleman all the time. O'Hara, like Corbett, seems to be thoroughly aware that while he is developing as a pugilist, in the pictures, he must hold tight to a strong appeal, making himself liked as well as "felt." He will win, of course, as the fighter—and we feel safe in laying a bet that he will also win a permanent place for himself, as a screen favorite.

* * *

THAT little rival of John D., Henry, and Pierpont, namely Jackie Coogan, is coming to New York in the near future. Jackie knows the theatres are around Times Square and in the forties and fifties, but isn't it possible that he will spend a good deal of his time in Wall Street buying copper, oil and steel instead of theatre tickets?

* * *

SPEAKING of banks and bankers, Motley Flint, head of the Los Angeles Savings & Trust Company, is in New York on business and pleasure. Hotel? The Belmont.

* * *

WITH many film executives returning from the Coast, John C. Flinn of Famous Players has turned his face toward the setting sun. He left this week for Los Angeles to confer with Lasky regarding "The Covered Wagon." Mr. Flinn will return some time in February with the first print of the historical film which is being completed by James Cruze, the director.

* * *

HOLLYWOOD was represented for the first time in the tournament of roses at Pasadena New Year's Day. And May McAvoy was the screen city's representative. The float which carried her, incidentally, won one of the prizes for this annual event.

* * *

JACK LEO, vice-president of Fox, arrived at the Fox West Coast studios on Wednesday, and "Winnie" R. Sheehan was due to arrive there today, to lay plans for future production activities at the western plant.

* * *

IF you remember Lois Wilson in the title role of "Miss Lulu Bett," you will appreciate that this actress, who has won beauty prizes, has no scruples about appearing in characters which efface her charming personality. Miss Wilson is to play in the celluloid version of "Only 38," and while she is a long way this side of the age of the title role, her ability to enact young-old women establishes her as an ideal choice.

It's very seldom that the good lookers of the screen will submerge their personalities in roles which call for colorless characterization. All praise to Lois Wilson in placing her art above the marcel wave, the curling iron, the mineralava bath and other equipment of the beauty parlor.

* * *

IT looks as if Lon Chaney will have the biggest opportunity of his busy and varied career to show his skill at characterization when he comes forth as the hunchback in "The Hunchback of Notre Dame," an adaptation of Victor Hugo's classic. It will appear under the Universal banner. Chaney will have good support, too—Raymond Hatton and Ernest Torrence are in the cast.

* * *

FLOWERS, telegrams of sympathy and other tokens of affection are being heaped upon Marguerite Courlot by her friends in and out of the industry—the reason being her confinement in a Newark hospital, to which she was hurried the other night to undergo an operation for appendicitis.

* * *

SAM GOLDWYN has arrived in New York with the signed contract of Frances Marion, who will do the continuity for "Potash and Perlmutter," in co-operation with Montague Glass, the playwright and author of the P. & P. series. Goldwyn has affiliated himself with George Fitzmaurice and wife, Ouida Bergere ,to make a series of George Fitzmaurice productions. The first of these will be a film version of a well-known play, the title of which has not been announced.

* * *

FRANK E. WOODS, the "daddy" of motion picture scenarists and production supervisors, is back on the West Coast, where he is proceeding with plans for the production of Associated Authors pictures, in conjunction with Thompson Buchanan and Elmer Harris. Space has been leased at the Thomas H. Ince studios. According to word from the coast, the first picture is to be ready in April and it is understood that United Artists distribution has been arranged. Three pictures are being planned at present. Some interesting things are to be looked for from this organization. Woods, through his long association with Biograph, D. W. Griffith and Famous Players, knows production as few men know it, and now that he is to be able to carry out his own ideas freely, some worth-while pictures should result.

* * *

WHEN the jury in the case of Dr. John G. Massie, Belleville, Ill., physician, on trial in the Circuit Court there on a charge of working a confidence game in selling stock in an oil company, voted unanimously to attend the Washington theatre Saturday afternoon, Bailiff Ahrens discovered that the feature was "Back Home and Broke," in which the hero loses all his money in fake oil stock. So he decided to take the jury to another show.

* * *

JEANIE MacPHERSON, who writes the scripts for Cecil B. De Mille, is enjoying a brief vacation in New York. The scenarist, now that "Adam's Rib" is out of the way, will resume work on "The Ten Commandments," when she returns to California.

* * *

D. W. GRIFFITH is firm in the belief that his production, "The White Rose," which brings Mae Marsh back into the fold, will be appreciated as one of the best celluloid documents which he has ever sponsored. Picture-goers will see a new D. W. star in Ivor Novello, whose work has been keenly enjoyed upon the English stage and screen. Mr. Novello, incidentally, is the author of the song, "Keep the Home Fires Burning," which achieved great popularity in England and America during the war. He is a member of the firm of Novello and Sons, music publishers of London, and is said to be a very accomplished musician.

ROBERT C. BRUCE, whose Wilderness Tales embellish the program, has reason to feel highly elated over his newest canvases, "Jenkins and the Mutt," "By Lantern Light," and "Moonblind," three widely different studies which not only carry neat little stories but are rich—unusually so—in moving pictures. "Moonblind" is exceptionally appealing. Some day when Mr. Bruce gives up his quest of Nature's handiwork we would like to see his impressions gathered in a richly illustrated book. We would turn the leaves and be carried away to the far-off places.

* * *

CARL LAEMMLE left New York Thursday on a trip to Universal City.

* * *

IT certainly pays in every way to get your name in the paper.. The disciple of auto-suggestion, Emile Coué, who is now in this country lecturing and holding clinics on how to get better and better, has been offered a proposition by Al Lichtman to play in a film demonstrating his methods of helping people to help themselves. It is said that the little Frenchman has not decided whether to accept the proposition or not. In the event that he does accept it, he will use the snug salary toward establishing a permanent clinic. Will Rogers says Henry Ford is the author of auto-suggestion, the automobile man making a synopsis several years ago.

* * *

TOM HAMLIN, formerly a member of the editorial staff of EMPY NEWS, and later managing editor of *Motion Picture Journal*, is getting on in the world. Tom resigned the other day from the *Journal*, after a service of three years, to devote all his time to Tom Hamlin, Inc., an advertising agency serving the eighteen regional film trade journals of the United States and Canada.

* * *

EDITH STOREY is returning to the screen after an absence of three years. Her presence upon the silversheet will be hastened by suitable material.

* * *

ARTHUR H. SAWYER is in San Diego, where he will supervise the construction of the first stage of S. L. Studios. When the studios are completed they will embrace fourteen working stages, both open air and enclosed. Sawyer will return to Los Angeles at the end of the month to begin work on a forthcoming picture, "The Shooting of Dan McGrew," an adaptation of Robert Service's poem which every vaudeville patron knows by heart. Lon Chaney, Willard Mack and Barbara Le Marr will play the important parts. We, for one, would like to know who's going to play the ragtime kid. Mr. Sawyer has just completed "Your Friend and Mine," with Willard Mack, Enid Bennett and Allene Ray as the featured players.

* * *

WOULD you be interested in knowing that the National Motion Picture League endorsed every feature playing the big houses on Broadway during Christmas week? The pictures were "When Knighthood Was in Flower," "Dr. Jack," "The Headless Horseman," "The Flirt," and "Back Home and Broke."

* * *

TOM GERAGHTY, who has been at the Famous Players Long Island studio for several months, has returned to the West Coast, where he will continue with Famous Players as production editor.

Index to Departments

Editorial	425
Pictures and People	426-427
General News and Special Features	428-439
Chicago and Mid-West	444
Comedies, Short-Subjects and Serials	473-475
Construction and Equipment	485-494
Exhibitors' Service Bureau	446-462
Feature Release Chart	496-498
Pre-Release Reviews of Features	469-472
Production - Distribution Activities	476-484
Regional News from Correspondents	464-468
Studio Notes and Player Brevities	495
What the Big Houses Say	445
With the First-Run Houses	440-443

JULIAN H. SAENGER and E. V. Richards and wife will sail next Wednesday on the S. S. Samaria for a cruise around the world. They will take in the Mediterranean ports, then sail on to India for the overland tour, then on to Chinese and Japanese waters. After an overland tour through Japan the party will sail for New York, reaching the metropolis in time to watch the parade of the Civil War veterans on Decoration Day.

* * *

WE can't tell you the name of the church which furnished its Sunday school class for a group picture exploiting "Lorna Doone"—but, according to the photograph, they take religion and motion pictures seriously in Huntsville, Alabama. The boys, young and old, are grouped in front of the Grand theatre and there must be two hundred of them.

* * *

WILLIAM A. JOHNSTON, president and editor of MOTION PICTURE NEWS, *has returned from Bermuda, where he enjoyed the holidays. Not to be outdone in a search for a balmy clime and to combine business with pleasure, Kendall Gillett, the treasurer of the* NEWS, *left for California Tuesday.*

* * *

HORACE JUDGE who presides over that portion of First National's publicity department which specializes in press matter for use by the newspapers, has called around with an armful of clipping bureau evidence that proves last week's editorial contention, in one instance at least, is a matter open for argument.

Mr. Judge has clippings enough from newspapers in various parts of the country to convince us that he isn't the kind of a press agent we complained about.

There were plenty of yarns that contained real meat, good enough for any editor, as is proven by the fact that they had been used.

All of which is concluded with the statement that if any other publicist has documentary evidence of a like nature, we will be pleased to inspect his exhibit and give credit where credit is due.

* * *

MRS. HARLEY KNOLES, wife of the motion picture director, who has just completed a film version of "The Bohemian Girl," has presented her husband with a daughter. This is their first child. Both mother and babe are doing well. Mrs. Knoles is known professionally as Rosina Henley.

* * *

HERMAN LIEBER, associated with his brother, Robert. in the Circle Theatre, Indianapolis, is in New York serving as a member of the Rotating Committee of First National.

* * *

CHARLES GIBLYN has returned from Holland where he directed "The Hypocrites," for the Hollandia Film.

* * *

J. D. WILLIAMS has returned to New York, having spent the holidays on the Coast.

* * *

ANOTHER marital rumor which is being broadcasted these joyful days by the very naked publicity expert, Daniel Cupid, links the names of Kenneth Harlan and Marie Prevost. It is said that wedding bells will be heard in the near future. These players have been appearing together in Warner Brothers productions.

Better Films Body Seeks Members

National Committee Launches Campaign for Extension of Movement

AN invitation is extended to every movie fan in the United States, according to an announcement of the National Committee for Better Films, which is affiliated with the National Board of Review at 70 Fifth avenue, New York City. It is extended likewise to every person who is not a movie fan but wants to learn about and patronize the best films; it is extended, moreover, to every exhibitor who wants to exhibit them, and to every producer who wants to produce them.

The National Committee for Better Films asks all these people to help it in its work of furthering the Better Films Movement by joining as associate or co-operating members under its new plan of membership. All members are supplied monthly with the committee's three major services: Photoplay Guide of Selected Pictures for the family group and special young people's entertainments; "Film Progress," the committee's organ of the Better Films Movement, and "Exceptional Photoplays," critical reviews of the finer productions, issued by the National Board of Review. Members also receive a certificate of membership and the Membership Creed, to which it is believed everyone joining will be heartily glad to subscribe.

It is the committee's contention, which has been tested and proved by experience in Atlanta, Cleveland and other cities, that a marked influence can be exerted on the character of local motion picture entertainments by community co-operation in support of the good films. When the good films are well supported, the exhibitor is led to book more of that kind. Investigation shows, conversely, that in many communities the exhibitor is discouraged from booking the unusual and artistic film because when he has ventured to do this, his regular audience has on the whole been unable to appreciate it, and the very people who would have gone out of their way to see it had they known about it, have stayed at home.

It is the object of the National Committee through its membership to create a nucleus of seriously interested, energetic people in every community whose attendance and influence will make the honest, worth-while, artistic picture pay.

Applications to join the National Committee for Better Films should be addressed to the Committee at 70 Fifth avenue, New York, and may be accompanied by a check for Associate Membership, dues $2.00 for the calendar year 1923 or for Co-operating Membership, dues $10.00.

City to Play Pictures to Reduce Prices

DURHAM, North Carolina, with the evident solid backing of its newspapers is up in arms against alleged "high cost of the movies" in their town, according to newspaper announcement to the effect that the city fathers have decided to spend several thousand dollars to equip the old municipal theatre there so that it can be operated as a city owned motion picture house. It seems that quite an agitation has been going the rounds regarding the prices charged at the local theatres, of which this is the ultimate outcome.

The house owned by the city will seat about 1,500, and, according to the plans that have been mapped out, will show the very best pictures obtainable at low prices. W. F. Freeland, former manager of the Academy, will have charge of the house, and city manager R. W. Rigsby has been authorized to go ahead with tentative plans. The local theatres, The Paris, Savoy and Orpheum, are controled by the Durham Amusement Company, of the Pryor-Leitch interests, Don Nichols being resident manager.

M.P.T.O. Missouri Counsel Tenders Resignation

Lawrence E. Goldman, secretary and counsel of the M. P. T. O., Missouri, who has been one of the most faithful workers of the organization since its formation, has resigned. His loss will be greatly felt by the Missouri body. For about a month Mr. Goldman has delayed his resignation because of efforts made by the M. P. T. O. M. to prevent his withdrawal as secretary. Mr. Goldman also has been considering an offered appointment as assistant county prosecutor in Kansas City, but this offer also was declined. Mr. Goldman, who recently has won recognition as one of the Democratic leaders in Kansas City, is being mentioned as county counselor.

Since the organization of the Missouri body in 1920, Mr. Goldman has been one of the most conscientious workers in the association. He relations as counsel for the organization will not be entirely severed, as he has extended an offer to serve in any legal capacity whatsoever.

Three constructive plans are outlined in Mr. Goldman's resignation: plans which in all probability will be adopted. They consist of the appointment of a directorate, composed of seven members, the appointment of a business manager and the establishment of a semi-monthly confidential bulletin.

Indiana Legislature Gets Censorship Bill

A bill providing for motion picture censorship, identical with the one defeated in Indiana two years ago, was introduced in the Senate of the Indiana State Legislature, January 12. This started a fight which is expected to be one of the most important of the session, which has almost two months to run.

At the outset it does not appear proponents of the bill have a great many chances for victory. Two Indianapolis newspapers, the Indianapolis Star and the Indianapolis Times, have openly shown censorship to be ridiculous. The Indiana Indorsers of Photoplays, absolutely opposed to censorship, can be counted upon for tremendous influence with their boards in every city of any consequence, made up of highly respected women.

The bill, introduced by Senator Claude S. Steel of Knox, Ind., would create a censorship board of three members, the chairman to receive $3,000 a year and the others, $2,500. All films shown in the state would have to be licensed, the commission being empowered to make such changes or remove such parts as it saw fit. Examination of films would cost producers $2 for the first reel and $1 for each additional reel of the picture.

Wallace Reid Dead After Valiant But Vain Fight

WALLACE REID passed away at Hollywood, Cal., at 1.30 p. m., Thursday, January 18th. Despatches, received from the West Coast at time of going to press, announced that his death followed a nervous breakdown brought on by his heroic determination to overcome the narcotic habit by a complete abstinence from all drugs. Mr. Reid was taken seriously ill four weeks ago, following his renunciation of all narcotics, and has been fighting a valiant but losing battle against death since then. His wife and children were with him at the time of his passing away.

Censorship Fight Is On in Missouri

With the arrival in Jefferson City, Mo., Tuesday, of the Rev. Howard Billman, assistant secretary of the St. Louis Church Federation, who lost no time in "billing" himself, the fight for and against Missouri censorship in the state legislature began. A censorship bill is now being prepared and will be introduced early in the session, the reformers have announced.

It is understood the proponents of the censorship law will use the Arbuckle case as their argument in favor of state regulation. Mr. Billman, in outlining the proposed censorship bill, says that the censor board will include two men and two women. The board would be given free power to cut objectionable sections from films or to reject them entirely. The cost of censorship would be met by a footage tax, Mr. Billman asserts.

An effort to draw Kansas City civic organizations into the fight thus far has failed. Kansas City exhibitors, with the inglorious fate of the last censorship bill still fresh upon their memories, have little fear that censorship will be adopted in the state. The Missouri Sunday School Association is said to have sent out letters urging the support of the censorship bill. M. P. T. O. M. officials are inclined to discredit this report.

Picture Legislation Due in Pennsylvania Assembly

PROPOSED legislation affecting the motion picture industry that will be offered to the Pennsylvania Assembly which held its first business session on January 16, when Governor Pinchot was inaugurated, already is beginning to take form.

One of the measures that it is learned will likely be introduced early in the session is one proposing that heavy tax be placed on advertising bill boards along public highways. Such a law was urged at a convention of the members of the City Planning Commissions of Pennsylvania Cities of the Third Class, held in Harrisburg, the capital of the state.

The plan was advocated by J. Horace McFarland, president of the American Civic Association in an address before the convention. Similar measures have been introduced at previous sessions of the Pennsylvania Legislature, but have gone down to defeat, having met with opposition from motion picture exhibitors and other theatrical men.

Regulations on Film Shipments Are Revised

Maximum of 8 Reels in I. C. C. No. 32 Can Among Changes Ordered by Bureau of Explosives

A LIST of revised regulations appertaining to the shipment of films between states of the Union or to foreign ports has been issued by the Bureau of Explosives. The revisions include some important departures from the standards in the original schedule. The most radical of these changes applies to the transportation of exposed film in the I. C. C. No. 32 outside metal container. While it has been heretofore possible to ship as many as twelve reels in the I. C. C. No. 32 container under the former rules, the Bureau of Explosives now restricts the maximum number of reels that may be shipped in I. C. C. No. 32 to eight reels. The alternative of packing exposed film in the wooden outside containers, I. C. C. No. 19, provided each reel is placed in a tightly closed inside metal container and the gross weight of the package does not exceed 200 pounds, still remains in force.

Another departure from the original regulations calls for the depositing of all advertising matter, accompanying the films being shipped, inside the outside metal or wooden container enclosing the film. The revised regulation specifically points out that shipments of motion picture film "with advertising matter attached to the outside container" must not be submitted to carriers for transportation.

The announcement of the revised list of regulations carries with it the notice that the revisions are effective from January 1, 1923.

Following are the more important paragraphs of the list of revised regulations just issued by the Bureau of Explosives:

"The sections of the revised regulations applying to motion picture films by express are as follows:

"Paragraph 12. All shipments of articles subject to these regulations offered for transportation by express carriers engaged in interstate or foreign commerce must be properly described by the shipper, and the proper and definite name of the dangerous article as shown herein must be plainly marked on the outside of the package, in addition to the labels required herein.

"Paragraph 17. Containers used more than once (refilled and reshipped after having been previously emptied) must be in such condition, including closing devices, cushioning materials, etc., that they will protect their contents during transit as efficiently as a new container. Repairs must be made in an efficient manner and parts that are weak, broken, or otherwise deteriorated, must be replaced. Tests as to efficiency must be made and complied with as prescribed herein.

"The list of principal dangerous articles other than explosives, accompanying paragraph 76, now shows Motion-picture Films instead of Moving-picture Films, as in the past.

"Paragraph 81 requires that containers used hereafter for the shipment of dangerous articles other than explosives must have been made and marked in accordance with the requirements of the approved specifications as prescribed, or of the previous issues of the specifications effective at the date of manufacture of the container.

"Paragraph 81(b). In addition to standing the tests prescribed, the design and construction of packages must be such as to prevent the occurrence in individual packages of defects that permit leakage of their contents under the ordinary conditions incident to transportation. The results of experience gained by an examination of damaged or broken packages on arrival at destination must be reported to and recorded by the Bureau of Explosives, to the end that further use of any particular kind of package shown by experience to be inefficient, may be prohibited by the commission.

"Paragraph 102(a). Motion-picture films must be packed in spark-proof metal cases or trunks complying with specification No. 32: Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container, or

"(b). Motion-picture films must be packed in outside wooden boxes complying with specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

"(c). Unexposed motion-picture film in tight rolls must be packed in interior metal cans not to exceed approximately 3,000 feet in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with specifications No. 19. The gross weight of one outside container must not exceed 200 pounds.

"(d) Slow-burning (noninflammable) motion picture films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked MOTION PICTURE FILMS and, in addition, must be marked NO LABEL REQUIRED, as prescribed by paragraph 76 (c).

"(e) When noninflammable motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

"(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the advertising matter inside the outside box containing the film.

"Paragraph 150. All packages containing . . . . . dangerous articles other than explosives, for which labels are prescribed herein, must be conspicuously labeled by the shipper. Labels should be supplied when practicable to that part of the package bearing the consignee's name and address. Shippers must furnish and attach the labels prescribed for their shipments.

"Paragraph 161 (a) Labels must conform to standards as to printing, color, size and shape, and must be free from all advertising or other matter. The prescribed labels must not be printed in with nor form part of any other shipping label or printed matter. Samples will be furnished by the Chief Inspector of the Bureau of Explosives on request.

"Note to paragraph 166. Labels which conform to the requirements of the regulations effective September 1, 1918, may be used until further notice.

Baggage Regulations Effective January 1, 1923

"Paragraph 8 authorizes the transportation as baggage, under these regulations, of motion picture films bearing Yellow Labels.

"Paragraph 9 (a) Inflammable (nitrocellulose) motion picture films must be packed as follows:

"(1) In spark-proof metal boxes or cans, or trunks, complying with specification No. 52. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container, or

"(2) In outside wooden boxes complying with specification No. 19 provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 80 pounds. Boxes must be equipped with handles, and covers securely fastened by metal hasp and staple with a strong lock or other efficient device.

"(b) Slow-burning (noninflammable) motion picture films must be packed in packages complying with specification Nos. 19 or 32, and each outside container must be plainly marked MOTION PICTURE FILMS and in addition, must be marked NO LABEL REQUIRED.

"(c) When slow-burning (noninflammable) motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label, and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films. (See par. 9 (a).)

"(d) Shipments of motion picture films with advertising matter attached to the outside container must not be offered or accepted for transportation. Shippers desiring to include advertising matter with their shipments of motion picture films must place the advertising matter inside the outside box or can containing the films.

"The label required for baggage shipments of motion picture films is identical with the label required for express shipments, and for both express and baggage shipments the shipper's name must appear thereon."

A note appended to the list of revised regulations advises that "the type of standard label required by the Bureau of Explosives has been changed." Announcement is made that samples of the new standard label may be secured at the Bureau of Explosives, 30 Vesey Street, New York City.

Nominating Committee of Wampas Picks Ticket

ACCORDING to a wire from Los Angeles this week, the nominating committee of the Wampas, the western branch of the Associated Motion Picture Advertisers, reports the following ticket:

For president, Joseph Jackson of Goldwyn; for vice-president, Harry Wilson of Principal Pictures; for secretary, Howard Strickland of Metro; for treasurer, Pat Dowling of Christie.

The election is to take place next week. It is reported that another ticket will be named.

The Reader Has His Say

IN an editorial in the issue of MOTION PICTURE NEWS of January 6, William A. Johnston asked the question, "What do pictures lack?" The editorial was prompted by results from queries on the "Hall of Fame" contest conducted by MOTION PICTURE NEWS and by a somewhat scathing criticism of pictures in the New York World.

Mr. Johnston stated that while pictures today are decidedly better than ever before, they are, as a whole, hitting far short of their true mark; that they are failing to get to the heart of the American public.

That editorial is responsible for the following two letters:

"Mr. Wm. A. Johnston,
"MOTION PICTURE NEWS,
"729 Seventh Avenue,
"New York City, N. Y.

"My Dear Mr. Johnston:

"In your editorial of January 6, 'What Do Pictures Lack?' you say that 'while pictures today are decidedly better than ever before, they are, as a whole, hitting far short of their true mark.'

"There can be only one motive of a constructive criticism coming from a friend of the industry such as you.

"However, whenever the efficacy of the motion picture is brought up in open meeting I never fail to think—at least to myself—one thought. I'm taking this occasion to think it out loud. Here's the thought:

"'Compared with other forms of art, motion pictures are not doing so badly!'

"There are pictures and pictures made every year, and a great many of them—far too many—fall short of any mark worth aiming at. There are also books and books written every year, pictures and pictures painted, songs and near-songs composed.

"How many pictures were painted last year that caused any great publicity ripple in New England? During 1922 how many minstrels burst forth into a song that found a responsive chord on the heart strings of the Mississippi Valley?

"Now let's compare motion pictures with the most common form of artistic expression—literature. Of the thousands upon thousands of books that consumed valuable white paper last year, how many will live five years? How many deserve to be classed as literature; how many as litter? How long has it been since a book came out that thrilled the nation as universally as did 'The Kid'? What was that book's name? As a masterpiece how does Jackie Coogan's 'Oliver Twist' compare with Dickens' book? And speaking of classics, how does Fairbanks' 'Robin Hood' line up with one of Scott's novels?

"Considering the number of books printed and the number of films laboratoried during 1922, I should say that in proportion there have been as many great pictures as masterpieces made immortal through the medium of printer's ink.

"Nope! In view of the fact that those other forms of art have had a few centuries' start of the movies, the writer opines that our industry is not doing so badly.

"Very truly yours,
(Signed) "WATTERSON R. ROTHACKER,
"President Rothacker Film Mfg. Co."

And the following from John C. Flinn of the Famous Players-Lasky Corporation:

"Mr. William A. Johnston,
"Editor MOTION PICTURE NEWS,
"729 Seventh Avenue,
"New York.

"My Dear Mr. Johnston:

"In your editorial under the heading of 'What do Pictures Lack?' in the January 6th issue of the MOTION PICTURE NEWS you make the following statement:

"'Save for the war period when pictures did rise to their opportunities, we have had no great pictures, great in concept, since "Intolerance."'

"I have not as yet personally seen the Paramount production, 'The Covered Wagon,' which is being completed at the Lasky studio in Hollywood. Regardless of its pictorial value, which the industry and the public will be able to judge after its first presentation, I do know, from conversation with Mr. Zukor, Mr. Lasky and Mr. James Cruze, the director, that it certainly is 'great in concept.' No phase of American history or American development offers greater material for the motion picture than the period of 1848-49.

"Emerson Hough, the author of the novel, 'The Covered Wagon,' which was published serially in the Saturday Evening Post, has imparted through his book something of the urge that led men and women already frontier folks in the great territory of the Mississippi Valley, to leave their new found homes and push further westward into a land of promise. Mr. Hough's book was the inspiration for a motion picture which, from all accounts, actually visualizes the great drama of the west.

"Those who were charged with the responsibility of the picture have had a full realization of their opportunity to record indelibly a phase and period of American life which is fast becoming extinct. It is doubtful if such a picture as 'The Covered Wagon' could be adequately made a score of years from now. Timeliness is one of its greatest points of interest, for the reason that the Ford car, the Packard Twin-six and the ever-present Buick have not yet completely displaced on the plains the draft horse, the oxen and the primitive means of transportation.

"'We made ten miles today' is a sentence which is written on the whitened skull of a buffalo found on the plains years after one of the great wagon trains passed the spot westward-bound. And ten miles in one day for a great caravan of three hundred wagons, two thousand men, women and children, a thousand head of cattle and hundreds of horses, was a record march between dawn and night.

"There is scarcely a family in America living west of the Alleghenys but that may point with righteous pride to some grandfather or great-grandfather who participated in one of the greatest racial migrations known to history. My own grandmother with three small children and without masculine assistance, took her family, her household goods, a few chickens and a litter of kittens by wagon on a three days' journey to a farm which she had purchased near Peoria, Ill. It was, after all, but a few years ago.

"The human incidents occurring by the minute in a group of two or three thousand persons who made up the famous wagon trains, beset with dangers on all sides, are the elements which will make 'The Covered Wagon' a picture 'great in concept.'

"It is true that a fortune has been spent in the making of this production. Indians were transported hundreds of miles from reservations in Wyoming to participate in some of its scenes. For a period of several weeks a frontier encampment was maintained by the Paramount organization under the most advanced rules of supervision. Nothing has been left undone that could be done to fulfill the opportunity of recounting a great epoch of American history. Surely such an effort may rightly demand from the industry in which it has its birth a hopeful and optimistic encouragement. In my eight years with the Paramount Company I never have experienced throughout our organization such keen anticipation over any picture.

"Your editorial which I have just read had prompted me to attempt to impart to you something of what we all are feeling and living over here, so, if this letter has been unduly long you have only yourself to blame.

"Yours very truly,
(Signed) "JOHN C. FLINN."

Two Censorship Repeal Bills in Albany

UP to the present time two bills have been introduced in the New York State Legislature, now in its second week, calling for the repeal of the Motion Picture Censorship Commission. Members of the Legislature apparently realize that there is a popular demand for the repeal of the statute, and that they will be the gainers politically if able to introduce a bill which will find favor and quick passage bringing about the elimination of the obnoxious law.

The first bill was introduced by Assemblyman Cuvillier, of New York, and this was quickly followed by another almost identical in wording, introduced by Assemblyman Miller of Brooklyn, a theatrical booking agent.

Principal Pictures Takes Over King Vidor Studio

THE KING VIDOR studios in Hollywood have been sold to the Principal Pictures Corporation. Extensive alterations are being planned by the new owners. The purchase and cost of remodelling will approximate over a quarter of a million dollars, it is announced. Vidor made the sale direct with Sol Lesser, Irving M. Lesser and Michael Rosenberg, who represent Principal Pictures Corporation.

The studio covers over fifteen acres with an exceptionally valuable frontage on Santa Monica Boulevard. Provisions are being made in the plans for alterations to accommodate independent companies desiring to lease space. A complete fire department is one of the features of the big plant. A huge motor generator is also to be installed.

Principal Pictures have been heretofore headquartered at the United Studios. Three units will be set to work on the new location as soon as the studio is ready for occupancy.

Principal Pictures contemplate the making of twelve feature productions at the newly acquired plant during the coming year. The first is to be a picturization of Harold Bell Wright's "The Recreation of Brian Kent."

Ohio Exhibitors in Convention at Columbus

Sydney Cohen and Chas. Pettijohn Advise M.P.T.O. to Launch Speedy Action on Censorship

"I WOULD advise that the Ohio Motion Picture Theatre Owners submit censorship to a referendum at the earliest possible moment," was the advice given by Sydney S. Cohen, national president at the banquet of the Buckeye State exhibitors, which was held Tuesday evening at the Chittenden Hotel, Columbus. C. C. Pettijohn, who attended the convention as a representative of Will Hays, carried such a tenor in his speech when he declared that "Censorship of any form of human expression is a dangerous thing," and that "the industry is just getting its house in order."

Approximately 250 Ohio exhibitors were present for the first business session of the convention, which was held at the Chittenden Hotel, January 16 and 17. The opening session was started with a welcoming speech by Mayor Thomas on Tuesday. M. J. O'Toole, of New York, and Sidney S. Cohen, national president, were the speakers at this meeting.

At the speaker's table during the banquet sat Martin S. Smith, Ohio state president, who opened the banquet, C. C. Pettijohn, Sydney S. Cohen, M. J. O'Toole, toastmaster; Mrs. O. J. Gurwell, of the Cleveland Cinema Club, and Harry Davis, of Pittsburgh.

Other prominent members, state and national, present during the opening day were Gus Sun, Max Stearn, William M. James, W. A. True, Arthur Ryan, Sam Bullock, J. C. Dennison, John F. Kumler, Henry Eger, and H. M. Richey, Michigan.

Treasurer John F. Kumler, Toledo, informed the convention at the opening afternoon meeting that the Ohio Motion Picture Theatre Owners were at present 433 strong.

Unprecedented harmony reigned among the committees, members of which went into session at the Chittenden hotel, early Wednesday morning. The general assembly meeting was called at 11 a. m.

The nominating committee took but a few minutes to nominate back to office the entire list of state officers. Their election followed immediately at the general meeting. They are Martin S. Smith, president, Toledo; A. G. Hettersheimer, vice-president at large, Cincinnati; and the vice-presidents, William M. James, Columbus, James P. Dunley, Akron and Dave L. Schumann, Cleveland; John F. Kumler, treasurer, Toledo; A. F. Kinzeler, secretary, Dayton; and the members of the executive committee, G. H. Foster, Marion; Wesley H. Price, Norwalk; Henry Biberson, Jr., Delaware; Fred N. Tynes, Portsmouth; John F. Schwalm, Hamilton; and Joseph W. Trunk, Youngstown.

Of the resolutions suggested to the general committee, and among those which were passed was the pledging of unstinted support in every manner to the national organization in its fight to eliminate the music tax evil. A resolution was also adopted decrying the practice of distributors in selling to non-tax paying organizations films of a theatrical nature. A resolution that received hearty support and which passed quickly, was that introduced commanding exhibitors not to buy from a distributor a picture that has more than a four week protection guarantee. Appreciation of the untiring and profitable efforts of Martin S. Smith, high in its praise, was one of the first resolutions passed.

Fred Harrington, of Pittsburgh, a member of the ways and means commitee, which reported at the Wednesday afternoon closing session delivered an address that contained fire, brimstone and sulphur. His denunciation regarding the attitude taken by the majority of the members of the Ohio organization in sitting by and watching it function on little more than nothing brought happy results. Twenty minutes after he had delivered his speech, John F. Kumler read a tabulation of contributions which made the treasury richer by $2,125.

W. A. True, the later part of the Wednesday afternoon meeting explained to members present the manner in which the theatre owners' distributing corporation is being operated. Exchange men, of which there were several, were requested to leave the meeting room during the talk by Mr. True.

All in all the second annual convention held by the motion picture theatre owners of Ohio was a decided success in that there was ever present a note of harmony in the proceedings and suggestions and speeches contained much that will benefit the organization.

Late News Notes from the West Coast by Wire

A RESOLUTION was this week introduced into the Los Angeles city council for an ordinance preventing the exhibition of Arbuckle's pictures or any film "showing anyone who might have a demoralizing or degrading effect on the audience." The resolution was tabled after a short, spirited debate, but will come up for reconsideration within two weeks.

Henry McRae has organized the Oriental Cinema association with Robert Perry Kerr as co-director, Dal Clawson, cinematographer and Edward Bermundy assistant director. The party leaves for China on the "Empress of Australia" on the 18th. Exteriors will be made for a series of Oriental pictures, interiors to be made on the coast on their return.

Harry Drummond, who has been supervising Wesley Barry's vaudeville tour, has been appointed exchange representative for Warner Brothers and is now on his way to New York.

Grauman's Metropolitan theatre opens Jan. 26 with "My American Wife." Jeff Lazarus is on the coast from New York in charge of exploitation and publicity.

R. A. Walsh has been engaged to direct Douglas Fairbanks in an original story temporarily titled "The Black Pirate."

Jess Robbins has made a contract with Edward Horton for his exclusive services for a period of three years and options for additional time. By the terms of the contract Horton gives up his speaking stage work entirely, except for an Orpheum circuit tour which will be under the supervision of Robbins.

Annual Installation Dinner of A. M. P. A. Next Week

THE Annual Installation Dinner of the Associated Motion Picture Advertisers will take place at the Cafe Boulevard, New York, Thursday afternoon, January 25th. Dinner will be only for members.

The officers of the organization who will be feted are as follows: John C. Flinn, President; Victor M. Shapiro, Vice President; Horace Judge, Treasurer; Horace D. Wiley, Secretary, and the following members of the Board of Directors: Chas. W. Barrall, Arthur Brilant, Arthur Dietz, P. A. Parsons, and Nat Rothstein.

Bronx Exhibitors Association Elects Officers

The annual election of officers of the Bronx Motion Picture Theatre Owners' Association, New York, was held at a regular meeting on Thursday, December 28th, 1922. The following officers were elected for 1923:

President, John J. Wittman; vice-president, John C. Bolte; executive-secretary, Henry Cole; treasurer, Henry Suchman; sergeant-at-arms, William Wilson; trustee, Morris Ginsberg. The election of Mr. Wittman marks his eleventh term as president. Henry Cole is now serving his tenth term as executive-secretary. The other officers are now in their third term in their respective offices.

The eleventh annual installation of officers and banquet of the Bronx Motion Picture Theatre Owners' Association will be held at Daubert's clubrooms, Grand Concourse and Fordham Road, on Monday evening, January 22nd, 1923, at 7 p. m. Prominent city, county and judicial officials and representatives of the motion picture industry will be present.

This dinner is an annual institution and is always largely attended. The B. M. P. T. O. Association is 100 per cent representative of the Bronx motion picture theatres.

Washington Houses Asked to Improve Ventilation

Last Friday the proprietors and managers of thirteen Washington theatres were asked by Dr. William C. Fowler, District Health Officer, to take immediate steps to improve the quality and purity of the air in their amusement houses. In notifying the theatre men, Dr. Fowler said that tests in their houses had shown the carbon dioxide content of the air to be above the maximum for good air. His assistant, Dr. T. M. Price, district chemist, has completed the tests on eighteen of the theatres, including the thirteen unsatisfactory houses. Tests made last summer when the Typhoon and other systems were in use, showed only one out of eighteen to be unsatisfactory. "This time we took the tests at night, and they will continue until every theatre in Washington is visited," the doctor added.

New Hodkinson Managers at Buffalo, Pittsburgh

ANNOUNCEMENT is made by the W. W. Hodkinson Corporation to the effect that Mr. G. R. Ainsworth becomes branch sales-manager of the Pittsburgh, Pa., branch, replacing Mr. A. W. Carrick, who has been transferred to the Buffalo branch as branch sales-manager.

Dr. Klein Talks Before Adv. Commission

Douglas D. Rothacker, of the International Advertising Clubs, head of the Screen Departmental of the National Commission and president of the Screen Advertisers Association, was one of the big figures of last week's gathering in the Hotel Washington, Washington, D. C., of the Advertising Commission.

Since the reorganization which he was asked to handle some time ago, Rothacker has devoted considerable time, effort and money to making the screen departmental a success. He now sees his efforts crowned with triumphant achievement, and is busily planning an intensive membership drive, in which he and his associates can hand-pick the membership from users and manufacturers of industrial film.

To secure better circulation and more efficient distribution, eliminate misrepresentation, and work out a better type of circulation is the kernel of Rothacker's interest in the Departmental.

Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, told of the advertising methods of the First National Bank of Boston in Buenos Ayres, and the service they give Americans and Argentines; of the first popcorn machines there and their success with the Latins, instantaneous, and how the place of advertising in the foreign and domestic economy of the United States was established. He showed the need of balancing distribution, sales and transport costs against the smaller items of production. He intimated that a fact finding and business data compilation unit was to be built up in the Department to aid business in planning advertising and sales campaigns. "In some sections of China," Dr. Klein said, "movies are essential to sell your article to the Chinaman. It is up to you as to whether you can stand the expense of the film. We tell you the conditions in our weekly bulletins."

Pettijohn Plans Support on Missouri Censorship

C. C. Pettijohn, in St. Louis during the week to confer with exhibitors and exchange men on the censorship situation, departed for Omaha, Neb., confident that Missouri will escape from the clutches of the reformers. He told the local film men that he had studied conditions in Jefferson City during his recent visits to that city, and is certain that a censorship bill will not pass the Missouri house and senate.

However, Missouri picture men are not sleeping on their guns. They realize that they have a fight on their hands; have mapped out a pretentious campaign and are moving forward.

Rev. Howard Billman, assistant secretary of the Church Federation of St. Louis, and others of the "blue nosed" contingent reached Jefferson City last week to start their lobbying for censorship.

A.M.P.A. Planning "Naked Truth" Dinner

The third annual "Naked Truth" dinner of the Associated Motion Picture Advertisers will be held at the Hotel Biltmore Saturday evening, April 28.

This is the occasion when the advertising and publicity men in the motion picture industry play host to the film magnates. Committees are already at work preparing the dramatic bill of fare under the direction of the president of the association, John C. Flinn.

Wisconsin Exhibitors in Convention

A MID-WINTER state convention of over 300 members of the Wisconsin Exhibitors' Association was held in Milwaukee Thursday and Friday. National officers of the Motion Picture Theatre Owners of America were in attendance, prominent among them being Sidney S. Cohen, A. J. Moeller, M. J. O'Toole, Wm. A. True, and W. D. Burford.

The legislative committee of the state association is preparing for activity, as the state legislature just convening will shortly take up matters concerning taxation, blue laws, and censorship. Two bills regarding censorship are now being drafted, it is understood.

Mr. F. J. McWilliams, Madison, is president of the Wisconsin Exhibitors' Association, and Wm. Baumann, Milwaukee, secretary. Headquarters for the convention are at the Hotel Wisconsin.

Free Theatres, Barbecue for Governor

For the first time in the history of the motion picture industry that all theatres were thrown open to the public free in any city or town in the world, was in Oklahoma City, Okla., January 10th, 1923, when the entire populace and visitors attending the inauguration of Hon. J. C. (Jack) Walton were the invited guests of Gov. Walton. It is estimated that 100,000 people attended the theatres and were given a free barbecue and free eats and drinks, including coffee made in the world's largest coffee pots, four in number.

Over three hundred head of cattle, including large quantities of buffalo, deer, chickens, rabbits and opossum were barbecued and given to the people, together with bread, pickles, onions and everything necessary for a square meal, and enough to last for two days, and no one denied a second helping. Open air vaudeville, carnival shows, square dances, fiddlers and a grand ball, all free, helped to proclaim the Honorable Jack Walton as the most popular Governor in the United States.

Conference Is Held on Federal Control

The national conference on federal control (CENSORSHIP) of motion pictures was held at the New York Avenue Presbyterian church in Washington Thursday. Addresses included "Possibilities of the Motion Picture," by Canon William Sheafe Chase, D. D., of the Protestant Episcopal Church; Senator Henry L. Myers of Montana on the "Need of Congressional Investigation of the Motion Picture Industry," and Reverend Clarence True Wilson, D. D., Washington, D. C., general secretary, board of public morals of the Methodist Episcopal Church. Addresses also were delivered by Rev. Dr. H. L. Bowlby, secretary of the Presbyterian committee on Sabbath Observance, "Motion Pictures and the Sabbath"; and Rev. George J. Becker of New York, secretary American Sunday School Union, "Motion Pictures and the Sunday School"; Dr. Ellis P. Oberholzer, Pennsylvania board of censors, and Rev. Dr. Clifford Gray Twombly of the Lancaster, Pa., Protestant Episcopal church, on "Prohibition and Motion Pictures."

National Body Tells Stand Against Arbuckle

The National Committee for Better Films, which is affiliated with the National Board of Review, at the regular monthly meeting of its executive board, held January 11, formally ratified the following statement prepared by a special committee to define the position of the National Committee with reference to the Arbuckle films. The policy of the National Committee is therefore as expressed in this statement:

"The character of the private life of the motion picture actor is not usually taken into consideration by our reviewing committees, since naturally in most cases they can have little authentic information about it. When, however, offensive incidents in the life of a screen star have been so widely published that an unsavory odor has been attached in the public mind to the actor's very personality, then such incidents become an element in the moral influence of a film and can no longer be overlooked. The wave of public resentment which has greeted the suggestion that Roscoe Arbuckle be allowed to resume his occupation as a motion picture actor is evidence that this is a case in point. The National Committee for Better Films therefore will not recommend or place on its selected lists, issued to committees, exhibitors, and others, for entertainment purposes, any films with which Mr. Arbuckle is publicly identified. Although it has in the past listed many of this actor's films as being amusing and free from objectionable features, any films which have been so listed but which have not yet been publicly exhibited will be removed from our lists. The lists containing the older Arbuckle pictures already exhibited, of course, cannot be recalled."

Many Companies File for New York Business

Motion picture companies entering the business in New York state and filing papers in the Secretary of State's office during the past week show the following capitalization and directors: Lejaren Hiller Studios, Inc., $20,000, R. H. Taylor, Nutley, N. J.; M. B. Wilson, N. E. Williams, New York City; Rosehill Amusement Co., Inc., $20,000, M. Guttman, L. Guttman, Tarrytown; H. Goldstein, New York; The Playball Company, Inc., $500, Joseph Quittner, Arnold Furst, Philip Krimko, New York; Madison Producing Corporation, $500, Ira Funkenstein, B. J. Longstreet, M. Kelly, New York; Efde Corporation, $500, Anne Eichel, M. Elkin, L. I. Fink, New York; Corinne Griffith Productions, $1,000, Edward Small, C. R. Rogers, Edward Mackay, New York; Harry Lyons Realty Corporation, $10,000, L. C. Whiton, Florence Block, Pauline Berger, New York; Miracle Theatre Corporation, $10,000, Joseph and Abraham Jame, D. Goldstein, New York.

Film Players' Club Holds Annual Bal Masque

This week at Terrace Garden, New York City, the sixth annual bal masque of the Film Players' Club, Inc., took place. This affair had been looked forward to for some time and was a bigger and better event than any of the five preceding years.

The club is trying to establish a fund to furnish their new quarters at 110 West 44th street, also a benevolent fund to help motion picture players who through sickness or other causes have met with reverses.

Paramount Closes Contract for Zane Grey Novels

THE current and future works of Zane Grey, the prominent author of Western novels, are to be produced as Paramount pictures. This announcement was made at Hollywood Tuesday by Jesse L. Lasky, who stated that under the contract just signed Mr. Grey will collaborate actively in the screen production of his stories.

The first picture to be produced will be "To the Last Man," the author's latest work, and will be directed by Victor Fleming, Mr. Lasky said. This will be followed by "The Heritage of the Desert" and "The Wanderer of the Wasteland."

Mr. Grey will work hand in hand with Lucien Hubbard, one of the production advisory editors at the Lasky studio and Mr. Hubbard will collaborate with Doris Schroeder in writing the continuities.

It is planned to produce the Zane Grey pictures on their exact locations, the first in Arizona, the second in Utah, and so on. The production of "To the Last Man" will be started early in the Spring.

Release Dates Set for Two Fox Specials

Announcement of release dates for "The Net" and "Does It Pay?," two special productions on the newly announced 1923 program of Fox Film Corporation, were made this week at the New York headquarters of the organization.

The dates are: "The Net" February 25, and "Does It Pay?" March 4.

J. Gordon Edwards, who directed "Nero," the Fox special of last year, is now in Florida screening the final scenes of "The Net" which is an adaptation of Maravene Thompson's emotional drama that has to its credit a long and successful engagement on Broadway.

The cast includes such names as Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordoni, and Claire De Lores.

"Does It Pay?" features Hope Hampton and was directed by Charles Horan. Among the members of the cast in addition to Miss Hampton, are: Robert T. Haines, Florence Short, Walter Petri, Peggy Shaw, Charles Wellesley, Mary Thurman, Claude Brooks, Querre Gendron, Marie Shotwell, and Bunny Grauer.

F.B.O. Buys Broadway Stage Success

Emil Offeman, production manager at the R-C Studios in Los Angeles announces two further purchases of screen material, effected with the cooperation of the Eastern Scenario Department, headed by John Brownell. This makes a total of eight new stories acquired by the Film Booking Offices of America in the period of three months.

For the first time since the organization of the Film Booking Offices, a successful Broadway stage play has been bought for screen interpretation. The play is "Lights Out," a comedy-drama by Mann Page and Paul Dickey which was produced recently at the Vanderbilt theatre.

The second recent purchase of F. B. O. is "Knight of the Range" by William Wallace, a unique Western story which appeared as a novelette in Top Notch magazine.

Scenes from the Cosmopolitan production "The Enemies of Women," directed by Allan Crosland, with Lionel Barrymore, Wm. H. Thompson and Pedro Cordoba in the leading male roles.

Universal Plans Sales Cabinet

Sales Chiefs Located in Territories to Have Final Say on All Contracts

PLANS for the most far-reaching sales reorganization ever undertaken by the Universal Pictures Corporation, and which may establish precedents in the motion picture industry, have been drawn up by Carl Laemmle, president of that company, and will soon be put into effect. The new policies are promised to be epoch-making in furthering closer relationship with Universal's exhibitor patrons.

In the first place, according to a statement just issued from the Universal home office, Universal sales affairs hereafter will be regulated by a sales cabinet, to consist of Art Schmidt, general sales manager, and a group of assistant sales managers. This cabinet will have four regular meetings a year and will operate exactly as an important political cabinet, in handling and passing upon the sales policies of Universal.

The assistant sales managers will not be stationed in New York but each will have a territory or division in which he is the supreme sales head. Each division will include a number of Universal's branch exchanges for which the assistant sales manager of that territory will be responsible. These men will, in a way, take the home offices to the door of every exhibitor.

As officials of the Universal home offices, it will be their chief duty to maintain constant touch with all exhibitors in their territories, by personal contact, and to get first hand information and suggestions that will help Universal to make the right kind of pictures and to provide the best possible distribution service.

The most striking feature of this system will be the fact that the assistant sales managers will have the final power to pass upon contracts in their respective territories. This means the saving of much time and money, both to Universal and to the individual exhibitors, and also will mean a vast increase of good-will between exhibitors and the Universal sales force in the field.

The Universal chief is now prepared to take definite steps to avoid a situation where contracts have to be passed upon by the home office, whatever may be the facilities of the home office for keeping in touch with the field. It is felt that a territorial manager, constantly in touch with the exhibitors and conditions of his territory, and at the same time in full knowledge of national policies, is the logical man to determine the fitness of any contract made in his territory.

Lichtman Offers Dr. Coue Picture Contract

Al Lichtman, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, Inc., has written a letter to Dr. Emile Coue, originator of the Coue system of self-healing and self-control, in which he offers the noted savant $5,000 a week to appear in a motion picture.

After receiving the letter, Dr. Coue was quoted by the New York newspapers as saying that he had the offer under consideration and that if he did accept it the money would be turned over to his clinics in New York. Incidentally, it developed that Coue is a motion picture "fan."

Should Film Vary from Its Source?

Carl Laemmle Says "Yes" and Defends Practice as Needed for Screen Technique

CRITICISMS leveled at the screen adaptation of Booth Tarkington's book "The Flirt" because the screen version varied from the literary work, has brought a response from Carl Laemmle, president of Universal Pictures Corporation. The response has taken the form of a letter addressed to photoplay editors and reviewers all over the country.

Mr. Laemmle defends the practice of introducing changes in the film adaptation of a book or a play as a necessary factor to produce suitable screen entertainment. Moreover, he forecasts variations from the original that will be incorporated in the coming picturization of Victor Hugo's "The Hunchback of Notre Dame," and offers the following explanation:

Victor Hugo wrote "The Hunchback of Notre Dame" for an age "which licked up red meat. So he packed his story full of lust and blood and thunder, and gruesome, grisly, ghoulish, to say nothing of gory, stuff."

The public today "still likes dripping red meat in its literature and even on its stage but not on its screen." The problem to be faced is to make a motion picture which will not be offensive, which will conform with today's screen taste, and which at the same time will "retain all the power and virility of Hugo's masterpiece." To realize this objective, if the story is to be screened at all—and it will be—departures must be made from the original. "It is better to present a classic in a palatable form than in an undigestible mass."

Mr. Laemmle continues as follows:

"It is high time that intelligent people recognized the fact that the art of the screen is distinct in itself, and that it has its own technique. There are very few books, and fewer plays which can be translated to the screen in the exact form in which they originally appear. The only two stage plays which I can recall to mind at this moment which were absolutely suited to exact screen treatment were 'The Storm,' and '23½ Hours Leave.'

"This seldom occurs, however. If books and plays were screened exactly as they are written or acted, the result would be a lot of piffle which nobody could keep awake through.

"The sooner reviewers and the public at large realize that a perfect picture is the sole end of the screen art, just as a perfect painting, a perfect melody, book or play are the ends of other various arts, the less carping criticism there will be over inconsequentials and the more enjoyment there will be over screen achievement.

"Let me cite a specific instance of great import. Shakespeare adapted many of his plays from other men's plots—from plays and stories which in some instances were well known to Shakespeare's contemporaries. Did this make Shakespeare's plays any less perfect or popular? Did it keep his plays from being recognized as outstanding examples of stage craftsmanship?

"Then why should the craftsmen of the screen—a new art—be howled down for treating material in the way necessary for the production of perfect pictures?

"I, for one, am going to stand on my rights as a screen producer—and make pictures according to screen principles—pictures that will please and entertain screengoers—not pictures to cater to the quibblings of minutia mumblers."

Strongheart to Feature in London's "White Fang"

"White Fang," one of Jack London's best-known stories, has been selected by Jane Murfin and Lawrence Trimble as the next story in which the dog Strongheart will be featured. "White Fang" will be a First National release. Director Trimble has already begun "shooting" in Bamff, Canada. An added attraction in the new production will be the appearance of "Lady Julie," bought by Mr. Trimble and Miss Murfin from Bruno Hoffman of the Princeton Kennels, White Plains, N. Y., at a cost reported at $8,000. "Lady Julie" captured every prize in her class at the recent dog show in Rye, N. Y.

Scenes from "The Bohemian Girl," an American Releasing Corporation offering. Produced by Harley Knowles.

Scenes from "Hunting Big Game in Africa."

"Wandering Daughters" Is Young Assignment

"Wandering Daughters," Dana Burnett's story, published in Cosmopolitan Magazine, will be Director James Young's initial picture for First National release. The deal for the story was made through the courtesy of Arthur Jacobs and Frank Borzage, now associated in their own productions.

Mr. Borzage was the director of "Humoresque" and other notable successes. Sam Rork represented Mr. Young. The announcement of the deal was made through the offices of Associated First National. "Wandering Daughters" will be made at the United Studios at Hollywood.

Director Young will make a series of James Young Productions for First National. However, after he has finished "Wandering Daughters" he will return to the Richard Walton Tully fold and direct "Trilby" for Mr. Tully.

Fox's Releases for Week of January 15th

FOX FILM CORPORATION releases for the week of January 15 include a William Russell feature, an Al St. John special two-reel comedy, a Sunshine Comedy and a Mutt and Jeff cartoon.

"Man's Size" is the title of the William Russell production which is a story of the Canadian Rockies. George Schneiderman, the cameraman, is said to have incorporated many shots of rare scenic beauty in the filming of the story. Howard M. Mitchell is the director, and Alma Bennett plays the feminine lead opposite the robust star. Others in the cast are Stanton Heck, Charles K. French, James Gordon and Evelyn Selbie. The story is by William McLeod Raine, and Joseph Franklin Poland is credited with the adaptation.

Al St. John appears in comedy, "Young and Dumb," which is declared to be one of the finest bits of fun-making on the actor's record.

"The Wise Cracker" is the Sunshine Comedy, and "Down in Dixie" is the title of the reel that exploits the capers of Bud Fisher's pen and ink comedians, Mutt and Jeff.

M. P. Salesmen Elect Phil E. Meyer President

AT a meeting of the Motion Picture Salesmen, Inc., held last Saturday at Hotel Astor, New York, Phil E. Meyer, of the New York sales branch of Associated Exhibitors, was elected president for the coming year.

The organization, which is maintained for social and benevolent purposes, is composed of practically all the picture salesmen in the metropolitan area, including Greater New York, Northern New Jersey and Western Connecticut. There are now about 175 names on the membership roll. Mr. Meyer is one of the best known salesmen in the country. Motion Picture Salesmen, Inc.,, voted also to hold their annual dinner at the Hotel Commodore, February 17.

Anthony Paul Kelly to Do Script for Meighan

Anthony Paul Kelly, author of "Three Faces East," the dramatic success of three seasons ago, has been engaged to write the continuity for "White Heat," the story which was written for Thomas Meighan by R. G. Kirk, the *Saturday Evening Post* writer of dramatic tales laid in steel mills.

"White Heat" will follow the completion of "The Ne'er-do-well," on which he is now working in Panama under the direction of Alfred E. Green.

Change of Title for Ruth Roland's New Serial

Pathe announces change of the title of Ruth Roland's next serial release from "The Riddle of the Range" to "Haunted Valley." The Roland serial is scheduled to follow "Plunder" with Pearl White which will be released on January 28.

Scenes from the Paramount picture, "Drums of Fate," starring Mary Miles Minter.

Scenes from "The Broken Violin," featuring Dorothy Mackaill, Arrow.

Goldwyn Announces Policy Change

Unit System to Be Installed to Give Free Rein to Leading Directors

AN important change in production policy was announced this week by the Goldwyn Pictures Corporation. Hereafter the unit system will be employed in making the big feature pictures to which the company has committed itself.

Each director will have his own staff and will be given every facility in putting into his productions his own individuality and personality. He will have the cooperation of the department heads of the Culver City studio, but each unit will be separate unto itself.

The announcement was made by Abraham Lehr, vice-president in charge of production, following conferences with President F. J. Godsol and Vice-President Edward Bowes, both of whom have just returned to New York after spending several weeks at the studio.

"Great motion pictures cannot be made by the factory system," said Mr. Lehr. "We have on our directorial staff men of outstanding accomplishment. Their ability is unique and individual, and we mean to give full play to their special gifts."

Marshall Neilan recently transferred his whole staff to the Goldwyn studios and is releasing his pictures through that company. The personnel consists of Frank Urson, associate director; Leeds Baxter, business manager; Tom Held, assistant director; David Kesson, chief cinematographer; and D. J. Gray, film editor. Howard Higgins has just been engaged as production manager. Mr. Neilan is now producing "The Eternal Three," an original story from his own pen.

Eric von Stroheim, who recently signed a long-term contract with Goldwyn, will have Ernest Traxler as production manager and Ben Reynolds as first cameraman. Mr. von Stroheim is now in San Francisco writing the scenario for Frank Norris' great novel, "McTeague," which will be his first picture under his new affiliation.

Rupert Hughes is now writing, directing, titling, and editing his own productions.

Under his new long-term Goldwyn contract, King Vidor will make a series of special productions, the first of which will be adapted from the famous stage play, "Three Wise Fools."

Clarence Badger, specially engaged to direct "Red Lights," will have Charles Hunt for production manager.

Great interest attaches to Goldwyn's mammoth production of "Ben-Hur." June Mathis, editorial director of the studios, is putting the finishing touches on the scenario for Gen. Lew Wallace's immortal story.

Katherine Hilliker and H. H. Caldwell, who were recently placed under contract as associate and title editors, are editing and titling "Mad Love," a stupendous production starring the dashing Pola Negri in the role of a seductive siren. The photoplay was written by Dimitri Buchowetzky, a Pole.

Bob Wagner Made Director For Paramount

BOB WAGNER, noted American humorist and author of numerous stories and articles based on studio life; artist and once mechanical engineer and for the past year a member of the Titling department at the Lasky studio is to be a Paramount director, according to an announcement made by Jesse L. Lasky at Hollywood. His first picture will be from an original story by Walter Woods, and Walter Hiers will star in it. Work will start March 25 and meanwhile Hiers will make another picture, "Seventy-Five Cents An Hour."

The quality that Rob Wagner hopes to introduce into his pictures is one of whimsical humor. It's the way I look at life," he observes, "from the side lines, as it were. This quality of whimsical humor in photoplay it seems to me ought to prove a welcome note. I do not expect to create roars of cataclysmic mirth, but hope to make the audiences purr, so to speak, throughout the length of the picture.

Belasco Indentified with Industry

Great Producer Will Aid Warner Bros. in Screen Productions of Stage Successes

DAVID BELASCO has at last been induced to enter the picture industry. After numerous attempts on the part of producers to secure co-operation of the foremost of all theatrical producers in the making of motion pictures it remained for the progressive Warner Brothers to conclude the deal.

This announcement was made from the Warner offices at the end of last week. With it came the announcement that three of the Belasco stage successes would be produced by Warner Brothers. They are "The Gold Diggers," by Avery Hopwood, which enjoyed one of the longest runs on record along Broadway; "Debureau," by Sacha Guitry, in which Lionel Atwill enjoyed a long, successful Broadway run, and "Daddies," by Lessing Hubble, also a past hit on Broadway.

It is understood that an advance royalty of $250,000 in addition to a percentage arrangement on the profits of the productions concluded the deal.

The arrangement personally identifies Mr. Belasco with the picture industry for, according to Abe Warner, the famous producer will have supervision of the selection of the casts, will aid in the preparation of the scenarios, will suggest in the cutting and titling and place his stamp of approval on the finished productions.

Warner Brothers will produce the three plays at their West Coast studios and in all likelihood Mr. Belasco will go to Los Angeles the latter part of this year to supervise the making of the pictures, though the latter is not an assured fact.

Abe Warner, when seen at the Warner offices in New York City, had the following to say regarding the Belasco deal:

"We feel that in closing this deal with Mr. Belasco we have accomplished a great achievement and one of which we are very proud. Mr. Belasco has assured us that he is as anxious as we are that these three plays when produced on the screen be as great successes as they were on the stage.

"The money involved is not a serious consideration with Mr. Belasco. He thinks more of the art and the proper dramatic touch and there is no one better qualified to see that just the proper dramatic appeal is transposed to the screen.

"Unfortunately, Mr. Belasco cannot give all of his time to the production of these pictures, but by the time he has supervised the preparation of the scenario, the cutting and titling and the securing of proper equipment these will virtually be Belasco productions.

"We intend to follow every suggestion made by Mr. Belasco just as far as possible and we further intend that no expense shall be spared in the making of these pictures. We are not in a position to say yet just what stars will appear in the productions, but we hope where possible to secure the services of those who helped make them tremendous stage successes."

"The Gold Diggers" is the first play scheduled for production and from present indications it will be completed and released next fall. "Debereau" and "Daddies" will follow in the order named.

Goldwyn Buys "Captain of Souls"

Edgar Wallace's "Captain of Souls" has been purchased for screen production by Goldwyn Pictures Corporation. It is a novel for the occult with a vein of mystery shot through it and should make ideal screen material. It is far different from the ordinary novel and Goldwyn expects to make of it one of the most unusual pictures ever produced.

Scenes from Warner Brothers' new offering "Little Church Around the Corner."

Scenes at top and bottom from "Carmen, Jr.," starring Baby Peggy. The center view shows the tiny star as she appears in the Century comedy, "Sweetie."

"The Bohemian Girl" Will Tour the Dominion

Basil Horsfall, Canadian operatic impresario, has entered into an arrangement with American Releasing Corporation whereby he will present Harley Knoles' production of "The Bohemian Girl" in conjunction with a presentation of the opera from which the picture is taken.

For this purpose he is organizing a company of singers who will enact the principal scenes to give way, at intervals, to the motion picture in the same manner popularized by George Beban and "The Sign of the Rose." The company will tour the Dominion.

Two Paramount Releases Due January 22

PARAMOUNT will release two pictures on January 22, Jack Holt in "Making A Man," and Alice Brady in "Missing Millions." Oddly enough, both pictures were directed by the same man, Joseph Henabery, and both scenarios were written by Albert Shelby LeVino.

"Making A Man" is from an original story by Peter B. Kyne and is the second of that author's tales in which Jack Holt has been starred during the past year.

Eva Novak plays opposite Holt, while Bert Woodruff, Frank Nelson, Robert Dudley, J. P. Lockney and Kalla Pasha are in the cast.

"Missing Millions," which is Alice Brady's second picture of the current season is an adaptation of one of Jack Boyle's Boston Blackie stories and is a crook melodrama. Miss Brady plays the part of the crook heroine and David Powell has the role of "Boston Blackie," her partner. The cast includes Frank Losee and William B. Mack.

Private N. Y. Showing for "The Christian"

THE world premiere of Goldwyn's screen version of Sir Hall Caine's famous novel, "The Christian," produced by Maurice Tourneur, will be held at the Capitol theatre, New York, before an invited audience on Tuesday morning, January 23 at 10.15 o'clock. "The Christian" will be shown with a Rothafel presentation.

Interest in this photoplay on the part of exhibitors is said to be unusually keen and many of them will be present at the invitation showing, not only from the territory served by the New York exchange but from the territory embraced in surrounding branch exchanges.

Canada Firm to Handle Lichtman Specials

Al Lichtman, President of Al Lichtman Corporation, which handles the output of Preferred Pictures, Inc., announces that Famous Players of Canada have closed a deal by which they will handle four of the Preferred specials. These are "Shadows," "The Hero," "Thorns and Orange Blossoms" and "Are You a Failure?"

The Dominion Films, through the Famous Players of Canada, is now handling "Rich Men's Wives" in the Canadian territory. "Shadows" will be released in Canada within the next two weeks.

"Her Reputation" Rapidly Nearing Completion

Production is progressing rapidly toward completion at the Thomas H. Ince Studios, Culver City, California, on the picture, "Her Reputation." The leading role in this story of newspaper life is portrayed by May McAvoy, supported by Cullen Landis. The production is made from an original story by Bradley King, under the direction of John Griffith Wray.

Scenes from "The Love Nest," starring Richard Travers and Jean Scott, a Producers Security release.

Scenes from the forthcoming Selznick production, "The Common Law," from the story by Robert W. Chambers. Co-stars Corinne Griffith, Conway Tearle and Elliott Dexter will be seen

Conditions Abroad Are Improving

First National Foreign Manager Says Big American Specials Are in Demand

E. BRUCE JOHNSON, foreign manager for Associated First National, who has just returned from a three months' trip in Great Britain and the continent, reports picture conditions improving in all countries except the Central Empires. This, he declares, is particularly true of the market for American screen product.

"The backbone has fallen out of Italian and German production," says Mr. Johnson. "Exhibitors who have been depending on cheap German and Italian pictures have found that they must have the high-class American production despite the higher cost of such productions. But it is only the high-class pictures that are being demanded. Ordinary American screen plays are lucky to get by because foreign countries can usually supply ordinary pictures from their own market. But with the super productions made in America the exhibitors can afford to pay a price commensurate with the production costs because the people in foreign countries are as anxious to see such pictures as are our own.

"In Scandinavia, Italy, France the local producer has an advantage over us because the theatres will take in more money with the ordinary home product than it will with the ordinary American production, and the local picture cost only about $10,000 to produce.

"Italy shows a marked improvement in all lines of trade since the Fanscisti movement has brought into power some of the best men in Italy, and pictures are getting and will continue to get their share of the general improvement.

"England is doing well. The exhibition of pictures has improved greatly and exploitation is now being done along the lines in vogue here. Some very nice theatres have been built in the suburbs of London and other cities."

"Souls for Sale" Will Have Star Cast

Rupert Hughes is going to have an all-star cast in "Souls for Sale," his next Goldwyn picture. Here is the list: Richard Dix, Frank Mayo, Lew Cody, Mae Busch and Barbara La Marr. And the leading feminine role will be played by Eleanor Boardman.

Highly interesting is the announcement that Mayo, who has been a Universal star for three and a half years, is about to finish his contract. This made it possible for him to accept the engagement with Goldwyn in the screen version of one of the most widely read novels of the year.

Dist. Managers to Sit in With Home-Office Staff

WITH a view to improving the efficient relations between the home office and the field forces, each of the First National district managers will spend at least a month at the New York headquarters, familiarizing himself with the work of the various distribution departments, assisting in the administrative and sales promotion work, and suggesting improvements that may occur to him from the angle of the man in the field. The plan is to be put into effect at once by F. M. Brockell, manager of distribution for Associated First National Pictures.

H. A. Bundy, of the Central District, will be the first district manager called to New York under the new plan.

Sees Our Films in France Waning

Westerns Lapsing Especially, States Official of Goldwyn's French Agent

SOME interesting lights on conditions in the French motion picture field, especially with respect to American-made screen productions were revealed this week by Jacques Edelsten, general manager of the Film Erka, which distributes the Goldwyn product in France. The French visitor is at present in New York on a business trip. M. Edelsten's observations were presented in a statement from the Goldwyn home office. That American motion pictures have lost some of their former popularity, the westerns falling off especially; and that American producers would find it to their advantage to film literary and dramatic works with which the peoples of Latin extraction are familiar—were two of the points made by M. Edelsten. He also declared that 400 picture houses in France are now closed due to the excessive government tax, which ranges from 46 to 51 per cent., and that French theatre managers and exhibitors are seriously contemplating closing every amusement house in France sometime in February as a measure of protest. The statement from the Goldwyn home office follows:

"American films are not as popular in France at present as they were a few years ago, according to M. Edelsten; our Western pictures have fallen off decidedly in the past six or eight months. What the French, and particularly the Parisian, public wants is films which tell sentimental stories—such as 'Madame X,' with Pauline Frederick, which has been one of the biggest American successes in France and all over Europe. 'The Old Nest' and 'The Penalty' have also scored in France as have 'The Woman and the Puppet.'

"Thirty per cent. of American photoplays are not shown at all in France," according to M. Edelsten, "because American films are made for home consumption and not for the Latin field in Europe. If American producers want a big and increasing demand for their product in France they must make a higher grade product than they have been doing in the past pictures that appeal to the intelligence as well as to the emotions," he declares. "A fertile field for American pictures in France," according to Mr. Edelsten, is the filming of novels, plays and stories with which Frenchmen and other peoples of Latin extraction are familiar. The American version of 'Monte Cristo,' 'Orphans of the Storm,' 'The Three Musketeers,' 'Les Miserables,' etc., all enjoyed wide popularity in France. Four hundred motion picture theatres in France are now closed because of the government tax of from 46 to 51 per cent. It is planned to close every picture theatre, music hall and regular theatre in France, sometime during February," Mr. Edelsten stated, "as a protest against the confiscatory tax.

"France is much agitated against German films, and a movement is on foot for a law to prevent the importation of any films made in Germany."

Norma Talmadge's Support in "Within the Law"

Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Helen Ferguson, Tom Ricketts, Warde Crane and De Witt Jennings are among those who have been selected to support Norma Talmadge in "Within the Law," which this popular star has begun making on the Coast under the direction of Frank Lloyd for First National release.

Jack Mulhall will have the leading role opposite Miss Talmadge. Lew Cody will play the part of Joe Garson. Eileen Percy will appear as "Aggie Lynch." Kilgour will be "Edward Gilder." Tom Ricketts will be "General Hastings," and De Witt Jennings will be "Burke." Both Jennings and Ricketts were in the stage production. Frank Ormstrom is engaged as art director.

Jackie Coogan in some of his scenes in "Daddy," a First National attraction

Scenes from the Sunshine comedy "The Wise Cracker," Fox.

Balaban and Katz Buy Goldwyn Pictures

Balaban and Katz have bought for Chicago Goldwyn's two new productions, "The Christian," produced by Maurice Tourneur, and "The Strangers' Banquet," Marshall Neilan's first picture made in association with Goldwyn.

The first run of these two pictures in Chicago will be at the Balaban & Katz Chicago theatre. James R. Grainger, who is in that city on his swing about the Goldwyn branch exchanges, has closed the deal and telegraphed its conclusion to the home office.

The play date for "The Strangers' Banquet" at the Chicago theatre will be either February 12 or 19, while "The Christian" will be screened at that house on March 12.

New Lichtman Franchise Holder in Denver

Announcement has just been made by Al Lichtman that Harry T. Nolan, of Denver, has become a franchise holder in the Al Lichtman Corporation and will handle the product of Preferred Pictures, Inc., of which B. P. Schulberg is president.

Mr. Nolan has taken charge of the Denver territory for the Lichtman Corporation, succeeding E. J. Drucker. He has been in the motion picture business for sixteen years.

"A Pauper Millionaire" Is Set for Feb. 11th Issue

Playgoers Pictures announces for release on February 11th "A Pauper Millionaire," which is described as "a rollicking light drama" with a highly original plot and some appealing situations.

Jackie Coogan Signs with Metro

Child Star's Distributing Alliance Definitely Settled; Terms Announced

JACKIE COOGAN'S future productions will be distributed by Metro Pictures Corporation. A definite announcement to this effect was made early this week by the Metro home-office in New York, thus setting at rest last week's conflicting reports of alliances on the part of the child-star with various important distributing companies. The most emphatic of these reports had Jackie lined up with United Artists, but later word from the coast received after going to press conveyed a denial of this statement. MOTION PICTURE NEWS' coast representative sends the following wire in confirmation of the announcement from the Metro headquarters in New York:

Jackie Coogan, who becomes a Metro star

"Jackie Coogan's father and mother have signed with Joseph Schenck and Metro for four productions. Consideration announced as five hundred thousand dollars cash bonus for signing and split of sixty-forty on gross bookings. Father leaves for New York this week to complete arrangements for story."

The statement issued by the Metro home-office this week reads in part as follows:

"Metro has emerged the victor in the most spirited and stubborn bidding contest the motion picture industry has ever known to be held for the services of a star. Jackie Coogan has been signed.

"For some time within photoplay circles there have been constant reports of new affiliations for the boy star. When it was learned that his present contracts had expired, practically every photoplay company of any standing presented unusually attractive offers.

"Unlimited possibilities are presented to the child star through his affiliation with Metro. The company that at the present time releases motion pictures of the importance of the Rex Ingram productions as well as those of Fred Niblo and Reginald Barker, has ample resources to surround the talented star with a complete staff and equipment.

"No director has yet been engaged to take charge of Coogan's forthcoming productions, although it is known that several of the most prominent men who are by experience qualified to assume responsibility for the unique actor's films are at the present time being considered.

"Jackie Coogan's popularity in the screen world has been one of the most amazingly rapid and successful careers of any star in motion pictures. Comparatively unknown at the time, he appeared with Charlie Chaplin in 'The Kid' and his work was commented upon at even greater length than that of the more illustrious Chaplin. His remarkable pantomimic ability and his unusual intelligence won for him the greatest popular favor. The promise that was so fully evidenced in his first important production has since been augmented. 'Peck's Bad Boy,' 'Trouble,' and 'Oliver Twist'—the latter his most recently released production—have won for him a place in the affections of photoplay patrons that is truly unique."

May McAvoy Queen in Pasadena Fete

At the recent annual Tournament of Roses in Pasadena, Cal., May McAvoy, Paramount star, was honored by being elected Queen of the Motion Picture Industry and given the throne on a beautiful float representing Hollywood.

Among the many beautiful floats, some valued at nearly ten thousand dollars, that representing Hollywood won fourth prize. Simplicity was embraced in the motion picture entry. In front of Miss McAvoy two tiny picture tots, Billy Lord and Baby Peggy, posed as cameraman and actress, respectively.

Scenes from "Truston King," the George Barr McCutcheon story, directed by Jerome Storm, starring John Gilbert, produced by Fox.

Pugilistic bouts in "The Champeen," one of the "Our Gang" series, Pathe.

W. J. German on 5-Weeks' Trip to West Coast

W. J. German, general manager for Jules E. Brulatour, has left for the coast on a combination business and pleasure trip to cover a period of five weeks. He will make his headquarters at Mr. Brulatour's West Coast branch, at 6700 Santa Monica Boulevard, Hollywood. He will be accompanied by George Blair of the Eastman Company.

Fairbanks Will Use Color Photography in Next

Color photography will be employed in Douglas Fairbanks' forthcoming pirate photoplay, which is scheduled to be put into production very shortly. Two different processes are now being investigated for the purpose. No vivid colors will be used, reds and greens appearing only in relative colors, declares Fairbanks, who explains the departure from black and white photography as follows:

"My reason for deciding to use color photopography is simplicity itself. All the pirate pictures I ever have seen were disappointing because they were in black and white, while color is the very theme and flavor of piracy. We had hardly begun our research for production when it came to me that the picture absolutely demands color."

Arrow Installs Exhibitor Service Department

Arrow Exchanges, Inc., of New York, announces an innovation in the way of an exhibitors' service department. Not only aids and accessories but entire publicity campaigns are to be handled by the new department. Harry Thomas, general manager of the exchange, has appointed R. J. Deursen to take charge of the new department. Mr. Deursen was formerly with the Fox theatrical circuit.

Charles Giblyn Back from Location in Holland

Charles Giblyn, director of "The Hypocrites," has returned from Holland where he spent the past two months in making this film in which Wyndham Standing is starred.

PROGRAMS FOR THE WEEK OF JANUARY 14TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — Thirteenth Hungarian Rhapsody—Capitol Grand Orchestra.
Specialty—Frederick Fradkin, concert master.
Divertissements — "Voices of Spring"—dance, and "Carolina in the Morning"—vocal.
Novelty—Lyman Howe's Hodge Podge.
Feature—Gimme.
Musical—Interlude—Parade of the Wooden Soldiers.
Cartoon—The Fable of a Fishman's Jinx.
Recessional—Organ.

Rivoli Theatre—
Overture—"Phedre" and Riesenfeld's Classical Jazz.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.
Recessional—Organ.

Rialto Theatre—
Overture—Fourth Symphony and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Specialty—The Fairbanks Twins of "The Music Box Revue" in "The Mirror Dance"—a music film—Prizma color.
Vocal—"Dear Old Pal of Mine"—Baritone solo.
Feature—Drums of Fate, Mary Miles Minter—Paramount.
Specialty—Gypsy Dance.
Short Feature—Fruits of Faith—Will Rogers.

New PORTOLA
MARKET NEAR FOURTH
4th SPEEDY WEEK
HAROLD LLOYD
IN "DR JACK"
SETS THE PACE FOR LAUGHTER
STEP ON IT — OR YOU'LL MISS HIM!
REMEMBER! DR. JACK WILL NOT PRESCRIBE IN SAN FRANCISCO AGAIN FOR THREE MONTHS
ORMAY'S NEW PORTOLA ORCHESTRA

Snappy "Dr. Jack" ad used by the New Portola theatre, San Francisco

Ad on "The Woman Who Fooled Herself" and "Grandma's Boy" at the Cozy theatre, Topeka, Kans.

Criterion Theatre—
Feature—Salome—Nazimova. Second week.

Astor Theatre—
Feature—The Third Alarm—F. B. O. Second week.

Cameo Theatre—
Overture—"Valse Suite"—Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Cartoon—Aesop's Fable—Pathe.
Musical—Violin Solo.
Novelty—Shiloh—Geographic Film.
Comedy—Big Up—Snub Pollard.
Feature—The Marriage Chance—American Releasing Corp.
Recessional—Organ.

Mark-Strand Theatre—
Current Events — Mark-Strand Topical Review.
Overture—Prelude to One Exciting Night.
Feature—One Exciting Night—D. W. Griffith-U. A.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Feature—One Exciting Night—account of length of picture no other numbers on program.

LOS ANGELES

Kinema Theatre—
Overture — Recollections of Great Moments in Music.
Cartoon—Fifty Fifty—Felix Cat.
Current Events — International News.
Novelty—Organ and Slides—"Blue."
Feature—Fury, Richard Barthelmess—First National.
Recessional—Organ.
Next Week—The Hottentot.

Pantages Theatre—
Feature—The Altar Stairs—Universal.
Six Acts of Vaudeville.

Mission Theatre—
Feature—Suzanna—Allied P. & D. Fourth Week.

Grauman's Rialto Theatre—
Feature—To Have and to Hold—Paramount. Third Week.

Grauman's Hollywood—
Feature — Douglas Fairbanks in Robin Hood — United Artists. Thirteenth Week.

Miller's Theatre—
Feature—Tess of the Storm Country, Mary Pickford — United Artists. Eleventh Week.

Symphony Theatre—
Feature — Good Men and True, Harry Carey—F. B. O. Second Week.

California Theatre—
Overture — Symphony Concert, "Semiramide," "Berceuse" and "How Many Do You Recall?"
Current Events—Fox and International News.
Scenic—The Natural Born Liar—Bruce.
Current Events—Topics of the Day.
Feature—Salome.
Cartoon—Aesops Fable.
Recessional—Organ.
Next Week—Gimme.

Loew's Theatre—
Overture—Organ, "Princess Pat," Max Fisher and newly organized jazz orchestra of twenty-five; four numbers.
Scenic—The Ranger.
Specialty—Scenes from "Madame Butterfly," sung by Rose Perfect with eight Japanese Dancing Girls.
Feature—Hearts Aflame—Metro.
Recessional—Organ.
Next Week—June Madness.

Grauman's Theatre—
Overture—"El Palomar," Orchestra.
Novelty—Fun from the Fress.
Current Events—Pathe Weekly.
Musical—"By the Waters of Minnetonka" and "Land of the Sky Blue Water."
Specialty — Midsummer Night in Hoboland — Mechanical effects shows box car moved onto stage with Hobo Jazz Band—Fifteen pieces—Vocal solos, car moving out at conclusion.
Feature—Pride of Palomar—Paramount.
Recessional—Organ.

Hill Street Theatre—
Feature — Up and at 'Em, Doris May—F. B. O.
Current Events — International News.
Serial—In the Days of Buffalo Bill.
Comedy—The Janitor's Wife.
Cartoon—Aesops Fable.

CHICAGO

Chicago Theatre—
Overture—"Beautiful Galathea."
Scenic.
Specialty—Original Piano Trio.
Current Events—News Reels.
Musical—Organ Solo—"Carolina In The Morning."
Novelty—Topics of the Day.
Specialty—Sunshine and Rain.
Feature — Fury—Richard Barthelmess—First Nat'l.
Comedy.
Next Week—Peg O' My Heart.

Tivoli Theatre—
Overture—Introduction to Contest—Opera versus old popular songs—Contest Specialty, (a) "Love's Old Sweet Song"—Coster and Clements. (b) "One Fine Day" from Madame Butterfly sung by Virginia Johnson. (c) "Songs Of The South" sung by Campbell sisters. (d) "The Family Album" by Coster and Clements, Landsman and Booth. (e) "Quartette From Rigoletto" sung by Sudsworth Frazier, Emma Noe, Berg and Landsman. Organ introduces each specialty.
Feature — Manslaughter — Paramount.
Comedy.
Next Week—Shadows.

Riviera Theatre—
Overture—"Tannhauser."
Specialty.
Current Events—Weekly.
Novelty—Topics of the Day.
Specialty—"Love Sends A Little Gift of Roses."

The Palace theatre, Des Moines, used this on "Good Men and True"

Feature — Manslaughter — Paramount.
Next Week—Sure Fire Flint.

Roosevelt Theatre—
Feature—Tess Of The Storm Country—Mary Pickford.
Next Week—Douglas Fairbanks in Robin Hood.

McVicker's Theatre—
Overture—"Carmen."
Novelty—Fun From The Press.
Musical—Organ Solo, "Blue"—W. Remington Welch at the organ.
Specialty—The Swan.
Scenic.
Specialty—Yvette and Her Manhattan Syncopators.
Feature—The World's Applause—Paramount.
Next Week—My American Wife.

Woodlawn Theatre—
Overture—Selected.
Scenic— Pathe Review.
Current Events—News and Views.
Novelty—Literary Digest.
Feature — Clarence, Wallace Reid —Paramount.
Comedy — The New Leather Pushers.
Next Week—The Pride of Palomar.

Four-column "Secrets of Paris" ad used by the Symphony theatre, Los Angeles

Barbee's Theatre—
Novelty—Prizma Color; Topics of the Day.
Cartoon.
Feature—Shadows—Al Lichtman.

Randolph Theatre—
Overture—Organ selections.
Current Events — International News.
Feature — The Flirt — Universal. Third week.

SAN FRANCISCO

California Theatre—
Overture—"I Gave You Up Just Before You Threw Me Down" —Organ.
Current Events—News Weeklies.
Novelty—Howe's Hodge Podge—Sense and Nonsense.
Specialty—Ben Black's Band including "Chocolate Soldier," vocal selections and xylophone solo.
Feature—Garrison's Finish—Allied P. & D.
Rccessional—Organ.
Next Week—Daughter of Luxury.

Loew's Warfield Theatre—
Overture—Surprise Novelty Musicale.
Current Events—Ncws.
Specialty—Bessie Clayton in dazzling Russian dances and other dance revues, assisted by three European dancers and Lipschultz Music Masters.
Novelty—Polychrome of the Storm.
Cartoon—Bumps and Thumps.
Feature — The Beautiful and Damned—Warner Bros.
Recessional—Organ.
Next Week—Toll of the Sea.

Granada Theatre—
Overture—"March Slav"—Organ.
Current Events—Granada News.
Cartoon—Felix Wakes Up.
Scenic—Selections from Pathe Review.
Specialty—In Holland, with solos, dances and musical oddities.
Novelty—Fun from the Press.
Feature—Kick In—Paramount.
Recessional—Organ.
Next Week—Thelma.

Portola Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe. Fifth week. Also Mirror Pictures of San Francisco fire.
Next Week—One Exciting Night.

Tivoli Theatre—
Overture—Orchestra.
Scenic—I Know a Lovely Garden—Prizma Color.
Feature — Fury, Richard Barthelmess. Second week.
Recessional—Organ.
Next Week—The Hottentot.

Imperial Theatre—
Overture—Orchestra playing "Pilgrims' Chorus."
Scenic—Village of Alsace.
Feature—Tess of the Storm Country, Mary Pickford—United Artists.
Recessional—Organ.
Next Week—Salome—Nazimova.

BOSTON

Loew's State Theatre—
Overture — "Pique Dame"—Von Suppe.
Novelty—Screen Snapshots—Pathe.
Feature—A Daughter of Luxury, Agnes Ayres—Paramount.
Added Attraction — Orchestra, "Thais"—Ellery Tuck.
Current Events — Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Comedy—The Electric House, Buster Keaton—First National.
Feature—Kick In, Bert Lytell and Betty Compson—Paramount.
Recessional—Organ.

Modern and Beacon Theatres—
Overture—Organ.
Comedy—The Electric House, Buster Keaton—First National.
Feature—Flesh and Blood, Lon Chaney—Hodkinson.
Music—Organ.
Current Events — International News.
Novelty—Topics of the Day—Pathe.
Feature—Notoriety.
Recessional—Organ.

Boston Theatre—
Overture—Orchestra.
Novelty—Aesop's Fable.
Current Events — Pathe News Weekly.
Specialty — Topics of the Day—Pathe.
Feature—Watch My Smoke, Tom Mix—Fox.
Comedy—The Electric House, Buster Keaton—First National.
Recessional—Organ.

WASHINGTON

Crandall's Metropolitan Theatre—
Feature—Oliver Twist. Continued.
Next Week—Skin Deep.

Loew's Columbia Theatre—
Feature—Douglas Fairbanks in Robin Hood.

Loew's Palace Theatre—
Overture — "Robin Hood"—De Koven.
Comedy—The Chased Bride.
Current Events—Pathe News—Topics of the Day.
Feature—Love in the Dark—Metro.
Next Week—Thirty Days—Paramount.

Moore's Rialto—
Overture—"Slavische Rhapsodie."
Special—The Rialto Melody Boys.
Current News—Topics of the Day—Fox.
Feature—The World's a Stage—State Rights.
Comedy—Champeen—Pathe.
Scenic—The Far North.

BUFFALO

Shea's Hippodrome—
Overture—Victor Herbert's especially written score for When Knighthood Was in Flower.
Prologue—Vyola Peck, soprano, and Carl Rollins, baritone, soloists.
Musical—Organ recital—selections from "Il Trovatore," played on Wurlitzer.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.
Current Events—Hippodrome Review.
Next week—Kick In.

"Gimme" ad, with title well emphasized, used by Loew's Park and Mall, Cleveland

Striking lay-out of five-column newspaper ad on "Fury" used by the Rialto theatre, Omaha

Lafayette Square—
Overture—Selections on Wurlitzer.
Current Events—Fox News.
Feature—Enter Madame, Clara Kimball Young—Metro.
Comedy—Snub Pollard.
Novelty—Starland Revue.
Next week—Notoriety.

Loew's State—
Overture—Medley of popular airs.
Current Events—Pathe News
Feature—Hearts Aflame—Metro.
Comedy—Hallroom Boys.
Cartoon—Mutt and Jeff.
Next week—The Toll of the Sea.

Olympic—
Overture—"My Gingham Girl."
Organ recital—"Down in Maryland," played on Wurlitzer.
Feature — The Flirt — Universal. Second week.
Comedy—A Fool for Luck—Universal.
Current Events — International News.

Mark-Strand—
Overture—"Zampa," Herold.
Current Events—Kinograms.
Feature—Revival week, bill changed each day.
Next week—Another revival week.

Shea's North Park—
Feature—East Is West, Constance Talmadge—First National.

ST. LOUIS

Missouri Theatre—
Overture—"Memoirs of Stephen Foster." (a) "My Old Kentucky Home." (b) "Swanee River." (c) "Old Folks at Home" — Missouri Symphony Orchestra.
Current Events—Missouri Magazine.
Novelty—Fun from the Press.
Music—Organ solo—"Just Like the Rose."
Musical Special—"Waring's Pennsylvanians, Gold Band de luxe, (a) "The World Is Waiting for the Sunrise." (b) "By the South Sea Moon." (c) "Trot Along." (d) "Stumbling." (e) "Oogie, Oogie, Wah Wah." (f) "Coal Black Mammy."
Comedy—The Old Sea Dog—Snub Pollard.
Novelty—The San Francisco Fire—Motion pictures made during the 1906 disaster.
Feature — Making a Man, Jack Holt—Paramount.

MILLION DOLLAR THEATRE
"Why-oh why do you condemn a woman who makes one false step? Let's be human -let's forgive."
Come~Journey with America's greatest emotional actress,
Elsie Ferguson
"OUTCAST"
A magnificent film far greater than the play!
20 Minutes at the Ole Plantation
HENRY MURTAGH
America's Master Organist
Grauman's Symphony Orchestra
conducted by Marcelli

"Outcast" ad used by Grauman's Million Dollar theatre, Los Angeles

Grand Central, West End Lyric and Capitol Theatres—

Overture—"William Tell."
Current Events—News and Views.
Novelty—Topics of the Day—Accompaniment "Lovin' Sam, the Sheik of Alabam."
Special—"Beethoven's Studio"—A living production of the famous painting with scenic and choral effects.
Comedy—Blazes.
Feature—The Dangerous Age—First National.

Pershing Theatre—

Feature—One Exciting Night.—D. W. Griffith-U. A.

Delmonte Theatre—

Overture — Rumfeld's Delmonte Orchestra.
Novelty—Fun From the Press.
Vocal—Ciccoline, late leading tenor Grand Opera Milan and Chicago Grand Opera Company, and Vera Curtis, soprano Metropolitan Opera Company, in vocal solos.
Feature—Gimme—Goldwyn.

William Fox Liberty Theatre—

Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views; Educational.
Cartoon—Mutt and Jeff.
Comedy—High and Dry—Clyde Cook.
Feature—What's Wrong with the Women—S. R.

Rivoli Theatre—

Overturre—Selections from "Martha."
Current Events — International News and Views.
Novelty—Fun From the Press.
Serial—Leather Pushers, Round Two—He Raised Kane.
Century Comedy—The Home Plate.
Feature—Broad Daylight—Universal.

Columbia Theatre—

Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views; Educational.
Cartoon—Mutt and Jeff.
Comedy—High and Dry—Clyde Cook.
Serial—12th part, Speed— Charles Hutchinson.
Feature—A Certain Rich Man.
Also five acts of vaudeville.

BALTIMORE

Rivoli Theatre—

Overture — Rivoli Symphony Orchestra.
Current Events—Rivoli News, selected.
Vocal—Solo.
Feature — The Dangerous Age — First National.
Novelty — Rivoli Review, screen magazine.
Comedy—He Raised Kane, Reginald Denny.
Recessional—Organ Solo.
Next Week—Fury.

Century Theatre—

Current Events — Century Topical Review.
Comedy—Chop Suey.
Musical—Organ Solo.
Interlude—Century Symphony Orchestra.
Prologue — "All the World's a Stage."
Feature — The World's a Stage, Dorothy Phillips—State Rights.
Next Week — Betty Compson in Kick In.

Metropolitan Theatre—

Overture—Metropolitan Symphony Orchestra.
Current Events—Metropolitan Topical Review.
Comedy—Pitter Patter.
Novelty—Aesop's Film Fables.
Vocal—Solo.
Feature — Ebb Tide, Lila Lee—Paramount.
Next Week — The Woman Who Fooled Herself.

Parkway Theatre—

Overture — Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Vocal—Solo.
Feature — The Forgotten Law — Metro.

New Theatre—

Overture—New Theatre Orchestra.
Current Events—Pathe News.

Cleveland newspapers carried this ad for the showing of "The Dangerous Age" at the Allen theatre

Prologue — "When Knighthood Was in Flower."
Feature — When Knighthood Was in Flower, Marion Davies—Famous Players.

Wizard Theatre—

Overture—Wizard Orchestra.
Current Events—Topics of the Day.
Novelty—Aesop's Fables.
Vocal—"Eli Eli."
Feature — Hungry Hearts — Goldwyn.

ST. PAUL

Capitol Theatre—

Overture — "Familiar Operatic Echoes," Capitol Symphony Orchestra.
Novelty—Capitol Snickers—Laughs from here and there.
Vocal—Burckley and Becker.
Current Events—Pathe News and Daily News Pictorial.
Specialty—Violin Solos.
Novelties—Hodge Podge, Starland Revue, Movie Chats.
Feature—The Young Rajah.
Recessional—Organ.

NEWARK

Branford Theatre—

Overture—Branford Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Vocal—Tenor Solo.
Comedy—No Luck, Lloyd Hamilton.
Prologue—"Lorna Doone," Vocal.
Feature—Lorna Doone—First National.
Recessional—Organ.

KANSAS CITY

Newman Theatre—

Overture—Selections.
Current Events—Newman News and Views.
Musical—Organ selections.
Cartoon.
Vocal—The Misses Dennis, vocal harmony.
Novelty — Coon-Sanders, Novelty Singing Orchestra.
Feature—The Christian, special cast—Goldwyn.
Next Week—Kick In, Compson-Lytell—Paramount.

Liberty Theatre—

Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ selections.
Short Subject—Man vs. Beast.
Novelty—Capitol Shots and Fun from the Press.
Specialty—Kuhn-Chaquette, musical entertainers.
Feature—Dr. Jack, Harold Lloyd—Pathe.

Royal Theatre—

Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ selections.
Comedy—A Good Scout—Mermaid Comedy.
Feature—Thirty Days, Wallace Reid—Paramount.
Next Week—The Pride of Palomar.

Twelfth Street Theatre—

Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ selections.
Comedy—Pathe Comedy and Aesop's Fables.
Feature—Missing Millions, Alice Brady—Paramount.
Next Week—Brawn of the North.

CINCINNATI

Walnut Theatre—

Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty — Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Feature — Thirty Days, Wallace Reid—Paramount.
Next Week—Under Two Flags.

Strand Theatre—

Overture—Strand Orchestra.
Current Events—Pathe News.
Novelty — Topic of the Day—Literary Digest.
Feature — Oliver Twist, Jackie Coogan—1st Nat'l.
Next Week—Voice of the Minaret.

Ad for the showing of "The Third Alarm" at Crandall's Central theatre Washington

Capitol Theatre—

Overture—Capitol Orchestra.
Current Events—Capitol News.
Comedy—Natural Born Liar—Mermaid.
Feature—Trifling Women—Metro.
Next Week—Omar the Tent-Maker.

Gifts Theatre—

Feature—Tess of the Storm Country, Mary Pickford — United Artists. Third week.
Next Week—One Exciting Night.

OMAHA

Sun Theatre—

Feature—Dr. Jack, Harold Lloyd—Pathe. Second week.
Comedy—The Bashful Suitor.
Cartoon—Heeza Liar.
Scenic—Treasure Island.
Next Week—One Week of Love—Selznick.
Current Events—Pathe News.

World Theatre—

Feature—The Real Adventure—Pathe.
Six acts of vaudeville.
Next Week—Another Man's Shoes.

Moon Theatre—
Current Events—Universal News.
Feature—Ninety and Nine—Vitagraph.
Comedy—Nobody's Baby.
Cartoon—The Sky Splitter.
Next Week—Ridin' Wild.

Empress Theatre—
Features — The Lavender Bath Lady—Universal. June Madness, Viola Dana—Metro.
Four acts of vaudeville.

Strand Theatre—
Overture—Selected.
Feature—Kick In—Paramount.
Comedy—Glad Rags—Metro.
Current Events—Selznick.
Next Week—Douglas Fairbanks in Robin Hood.

NEWMAN
HALL CAINE'S
The CHRISTIAN
"The Christian" Is NOT a Sermon—
A Big Picture—Big in Every Way—But Biggest in Entertainment Value!

World premiere ad for "The Christian" at the Newman theatre, Kansas City

Rialto Theatre—
Overture—Selected.
Feature—Fury—First National.
Comedy—The Educator—Lloyd Hamilton.
Current Events—Kinograms; Fun From the Press.
Recessional—Organ Solo.

DES MOINES

Des Moines Theatre—
Overture—"Creme de la Creme,"—Des Moines Theatre Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Feature — Trifling Women—Metro.
Next Week—The Dangerous Age.

Strand Theatre—
Current Events — News — Kinograms.
Comedy—Hazel from Hollywood—Christie.
Feature — Burning Sands—Paramount.
Next Week—The Sin Flood.

Garden Theatre—
Scenic—The Blanket Stiff.
Feature — One Week of Love, Elaine Hammerstein and Conway Tearle—Selznick.
Next Week—Who Are My Parents?

CLEVELAND

Stillman Theatre—
Overture—Special music arranged for One Exciting Night.
Feature—One Exciting Night. Second week.
Next Week—Same.

Allen Theatre—
Overture—Franz Liszt's 13th Hungarian Rhapsody.
Current Events — International News.
Novelty — Literary Digest—Fun from the Press.
Comedy—In Dutch.
Novelty—The Enchanted City—Educational—with special music.
Feature—The Dangerous Age—First National.
Next Week—Quincy Adams Sawyer.

Park Theatre—
Overture—"Il Trovatore."
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—Brilliantino, the Bull Fighter—Monte Bank.
Feature—Gimme—Goldwyn.
Next Week—Thorns and Orange Blossoms.

Reade's Hippodrome—
Overture—Popular Potpourri.
Current Events—Pathe News—Pathe Review.
Specialty—Vaudeville act.
Novelty—The New Leather Pushers.
Feature—Pawned—Selznick.
Next Week — The Village Blacksmith.

Standard Theatre—
Current Events — International News.
Comedy—Brownie in Sting 'Em Swect—Century.
Feature—The Scarlet Car, Herbert Rawlinson—Universal.
Next week—The Ghost Patrol.

ATLANTA

Howard Theatre—
Overture—"Memories of Old Ireland"—Howard Orchestra.
Current Events—Pathe News.
Prologue—"The Shamrock," Miss Nell Howze in a presentation of the ballad "Peg o' My Heart."
Feature—Peg o' My Heart, Laurette Taylor—Metro.

Metropolitan Theatre—
Overture—Excerpts from Victor Herbert's "Naughty Marietta."
Current Events—Kinograms.
Novelty — Literary Digest's Fun From the Press.
Prologue—An episide of the wild, featuring Pascha Von Trojastrano, wonder German police dog, from Ansley Park Kennels.
Feature—Brawn of the North, Strongheart.—First National.

Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Prologue—Two Man Circus with Pckor and Davis.
Comedy—Fresh Heir—Sunshine.
Feature—Making a Man, Jack Holt—Paramount.

DETROIT

Adams Theatre—
Overture—"Merry Wives of Windsor."
Current Events — International News.
Scenic—Pathe Review.
Specialty—Enrico Aresoni.
Feature—Quincy Adams Sawyer—Metro.
Recessional—Organ.
Next Week—The Flirt.

Broadway-Strand Theatre—
Overture—Orchestra.
Current Events — International News.
Specialty—Emmons and Colvin.
Feature—The Stranger's Banquet—First National.
Short Subject—The Leather Pushers.
Recessional—Organ.
Next Week—Suzanna.

Capitol Theatre—
Overture—"Lucia di Lammermoor."
Current Events—Pathe News.
Scenic—Beautiful Gardens.
Prologue—Scenic Effect and Quartette.
Feature—The Hottentot—First National.
Comedy—Out of the Inkwell.
Recessional—Organ.

Fox Washington Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe—Second Week.

Madison Theatre—
Overture—"Carnival."
Current Events—Pathe News.
Scenic—Pathe Review.
Vocal—Lax and Da Silva, Duet.
Feature—Making a Man, Jack Holt—Paramount.
Comedy—In Dutch, Bobby Vernon.
Recessional—Organ.

DALLAS

Palace Theatre—
Current Events—News Weeklies.
Scenic—Palace Tours.
Novelty—Aesop's Fables.
Specialty — Evening in the Everglades, with music number, "The Swan."
Feature—Fride of Palomar—Paramount.
Comedy—Rapid Fire.
Recessional—Organ.

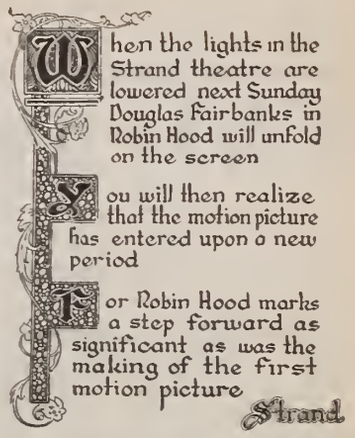
Old Mill Theatre—
Feature—One Week of Love, Hammerstein-Tearle—Selznick.
Comedy—Assorted Heroes.
Novelty—Topics of the Day and Kinograms.

Melba Theatre—
Features—The Sign of the Rose, American Releasing, and Affinities, Goldwyn.
Double Bill — Gene Cameron appearing in person; Hamstead Bentley, featuring Three O'Clock in the Morning.

SEATTLE

Coliseum Theatre—
Overture—Barcarolie from "Tales of Hoffman."

The Des Moines theatre, Des Moines, used this to announce "Trifling Women"


When the lights in the Strand theatre are lowered next Sunday Douglas Fairbanks in Robin Hood will unfold on the screen
You will then realize that the motion picture has entered upon a new period
For Robin Hood marks a step forward as significant as was the making of the first motion picture
Strand

Hand lettered ad with unusual copy used on "Douglas Fairbanks in Robin Hood" at the Strand theatre, Omaha

Current Events—Pathe and Kinograms.
Scenic—Pathe Review.
Cartoon—Felix on Trial.
Feature—Fury, Richard Barthlemess—First National.
Recessional—Organ.
Next Week—The World's a Stage.

Columbia Theatre—
Overture—"The Skaters and Venetian Love Song."
Current Events — International News.
Comedy—Boyhood Days.
Short Subject — The Chickasha Bone Crusher.
Feature—Forsaking All Others.
Recessional—Organ.
Next Week—The Flaming Hour.

Strand Theatre—
Overture—Sclections from "Katinka."
Current Events—Kinograms.
Comedy—No Luck.
Added Attraction—Pictures of Eagle Lodge initiation.
Specialty—Billy and Maxine Lowenthal in Apache Dance.
Feature—To Have and to Hold—Paramount.
Recessional—Organ.
Next Week—Quincy Adams Sawyer.

Blue Mouse Theatre—
Overture—"Jolly Fellows' Waltz."
Current Events—Fox News.
Comedy—Lazy Bones.
Music—"You'll Be Sorry"—Organ.
Specialty—First and second series of Singers' Popularity Contest.
Feature—The Fast Mail—Fox.
Recessional—Organ.
Next Week—The Glorious Adventure.

Liberty Theatre—
Overture—Orchestra.
Current Events—Liberty and Selznick News.
Scenic—Pathe Review.
Vocal—"All for the Love o' Mike."
Short Subject—Fruits of Faith, Will Rogers—Pathe.
Prologue—Duplication of a scene in Dr. Jack, with Dr. examining girl's eyes, ending in song and dance.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Recessional—Organ.

Winter Garden—
Overture—Orchestra.
Current Events — International News.
Novelty—Screen Snapshots.
Comedy—Faint Hearts.
Feature—The Yellow Stain.
Recessional—Organ.
Next Week—Mr. Barnes of New York.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Exchanges

W. F. WENDELL has taken over Universal's booking department and the short service department, which he has been handling, will be managed by Mr. Neilson in addition to his present duties. Mr. Wendell had many years experience as booker with Paramount and is popular with exhibitors throughout the Chicago territory. Raymond Eddy, assistant to Publicity Director Hill, of Universal's Chicago exchange, has been promoted to salesman and will cover northern Illinois territory. The Universal's employes are planning a banquet and dance, which will be held at the Hotel La Salle on February 3rd. This event will mark the first anniversary of the local exchange's aid society.

A trade review of Priscilla Dean's newest feature, "The Flame of Life," taken from Frances Hodgson Burnett's "That Lass O' Lowries," was held at the Universal projection room this week. Miss Dean is well cast in this picture, one of the important Universal releases.

I. L. Lesserman, of Universal, reports that "The Flirt" is going over big throughout the country territory, all key center houses having booked this feature. The first of them will start playing it next week.

Bill Danziger, Paramount exploiteer, donned his heaviest heavies, borrowed a fur overcoat and departed for Duluth this week in answer to an emergency call for aid in putting over "When Knighthood Was In Flower," which opens in the northern city next week.

Sam Shurman, sales manager of Goldwyn's Chicago exchange, has been named manager of the new Milwaukee exchange which this company will open on January 28th, temporary headquarters having been secured in the Toy Building. Rube Leventhal will be booker of the new exchange.

J. J. Clark is a new member of American Releasing Corporation's sales staff and will cover country territory. Mr. Clark has been associated with Paramount's Milwaukee exchange as a salesman. Miss Elsie Waddell is another addition to the American staff, having taken over the duties of booker. She is well known in Chicago film circles, having been connected with the Educational exchange for some time past.

Frank Young now is covering city territory for Goldwyn, H. E. Schottemueller, country territory, and Ira Firman has arrived from New York to take over the position of sales manager, made vacant by the promotion of Sam Shurman.

Jimmy Grainger, vice-president and general manager of Goldwyn Pictures, stopped over in Chicago en route from the coast to his home office in New York and while here addressed a meeting of salesmen. From Chicago, Mr. Grainger went to Detroit and was to be in New York early this week. M. N. Gottlieb, manager of this company's Minneapolis exchange, was in Chicago for a conference with Mr. Grainger and accompanied him to Detroit.

Vice-President Jack Leo, of Fox, accompanied by his family and party of friends, stopped over in Chicago Monday, en route from New York to the west coast studios of his company, where he will remain for some weeks.

Matt Cavanaugh, assistant manager of Fox, journeyed to Boston, Mass., this week, where he will be one of the principals in a marriage ceremony. Congratulations, Matt.

Among the Trade

S. S. HUTCHINSON, of American Film Company, is due back at his Chicago headquarters this week after a brief visit to London, England.

135,182 persons saw "Broken Chains" the week it played at the Chicago theatre, according to Publicist Nealand of Goldwyn. The popularity of the picture was also proved by the fact that the attendance on closing day at the Chicago was 20,058.

W. D. Burford and John A. Silha attended the convention of the Motion Picture Theatre Owners of Ohio, which was held at Columbus, Ohio, this week. Sidney Cohen and a number of national officers of the Motion Picture Theatre Owners of America were on the list of speakers at this meeting.

At a meeting between theatre owners and officials of the Motion Picture Operator's Union on January 10th, a new wage scale was entered into for the year ending January 10th, 1924. The theatre owners granted the operators a wage increase of three dollars a week, which brings the new scale to $52.50 in the outlying theatres and $83.00 per week in the de luxe houses. According to Thomas J. Reynolds, president of the union, the latest increase makes the Chicago motion picture theatre operators the highest paid in the country. The agreement does not cover working conditions and demands of the operators for change in these conditions will be taken up later, the agreement on the wages having been arrived at just in time to prevent a threatened strike of the operators on the night of the expiration of the former agreement, January 10th. Among those present when the new wage scale was agreed upon was the committee of the Illinois Motion Picture Theatre Owners, including Samuel Abrahams, L. Siegel, M. Siegel, Sydney Selig and Jake Cooper, as well as representatives of the large circuits, including Sam Katz, Barney Balaban, Nate Ascher, Aaron Jones and Fred Schaefer, and the following members of the union, Thomas J. Reynolds, president; Thomas E. Malloy, business agent; Hal Johnstone, J. W. Sloneker and Frank H. Clifford.

E. M. Carrol has purchased the Star Theatre at Willow Grove, Illinois, from C. Morrison.

C. F. Shere has opened the Opera House at Tampico, Illinois, which he will operate as a motion picture theatre.

C. A. Burlingame has leased the 250 seat Tolleston Theatre at Gary, Indiana, which has been closed for some time past. Mr. Burlingame is a well known theatre owner but has been out of active business since last fall when he sold his South Bend theatre.

Don Lee, of Biggsville, has taken over the Alamo Theatre at Dixon, Illinois.

The Avon at Decatur, one of the theatres operated by Harry Grampp, recently broke all house records with "The Hottentot," the laugh getting feature comedy released by First National.

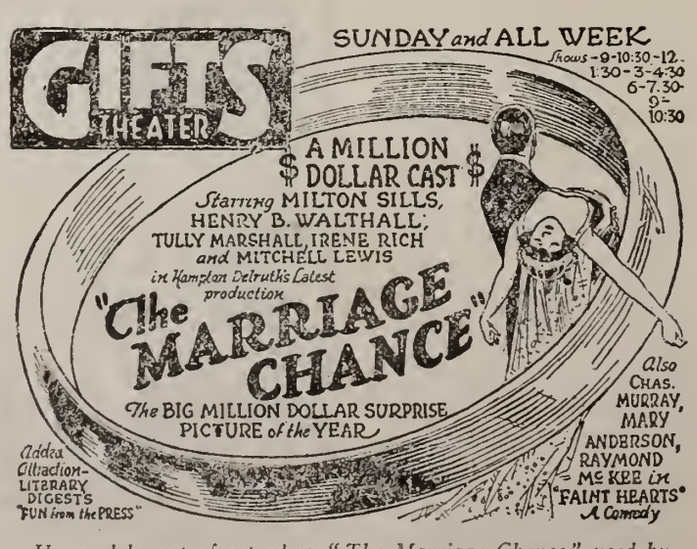
The 2,700 seat Tivoli Theatre at Michigan City, is rapidly nearing completion and it is planned by Wallestein Brothers to open it about February 1st. The new theatre, it is said, will be one of the handsomest, best equipped and furnished houses in the state.

Brunhild & Young are planning a handsome and large theatre, which will be added to their string of houses, which now includes the Shakespeare, Rogers, New Era and Emmett Theatres, by the end of the year. A 100 x 175 foot site at 6906-16 North Clark Street, was purchased last week by Attorney Leo L. Brunhild, a member of the firm, from Joseph A. Golde, Maurice and Ralph Goldberg and Architect Henry L. Newhouse has been retained to design a theatre of more than twenty-five hundred seats, which will be built on this location. The present leases on the property expire next September, but it is the hope of Brunhild & Young that these leases may be abrogated so that work may start on their big house before that date. It is understood that Managing Director Julius Lamm will personally manage the new house when it is completed.

Grace Cunard, who has finished her work depicting life at Moosehart, is rehearsing for a vaudeville act with which she intends to go on a tour shortly. Miss Cunard expects to return to moving pictures later in the season.

Manager Delly of the Edward Theatre, 2419 Wentworth Avenue, has sold his house to Sam Levine, owner of the Crystal Theatre on 63rd Street. The Edward is a three hundred seat house.

Will Hirschberg has purchased the Rainbow, formerly the Leida Theatre, in Pullman. Mr. Hirschberg is also owner of the Orchard Theatre.


GIFTS THEATER
SUNDAY and ALL WEEK
Shows-9-10:30-12-1:30-3-4:30-6-7:30-9-10:30
A MILLION $ DOLLAR CAST
Starring MILTON SILLS, HENRY B. WALTHALL, TULLY MARSHALL, IRENE RICH and MITCHELL LEWIS
in Hampton Delruth's Latest production
"The MARRIAGE CHANCE"
The BIG MILLION DOLLAR SURPRISE PICTURE of the YEAR
Also CHAS. MURRAY, MARY ANDERSON, RAYMOND McKEE in "FAINT HEARTS" A Comedy
Added Attraction-LITERARY DIGESTS "FUN from the PRESS"

Unusual layout of art ad on "The Marriage Chance" used by the Gifts theatre, Cincinnati

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Kick In—
A box office knock-out. Packed with thrills and capably acted. Excellent business despite bad weather. (East.)

A Daughter of Luxury—
A picture well above the average that created much favorable comment. Carries a good kick. (East.)

Back Home and Broke—
A real attraction. 100% entertainment value. Everybody liked it. Full house every performance. Meighan a great favorite. (Middle West.)

Went over great, playing to big houses all week. (Middle West.)

Thirty Days—
Everyone having a hand in the producing of this one deserves "thirty days." Business off. (East.)

When Knighthood Was in Flower—
One of the great features of the year, backed by heavy advertising; went over big. (Middle West.)

Still holding on to a long run. Draws like wildfire. (West.)

Outcast—
A very good picture in every way. Receipts excellent. (Southwest.)

To Have and to Hold—
An excellent picture. My people liked it and sent their friends. (West.)

Art ad on "Omar the Tentmaker," drawn by J. L. Johnston, for the Rivoli theatre, Portland, Ore.

Making a Man—
A picture that did fair business—fair picture. (Middle West.)

FIRST NATIONAL

Fury—
Some of the women didn't like this one—said there was too much rough stuff. Generally, however, it was well received; good press reviews. Business pretty good. (Middle West.)

Audiences declared they liked it best of anything Dick Barthlemess has done. He has following here. (West.)

Good attraction. People came and went away pleased. (West.)

Oliver Twist—
Best picture Jackie Coogan has made. Held over for second week. (Middle West.)

The Dangerous Age—
The S. R. O. Sign was hung out every evening on this one. Enthusiastically received by press and public. (East.)

PATHE

Dr. Jack—
Attracted capacity business for a seven day run which would have been extended could bookings have been arranged. (East.)

Fine picture, played to big houses during two weeks' run. (Middle West.)

VITAGRAPH

My Wild Irish Rose—
They liked it and we played to good houses during run. (Southwest.)

The Little Wildcat—
A nice little picture with a star who is growing in popularity. Did well. (Southwest.)

UNIVERSAL

The Flirt—
Business so pleasing that this one was held for a second week, something decidedly unusual for this house. (East.)

Forsaking All Others—
Title did not appeal to my patrons, consequently, business not good. (West.)

The Flaming Hour—
You can use this one; drew nicely and patrons pleased. (Southwest.)

Thriller and pleased those who want to be thrilled. Fair business. (Middle West.)

Big business with this. Title seemed to attract them. (West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—
Best picture for a run I have ever played. (West.)

Don't go wrong—Doug is "there" in this one. (West.)

Tess of the Storm Country—
Remarkable picture; played to 30,000 during the first two weeks in a small house, and turned thousands away. (Middle West.)

Still running and still drawing them in. (West.)

One Exciting Night—
Great audience picture. Critics lavish in praise. Patrons delighted; tremendous crowds. (Middle West.)

A Tailor Made Man—
Star in wrong role. Not much to it. Drew fairly well. (Middle West.)

SELZNICK

One Week of Love—
Good—played to as many people as the house could hold. Plenty of pep in it. Interesting plot, well acted. (Middle West.)

GOLDWYN

Broken Chains—
Did fairly well with it. (Southwest.)

Well done, but somewhat gruesome feature. Played to average business. (Middle West.)

METRO

Trifling Women—
The best box office attraction in several weeks. (Middle West.)

FOX

The Lights of New York—
Simple tale, but interestingly told. Not lacking in drama, either. Business fairly good. Stars not as generally known here. (Middle West.)

Catch My Smoke—
Mix had all his old tricks and Tony did the acting, but it went over to excellent business. (East.)

Silver Wings—
Mary Carr has considerable prestige here and the picture did a good week's business. (Middle West.)

The Fast Mail—
Good drawing card. Went over well. (West.)

Art ad on "My Dad" at Mister Smith's theatre, Indianapolis

AL LICHTMAN

Shadows—
Wonderful feature which shows Chaney at his best. Holding it for a second week. (Middle West.)

Thorns and Orange Blossoms—
Some interest incited by interest in the novel. Not enough to make business rushing. But it maintained a fair average. Cast seems to draw. (Middle West.)

WARNER BROTHERS

Heroes of the Street—
Business reported very fair. Hokum in this film seemed to find good effect or was good naturedly accepted. (Middle West.)

Not as good as some previous Barry pictures, but went over in good shape. (Middle West.)

HODKINSON

Flesh and Blood—
A good audience picture that ranks better than average. Good business. (East.)

ASSOCIATED EXHIBITORS

Head Hunters of the South Seas—
This one attracted public interest and did a good business for a week's run. (Middle West.)

AFFILIATED

Sure Fire Flint—
Good amusement value with lots of laughs and thrills. Business good. (Middle West.)

Attracted better than average business, but story coming out that house is soon to close, hurt box office. (East.)

Striking cut-out lobby display used by the Strand theatre, Newark, N. J., on "Shadows." Foster Moore, special representative for the Lichtman corporation, superintended its construction

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Valuable Information About Electric Display Signs

IN this issue of MOTION PICTURE NEWS, on Page 485 of the Technical Department, is a comprehensive article on electric display signs for motion picture theatres that is worthy the attention and perusal of every exhibitor.

This article touches upon the salient points which enter into the selection of the most effective electric sign for the theatre, the relative brilliancy of various types of lamps, color effects that may be gotten, and the like. Proper understanding of these matters makes it possible to select a sign of maximum effectiveness and attraction value for a given theatre and location.

A great many theatres fail to get the utmost value out of this element of their display, which plays a highly important part in the appearance of the house at night, through the use of signs of improper design and construction.

This matter bears a close relation to exploitation and front display, and the Exhibitors' Service Bureau urges every exhibitor to read the article in question, that he may profit by the authentic information presented in it.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Inexpensive form of the "castle" front for "The Prisoner of Zenda," used by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla. The miniature castle was illuminated from the inside

Makes "Oliver Twist" Posta's Sound Like Replies

Meriden, Conn.—Poli's theatre put an unusual amount of reader interest into its advance notices of "Oliver Twist" by making the postcards sent to the mailing list read as if they were replies to an inquiry.

The postcards were sent not only to the usual mailing list but to many other names culled from the city directory. In each case they were worded as if answering an inquiry made by the addressee as to when "Oliver Twist" would be at Poli's.

To what extent interest was aroused, due alike to the arresting make-up of the card and the unusual method of presentation, was evidenced by the fact that the theatre received about 300 replies to its "replies." In each case the writer stated that there must have been a mistake, as he had never written the house about the coming of "Oliver Twist." Many of them were gracious enough to add that they were glad to be advised of the forthcoming run.

Marquee cut-out display used on "Shadows" by the Strand theatre, Newark, N. J.

Speeders Sentenced to See "Manslaughter" by Judge

LA PORTE, Ind.—An unexpected bit of exploitation was obtained for "Manslaughter" here through the fact that the mayor of La Porte is also judge of the speeders' court.

When the "Manslaughter" print arrived in town, Manager O. K. Reddington of the New Century theatre and Bill Danziger, the cub Paramount exploiteer, gave him a pre-view.

The latter was so impressed that he decided to sentence all traffic violators to see the picture at their own expense. However, Mr. Reddington wanted to do his bit for the great cause, so he gave the mayor a pad of passes.

This made a great story for the police reporters attending the trials, and the papers carried a list of the "convicted" violators.

"Face in the Fog" Frame-Up Is Put Over on Lawrence

Lawrence, Mass.—Manager Fred Demara, of the Palace theatre, had the whole town out looking for Boston Blackie, Peter the Red and Count Ivan, characters in "The Face in the Fog."

Demara got John P. McConville, Paramount exploiteer, to send a message from Boston to the chief of police and the mayor telling them to be on the lookout for the famous crooks, and "if you see or hear anything of the 'Face in the Fog' that's the clue. Watch out."

The police suspected a hoax but played safe, put out detectives and gave the story to the newspapers. McConville called on the editors, placed an ad giving the stunt away, and put over copy linking the picture and the theatre with the police story.

The police were sore at first, but Mr. Demara gave each officer a pass, and now they're laughing about it. The chief came through with a published endorsement.

Finds Camel to Use as Street Ballyhoo on "Omar"

Davenport, Iowa.—Manager John Loveridge, of the Capitol theatre, when starting his campaign on "Omar the Tentmaker," sent the exploitation agent out to find a camel.

He spent weary hours looking for the rare beast. The only one outside of a zoo within the radius of a hundred miles was one that had been given to the Shriners by B. J. Palmer, chiropractor and head of the school which is located in Davenport. By the time the exploitation agent had located this animal he knew what they meant when they said: "I'd walk a mile for a camel."

The veiled figure on the two-backed animal was labeled as "One of the Shah's prospective brides," and urged people to see "Omar the Tentmaker" and find out what happened to her.

The usherettes at the Capitol were dressed in the Near East garb of habitues of a Persian harem. Enhancing this atmosphere, one of these girls was stationed at a table in the lobby every evening to give out figs and dates.

The traffic "scare" novelty was used, large envelopes being distributed to motorists with the sign: "New Traffic Rules," and the question: "Do You Think This City Should License Drivers?"

Liberal use of cut-out hearts in Manager W. E. Drumbar's Riviera theatre, Knoxville, Tenn., on "Human Hearts"

Inexpensive and striking "flash" in lobby of the Rialto theatre, Macon, Ga., on "Broadway Rose," prepared by Manager E. C. Kingman. The board on which the stills are mounted was done in old rose

Cuts Down Hold-Out Crowd by Seating from the Front

Jamaica, L. I.—A simple and practical aid to the solution of the seating problem has been found by Fred V. Greene, Jr., managing director of the Rialto theatre.

When the former Paramount exploiteer took over the Rialto a few months ago, he had the chairs so re-arranged that each seat has a good vantage of the screen. However, the prejudice against front seats in a picture house still persisted.

For the run of "The Young Rajah" he announced that the most desirable seats would be filled from the front instead of from the standees. With this system he is able to get a hundred or more additional admissions into his house.

Capitalizes Accident to Front on "The Old Homestead"

Washington Court House, Ohio.—Manager George Rea of the Colonial theatre, capitalized on his misfortune when his compo board "Old Homestead," in his lobby, was demolished by the wind.

He simply took a newspaper ad and announced that:

"Here's a proof. There's only one real 'Old Homestead.' That's Paramount's. You know the Colonial erected an imitation on the sidewalk and along came a puff of wind and, zowie, the whole works blew down. But in the Paramount picture, 'The Old Homestead' survives the most terrific cyclone ever filmed."

Good Real Estate Tie-Up on "Man Who Saw Tomorrow"

HOUSTON, Tex.—Manager Charles A. McFarland of the Queen theatre tied up "The Man Who Saw Tomorrow" with a local real estate company.

This real estate company paid for the necessary advertising and there appeared in the newspaper on two consecutive days editorial ads.; first, advertising "The Man Who Saw Tomorrow," second, "The Man Who Didn't See To-Morrow."

Beaver Board Hut in Lobby for "Broken Silence"

ATLANTA, GA.—As exploitation for "The Broken Silence," Manager G. M. Phillips, of the Strand theatre, arranged an attractive lobby which was not expensive.

A large cut-out of a beaver-board Eskimo hut, very realistically painted, was placed over the entrance of the theatre. Entrance and exit of the theatre was made through the open doors of the hut. On the sides of the lobby were cut-outs on the same material of stills from the picture.

Double Truck Tie-Up Ad Gotten Through "Trouble" Contest

BINGHAMPTON, ALA.—The management of the Symphony theatre, through a tie-up with the Binghampton Sun, got a two page tie-up on a Jackie Coogan contest on "Trouble." The page brought in a majority of the automobile agencies in the city.

Manager David Cohen, of the Symphony offered eighteen prizes, to be awarded to the people who could give the names that had been left blank of the make of automobile in each advertisement. The only space the theatre had to take was two inches across the top. The announcement of the two page truck was given free by the paper. The campaign brought interest in automobiles, was tied up definitely with "Trouble" and won the good will and active co-operation of the newspaper for the theatre.

Man in Cap and Apron Exploits "Brothers Under the Skin"

Wichita, Kans.—A simple and effective street ballyhoo for "Brothers Under the Skin" was used by the Miller theatre. A man was engaged to dress up in apron and cap and go about the streets and stand in the lobby. In his hand was a large feather duster. A double placard was hung about his shoulders, making a sandwich man of him.

The placard in front read, "Should husbands do the work?" The sign on his back read, "Don't get married until you see 'Brothers Under the Skin.' Miller theatre."

A furniture van was engaged and loaded with furniture. On each side was a huge cloth sign reading, "This furniture is being returned for non-payment of weekly installments. Don't get married until you have seen 'Brothers Under the Skin.' Miller theatre, now showing."

Junior Naval Reserve parade on Broadway, tying up with "Heroes of the Street" at the New York Mark Strand. Wesley Barry took part

Pleasing art front for "Tess of the Storm Country" designed by Manager W. W. Hays of the Palace theatre, Corsicana, Texas

Varied Exploitation Campaign Used for "Knighthood"

St. Louis, Mo.—Herschel Stuart, managing director of the Missouri theatre; Ed Olmstead, publicity director, and Oscar A. Kantner, Paramount exploiteer, executed one of the most varied exploitation campaigns ever seen in St. Louis for the showing of "When Knighthood Was in Flower" at the Missouri.

The Kirland Piano Company got up a special four-page herald drawing attention to Victor Herbert's score for the picture and the fact that much of the "Knighthood" music was available in player-rolls.

St. Louis, because of its location as the gateway of the Southwest, has a number of Marine recruiting offices, all of which have A-boards on the sidewalks. Kantner drafted this tie-up poster:

"Not since 'Knighthood Was in Flower' has the young man been afforded greater opportunity than is offered him in the United States Marines."

These were placed not only on the boards but on the stands in different parts of the city, positions never before possible for theatre advertising.

A private showing was arranged for the board of education, the editors of the three largest newspapers and a few of the prominent citizens and members of the civic clubs.

Dainty lobby display for "East is West" at the Strand theatre, Waco, Texas

"Kick In" Teaser Card Brings Many Phone Calls

BIRMINGHAM, ALA.—Manager L. R. Towns used a very successful teaser card recently on "Kick In." Two thousand were sent out, regular postcard size.

On the white background, center of card, was printed in bold face type the two words, "Kick In." In small type, in the upper left hand corner was printed: "Telephone Main 8694 before you——"

It was something unusual and the theatre received about 750 phone calls, when of course they took advantage of the opportunity to "sell" this show.

Sends 400 Wires to Prominent Citizens on "Sonny"

York, Pa.—Manager M. E. Kelly, of the Orpheum theatre, sent out 400 wires in exploiting "Sonny," and his chief problem was to send them where they would do the most good and start the most word-of-mouth publicity.

The wire repeated the old formula: "Am coming home. Meet me at Orpheum theatre tonight. Sonny."

The first wire was sent to the girl who had recently been elected the most popular sales girl in a contest conducted by various stores. She had a host of admirers. The second went to the president of the Lions Club, in time to reach him at meeting time as the Lions were in session. The same procedure was followed with the Rotarians and members of the Kiwanis Club.

Part of "Smilin' Through" Run in Front of Theatre

Chatham, England.—Manager E. H. Tremain, of the Invictatheatre, tied up traffic in front of his theatre with a stunt which he worked on "Smilin' Through," that of running a portion of the picture on a screen outside the house.

The strip was supplemented by the announcement that it would be run again in half an hour; but by that time the original crowd had gone inside.

"Under Two Flags" Tied Up to Tobacco Company

Baltimore, Md.—When Priscilla Dean's "Under Two Flags" played at the Century theatre, one of the Whitehurst chain here, a series of tie-ups with cigar stores, book stores, music stores and Liggett and Myers Tobacco Company provided a vigorous exploitation campaign. The scheme was worked out by Thomas D. Soriero, general manager of the Whitehurst theatres, and Miss Hattie K. Morrill, exploitation "man" for Universal.

Forty cut-outs from three-sheets were used by the tobacco company in the windows of cigar and confectionery stores in the city, several of them being placed on principal shopping streets. In addition, the company donated 300 packages of cigarettes which were distributed at the door of the theatre on Monday with small tags mentioning that they were presented with the compliments of Priscilla Dean.

Poster cut-out on "Rags to Riches," with "money" heaped around it, prepared by Richard A. Addison, publicity director of the Pickwick theatre, San Diego, Cal.

Attractive front for "The Old Homestead" prepared by M. A. Malaney, publicity director of Loew's Ohio theatres, for the Stillman, Cleveland

Window Style Show Used to Put "Eternal Flame" Over

Grand Rapids, Mich.— Different gowns, one each day, appeared in the window of Wurtzberger's department store for two weeks preceding the showing of "The Eternal Flame" at the Isis theatre. A card announcing the showing was the only other object in the window.

It may have been a byplay on women's love of finery. The fact remains that the department store had a style show all its own through the tie-up with the title that attracted thousands. It was more effective because it wasn't all over in one evening. The wax model had it on living models because it didn't cost the management as much to keep the show running for two weeks, and it drew crowds for that length of time.

A special play was made on a beautiful red silk dress which was called "Eternal Flame Silks—the Season's Most Popular Find."

The Isis theatre is under the management of Sid Lawrence, formerly First National exploitation agent at Detroit. When he was laying out exploitation himself he was, by the unwritten rules of the organization, barred from receiving any publicity or credit himself. Now that Sid is loose in the field he is providing his own ammunition to see that the Isis theatre is kept regularly before the trade papers.

Street ballyhoo for "Omar the Tentmaker" used by the Capitol theatre, Davenport, Iowa

Unique Safety First Circular for "The Unknown"

WASHINGTON, D. C. — When "The Unknown" played at the Cosmos theatre, an unusual safety first circular was used which was worked out by Leo Garner, exploitation and publicity man for Sidney Lust.

On the outside cover the copy read: "Don't get hurt. Read inside how to avoid accidents."

Inside, it continued: "1. When crossing street look to the left, then to the right. 2. Watch motorist's hand signal to learn whether he intends to turn right or left. 3. Go to the Cosmos theatre and see Richard Talmadge in 'The Unknown.' It is filled with wonderful, thrilling, death-defying stunts and he doesn't get hurt."

Silhouette Contest is Stunt to Exploit "Shadows"

Chicago, Ill.—Foster Moore, special exploitation representative of the Al Lichtman Corporation, staged a successful campaign for the showing of "Shadows" at Barbee's Loop theatre, which included a silhouette contest.

He plastered the downtown district with billboard advertising. He began a lively newspaper campaign, and rigged up some striking window displays. Then he "sold" the editor of the magazine page of the Chicago *Journal* the idea of running a "Shadows Contest" on that page. The idea of the contest was to publish, in the Junior Journal columns, on the magazine page, the silhouettes of four of the principals in "Shadows" under the heading, "Who cast these shadows?"

The terms of the contest were that readers were to write the names of the players under the silhouettes and send them to the *Journal*. The first prize offered was $10, with four prizes of $5 each, and the names of the winners were to be announced at a special showing of the picture under the auspices of the Journal on Saturday morning. In addition to this, the thousand best and neatest replies entitled those sending them in to tickets for the special showing.

Important Newspaper Tie-Up Is Made on Barry Pictures

New York, N. Y.—A tie-up with the entire group of Hearst newspapers, several thousand music dealers and merchants has been made by the Warner Brothers publicity staff on "Heroes of the Street" and "Rags to Riches."

The Hearst tie-up is a full page announcement showing Barry playing a Hohner-Sax, a new article in the music field being utilized as a circulation builder throughout the country. This announcement is being run daily in all the Hearst newspapers, and it will be carried on indefinitely.

In connection with each announcemet the name of Warner Brothers, Barry and the pictures is prominently displayed, serving as an added asset to the exhibitors who have booked the attractions.

Several thousand music dealers are said to be carrying full window displays of Barry playing the Hohner-Sax, thousands of other merchants are using specially devised cut-outs available with both pictures, and a series of special photographs is being syndicated to leading newspapers.

Street ballyhoo and lobby display on "The Ghost Breaker," prepared by Manager J. M. Edgar Hart, of the Palace theatre, El Paso. The ballyhoo was a boy sitting on a man's shoulders, with flashing electric bulbs in the eyes of the head

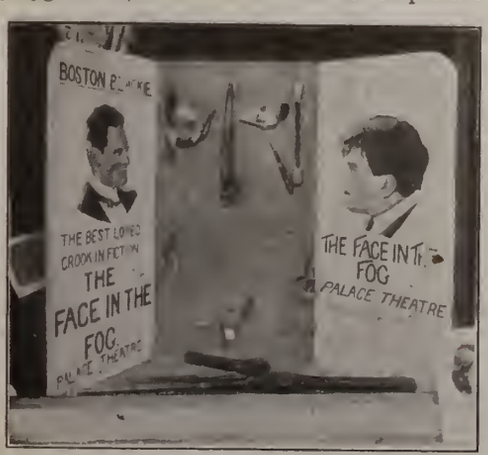
Pleasing lobby display for "Broadway Rose" at the Majestic theatre, Columbus, Ohio. Particularly effective are the shadow-boxes at the sides, the lattice-work about the oil painting and the Broadway setting over the ticket booth

Mayor Takes Part in Campaign for "Oliver Twist"

Kansas City, Mo.—Mayor Cromwell's popularity with the youngsters of Kansas City was made secure recently by the part which he played in the extensive exploitation campaign on "Oliver Twist" at Sam Harding's Liberty theatre, in which His Honor represented the little star in an Old Clothes campaign. The annual drive of the Associated Charities was on. Jackie's wire from Hollywood to His Honor read:

"Will you be my partner for two weeks? I know there are lots of kiddies in Kansas City that won't have warm clothes for this winter. Let's you and I put on a big show, using my new picture, 'Oliver Twist,' and charge each kid a pair of pants, a dress or something to get in; then give all the clothes to little fellers who need them this winter. My dad says I can go fifty-fifty with you on expense. If you will go with me on this I'll be tickled to pieces. Please answer, Jackie Coogan."

Mayor Cromwell's instant acceptance of the proposal and the heart interest of the story of partnership with Jackie Coogan furnished abundant publicity. The fact that His Honor worked up interest in the Warm Clothes Showing by going around to public school playgrounds, was recorded in a motion picture.



Display on "The Face in the Fog," with weapons and handcuffs, used by Manager William Gray of the Palace theatre, South Norwalk, Conn.

Children's Version of Story Used on "Oliver Twist"

SYRACUSE, N. Y.—Manager Edgar Weill of the Strand theatre, felt that the children's business was worth going after on "Oliver Twist," so he planned an appeal which would reach them.

The newspaper furnished the natural outlet and this could be effected best by the fictionized version of the photoplay.

With a clever journalist wielding the pen the fictionized version of "Oliver Twist" was rewritten in "kid" language. In this form it was published by the Syracuse Herald and made the foundation for a special appeal to children.

Special Slides Give Novel Aid to "The Storm" Showing

Colorado Springs, Col.—A novel and effective prologue was used by the Tompkins theatre when that house ran "The Storm." It was arranged by Frank W. Thomas, organist, Thomas designed seven slides descriptive of an organ piece of his own composition entitled, "The Passing Storm." Each slide contained a simply painted scene and a verse describing some phase of the storm depicted in the music. The slides then were thrown on the screen during the playing of the storm music, thus adding mental perception to the rousing effect of the music.

Letter to the Editor Is Space Getter for "Grandma's Boy"

Jersey City, N. J.—A. S. Rittenberg, advertising and publicity director of the Fulton theatre, engineered a publicity stunt on "Grandma's Boy" that awakened considerable interest.

He got a prominent citizen to write to the Jersey Journal, saying that he had seen "Grandma's Boy" in New York; that he heard it was to be shown in Jersey City at $1 and $1.50; and that he thought this was an outrage, as it was such an excellent comedy that everyone should see it. The paper printed it conspicuously under Letters to the Editor. The next day the theatre took space to confirm all the writer had said about the comedy's excellence, but emphasizing that it would be shown at regular prices.

Poster Contest in Schools Is "Rags to Riches" Aid

San Diego, Cal.—Richard A. Addison, publicity director of the Pickwick theatre, put across a poster contest on "Rags to Riches" which netted 216 columns of publicity and built up a tremendous good will for the theatre. The poster contest, in itself, is not new but this one was conducted on an unusually effective basis. Mr. Addison says:

"We first interested the art teachers of the Junior and Senior High Schools in the giving away of $100 in prizes for the best conceptions of what constitutes 'riches.' After they 'fell' we used their endorsement as a lever on the superintendent of schools, and although the schools are not permitted to participate in any private enterprise, we succeeded in 'selling' him and obtaining his sanction to distribute 5,000 cards through the art teachers of the schools.

"Next, in order to get publicity on the stunt, we tied up with a local newspaper. A paper, by the way, which has never before been connected with any motion picture exploitation stunt. The fact that our contest had the sanction of the art directors and the superintendent of the schools, went a long way in 'selling' this particular newspaper.

"During the run of 'Rags to Riches' the entries on the contest were placed in the theatre lobby, which by the way, gave us one of the best 'stopper' lobbies we have had in some time. The entries were all numbered and voting was done by number.

Window tie-up with Broadway shoe-store on "Lorna Doone" obtained by the New York Mark Strand theatre, New York City

H. B. Clarke, manager of the Strand theatre, Memphis, Tenn., arranged this miniature display on "Burning Sands." The rear drop is a transparency, and light shining through made it most effective

Special Newsboys' Matinee Is "Sherlock Holmes" Stunt

Fargo, N. D.—Manager McCarthy, of the Orpheum theatre, got excellent results with a special newsboys' matinee on "Sherlock Holmes."

A tie-up was arranged with the Courier-News of Fargo by which its newsboys were admitted free to a matinee performance. The newspaper, of course, carried special stories on its front page that its carriers would be the guests of the Orpheum management and recounted the plot of the photoplay.

Mis-spelled Words in Page Ad Used for "Dr. Jack"

Jersey City, N. J.—A full page hook-up ad was used by the Fulton theatre recently for its showing of "Dr. Jack."

Catchlines such as: Dr. Jack says, have your prescriptions filled at Taube's Drug Store; Dr. Jack says, if it's right, the Manhattan shop has it; Dr. Jack says, Mrs. Jack is better clothed and for less, since the Myrtel Shop came to Jackson avenue; and the like. The heading over the page was "Dr. Jack's on Jackson Avenue," this being the theatre's location.

Ten passes were given to each merchant on the page. A word was misspelled in each ad and the first ten persons noting the error and going to the merchant received one of the passes.

Offers $1,000 Reward, Proof of Newness of "Tess"

COLUMBUS, Ohio. — The management of the Majestic theatre wished to emphasize the fact that the "Tess of the Storm Country" which they were playing was a brand new version, so to emphasize this their advertising carried this copy:

"Note—The management of the Majestic theatre offers a reward of $1,000 to any person who will be able to prove that the 'Tess' now playing at the Majestic, was ever exhibited in Columbus before."

Stickers on All Mail Used to Exploit "Bulldog Drummond"

BROOKLYN, N. Y.—Taking advantage of the exploitation stunt originated by the home office advertising department on "Bulldog Drummond," the management of the Electra theatre, Brooklyn, N. Y., pasted the sticker reading, "Get Bulldog Drummond Dead or Alive" on every letter and postcard sent through the mailing list.

It was a clever idea, inasmuch as many people saw the envelopes beside the one to whom they were addressed, stirring up widespread curiosity.

The management made use of the stickers in other ways. Small boys were used as the medium for getting these curiosity teasers into many strange places.

Costumed Ushers Attend Ball to Boost "East Is West"

LYONS, ILL. — Manager Frederick, of the Peverly theatre, in exploiting "East Is West," took advantage of a masked ball held during the run, and had his Chinese costumed ushers take an hour off from the theatre and enter the ballroom in their Oriental masquerades. They devoted sixty minutes to distributing literature and exploitation material advertising "East Is West" and returned to the theatre in time for the next performance.

The idea was an afterthought to a campaign that included the distribution of a large amount of window cards and came as a stroke of opportunism when Manager Frederick heard of the masquerade.

Extensive Campaign Put Back of "Lorna Doone"

New York, N. Y.—When "Lorna Doone" played the New York Mark Strand theatre, of which Joseph Plunkett is managing director, an exploitation campaign was put over which utilized every possible aid.

Six husky riders in buckskins and armor made a daily appearance on the streets. They enacted the part of the outlaw Doones on a foray. "The Ride of the Doones" was advertised by the banners they carried and covered the Post Office substations where they helped in Army Recruiting and the Wall Street district where they made a raid on the subtreasury.

At 6:45 on the opening Sunday night, when Broadway was as quiet as it ever is, a six-piece brass band suddenly began to pour forth a tornado of sounds from the office buildings directly above the Strand theatre. Every other interest lagged. From apparently empty buildings and streets people swarmed forth. Crowds filled the sidewalk across the way, anxious to know the reason for an oldtime band concert on Broadway. A cameraman opposite the Strand theatre gave the crowds the scare of a full tray of flashlight powder. Finally a sign announced that the next selection would be the "Lorna Doone" ballad and the mystery was explained.

Ellsworth Hamer, manager of the Strand theatre, Lansing, Mich., arranged this display in his lobby for "A Tailor Made Man"

Lobby display at Ascher's Merrill theatre, Milwaukee, for "The Sin Flood." The cut-out letters stood out from the background, as did the city sky-line

Miniature Candle Put on Card for "The Eternal Flame"

Sandusky, Ohio.—George Schade, owner and manager of the Schade theatre, lived up to his reputation for unique novelties in a mailing card which he sent out on "The Eternal Flame," which combined folder, card and novelty.

The folder, in three colors, contained an outline of the story, the beauty of production and the magnificence of casting. The card announced that "The Eternal Flame" was coming to the Strand on Thanksgiving Day.

The novelty was a small candle stuck in a metal holder. The candle was an inch and a half long and the holder an inch. They were tied to the card by a string with a space for the bottom of the holder to fit into the card. The candle, card and folder were all clasped together and mailed out to patrons as an indication of the attraction that was coming.

Attractive "East is West" window display obtained by the Rivoli theatre, La Crosse, Wis.

Bank Puts in Window Display On "Light in the Dark"

SHARON, PA.—Several thousand dimes, placed in the window of a local bank, exploited "The Light in the Dark" when that attraction played the Liberty theatre. This display was put in the McDowell National Bank with which a tie-up was made by the theatre. The card read: "Come out of the dark and into the light, open a savings account and start the New Year right by seeing 'The Light in the Dark' at the Liberty theatre."

The day before the picture started a dime was placed in each of 25 boxes buried all over the city. One of the boxes carried a five dollar gold piece in addition as a capital prize. The Sharon Herald sponsored the stunt.

Health Board is Excited Over "Dr. Jack" Advertisements

Cincinnati, Ohio.—A series of teaser ads for "Dr. Jack" at the Strand theatre gave the Cincinnati Board of Health considerable concern recently in view of the obligation on its part to protect the public.

"Dr. H. Jack, Specialist," advertised, to begin with, that he knew he was liable to expulsion from the American Medical Society, but he was ready to dare everything to give people the benefit of "nature's finest remedy."

In his second announcement "Dr. H. Jack" said that Dr. Simon Flexner, of the Rockefeller Institute had investigated his claims regarding "Nature's finest remedy" and agreed that "It will cure the sick and the near sick, and the healthy." Then came "Dr. H. Jack's" printed announcement that he was sending a letter to every doctor, dentist and nurse in town—and giving his address, 531 Walnut street, where he would be located "on or before December 31."

Health Commissioner Dr. William H. Peters put on his hat and wended his way to "531 Walnut Street," where "Dr. H. Jack's" neatly designed letterhead said he would be, with "Office hours 10 a.m.—11 p.m., Daily and Sunday." Pursuit of that street number led him straight to the Strand theatre, with its posters and lobby announcing, "Harold Lloyd in 'Dr. Jack.'"

Elaborate Campaign Put Over for "Knighthood" Showing

Seattle, Wash.—"When Knighthood Was in Flower" was given one of the most elaborate presentations seen in this city during the current season when it was played by Manager H. B. Wright at the Strand theatre recently.

For many weeks before the arrival of the picture, it was advertised on billboards, in show-windows, in newspapers, and in the columns of the Jensen-Von Herberg house organ, "Screenland." The story of the photoplay ran serially in the Seattle *Post-Intelligencer*, which co-operated with the Strand in all the items of the presentation.

First came the group appeals. Special announcements were made of "society" performances, "school" performances and showings for other definite groups. Society, art, music and dramatic groups were part of this program.

The decorations of the lobby and theatre also tied up with the picture. The theatre was transformed for the showing into a Tudor castle. The outside lobby represented the outer walls, and they were covered with coats of arms and various medieval insignia. The whole street was decorated in this manner.

"Rags to Riches" prologue used by the New theatre, Baltimore, Md.

Clean-cut lobby for "Brawn of the North" prepared by Manager S. W. Hays, of the Palace theatre, Corsicana, Texas

Fire Department Aids Campaign on "Quincy Adams Sawyer"

Owensboro, Ky.—The campaign of the Grand theatre on "Quincy Adams Sawyer" was marked by co-operation from the fire department, the street railways and other agencies, combined with extensive newspaper advertising.

One of the largest automobiles in Owensboro's fire-fighting fleet carried a huge sign announcing the coming of "'Quincy Adams Sawyer,' the greatest of all super-pictures," to the Grand.

The assistance of the street railways company was no less important. On each car was fastened one of the one-sheet posters of this production, and window cards were also freely used.

Another effective device was the use of an old shay, similar to that in the picture. Signs, announcing the presentation of the picture, were pinned to the sides and the shaft of the carriage.

All of the leading newspapers carried large advertisements about the photoplay well in advance of its first presentation. These announcements emphasized the fact that the showing was among the earliest held anywhere, and G. M. Pedley, manager of the theatre, gave his personal guarantee to his patrons that the photoplay was certain to win their approval.

Ladder and Cut-Outs Novel "Anna Ascends" Display

GALVESTON, Texas. — Manager Charles E. Sasseen of the Tremont theatre conceived a novel lobby display idea for "Anna Ascends." In the center of the lobby he placed an ordinary step-ladder. At the top of the ladder was seen a cut-out of Alice Brady showing the star expensively dressed and looking very beautiful. Then at the foot of the ladder was another cut-out showthe same girl dressed in rags.

Between the two cut-outs on several steps of the ladder were placed cards that carried lines to this effect: "Love, Faith and Perseverance lead to success."

"Dr. Jack" Print is Given Police Guard to House

NEWARK, N. J.—Manager Kashin, of the Rialto theatre, worked the police guard stunt to good effect just before the opening of "Dr. Jack."

He obtained the co-operation of the police department and when the "Dr. Jack" print arrived in town, he was given a motorcycle policeman to convoy him to the theatre. Kashin and "Dr. Jack" rode in the side car.

The stunt was amply publicized and helped to impress the citizens of Newark with the fact that the print was altogether too valuable to take any chances with.

"The Third Alarm" Is Given Official Co-operation

JACKSON, Mich.—The first example of official co-operation from a fire department on "The Third Alarm" was given here during the run of the picture at the Majestic theatre.

The fire chief of Jackson showed his willingness to co-operate with the Majestic management by placing a special fire prevention card on all the alarm boxes and fire hydrants in the city. This card carried his name and was left undisturbed during the entire run of the picture.

Exploitation Stunt Is Brought Back for "Minnie"

Burlington, Iowa.—It is not often that an exploitation stunt can be brought back and used repeatedly in the same town, but L. P. Blank, manager of the Palace theatre, accomplished it successfully on "Minnie."

On two previous pictures he has used the automobile red envelope with the outside cover reading: "New Traffic Rules." Both times it went over so well that he tried it again when he played "Minnie." The story from Burlington states that scores of motorists, who had left their cars parked at the curb would open the red envelope that greeted their return from the store and peruse amusedly the inside folder to "beware of the extra heavy traffic around the Palace theatre while 'Minnie' was the attraction."

As a special exploitation idea, girls who could identify their first names as Minnie were admitted free.

Thirteen restaurants put in rush orders for 10,000 paper napkins that contained a "mash note" from "Minnie." This was written in red and followed out the lines of the trade paper advertising done on this picture. "Minnie" declared that any one who wanted to fall in love with a homely girl could find her—and they might be fooled about the homeliness—at the Palace theatre.

Lobby display for "The $5 Baby" at the New theatre, Baltimore, showing photos entered in baby contest conducted in conjunction with the Evening Post

Hal Roach *prescribes*

Harold Lloyd

in

"Dr. Jack"

his latest and greatest,—a feature

Below zero yet had an unbroken line from 2 p. m. until 9.30 p. m.

"Sheboygan opened Dr. Jack Sunday ten below zero with unbroken line from two o'clock until 9.30."—Aschmann.

Dr. Jack makes new record in Portland

"Dr. Jack establishes new record for long runs in Portland. Dr. Jack commenced fifth week at Majestic Saturday. It is almost unbelievable that any picture could be good enough to run five weeks in Portland but the crowds have been so large during the past week it is necessary to continue the showing for the fifth week."—Samuelson.

Here's a partial list of bookings, a list which contains many of the biggest and most successful theatres in the land

Stanley, Philadelphia, 24 days
Loew's Circuit Greater New York; 13 theatres, seven days; balance, from two to five days
Strand, New York, 14 days
Broadway, Richmond, Va., 12 days
Bijou, New Haven, 7 days
Merrick, Jamaica, 7 days
Hamilton, Yonkers, 7 days
Broadway, Yonkers, 5 days
Orpheum, Yonkers, 3 days
Audubon, N Y., 7 days
Academy, N. Y., 7 days
Crotona, N. Y., 7 days
Star, N. Y., 7 days
Ridgewood, Brooklyn, 7 days
Jap Garden, N. Y., 7 days
Nemo, N. Y., 7 days
Standard, N. Y., 7 days
New State, Schenectady, 7 days
Mark Strand, Brooklyn, N. Y., 7 days
Regent, Elizabeth, N. J., 7 days
Palace, Fort Worth, 8 days
Liberty, Spokane, 10 days
Madison, Peoria, 7 days
Bijou, Decatur, 7 days
Auditorium, So. Bend, 7 days
Gaiety, Springfield Ill., 7 days
Palace, Wichita, 7 days
Oregon, Salem, Ore., 7 days
Sun, Omaha, 15 days
America, San Jose, 7 days
Majestic, Hartford, Conn., 7-14 days
Page, Medford, Ore., 7 days
Strand, Waco, Tex., 7 days
Isis, Cedar Rapids, 7 days
Strand, Cincinnati, 14 days
Colonial, Columbus, 14 days
Troy, Troy, N. Y., 7 days
Liberty, Youngstown, 10 days
U. S. Photoplay, Paterson, N. J., 7 days
Empire, San Antonio, 8 days
Palace, El Paso, 7 days
Old Mill, Dallas, 14 days
And hundreds of others.

The biggest attraction of the day

Pathépicture

TRADE MARK

PEARL WHITE

EXHIBITORS TRADE REVIE

134

Short Subjects anc

Pearl White's "Plunder" Looks Big

Many New York Exhibitors and Their Guests Applaud Fast Action in First Three Episodes of the Patheserial

Pearl White still packs a wallop in that good right mitt of hers. A thousand exhibitors and their friends who filled the seats of Loew's New York Roof on the afternoon of Friday, Dec. 1, saw and applauded that fistic prowess as they followed the continuing of the first three episodes of "Plunder," the Patheserial which will be released Jan. 28. And it's a title of strong chapters, beyond any doubt.

"Plunder" is a tale of New York City—at least, the opening so indicates, but advance announcements state that the locale will shift temporarily to Kentucky and South America. The basis of the story is a battle for treasure hidden under one of New York's skyscrapers—or rather for treasure that three centuries previously had been buried deep in ground that later supported a great skyscraper, the Central Building. Pearl Travers, the heroine, is one of the stockholders in the company owning the building.

The scenario was written by Bertram Millhauser and George B. Seitz, with the latter officiating as producer and director. Warren Kreech has the role of Mister Jones, the mysterious young man who continually puts in appearance when the heroine is in greatest danger. Harry Semels is Jude Deering, the chief malefactor.

The first chapter is "The Bandaged Man." It is filled with the same speedy action that marks the progress of the succeeding two episodes. The second and third chapters are entitled "Held by the Enemy" and "The Hidden Thing." Very likely an incident in the third episode will make an unusual impress upon the average beholder—from the standpoint of thrill the case of some, from that of horror with others. Pearl, carefully making her way through a house of which she has no previous knowledge, comes face to face with a figure in the form of a great ape, and if your patrons inquire if it is a man or an ape and you reply that you don't know there is better than a colorable reason for so stating.

The serial gives promise of unusual speed, and in view of the high mark being set these days and weeks by serial makers "unusual speed" is no mean compliment to hang on the hook of any production that alone continues to "photograph like a million dollars." She is in her manner the same Madame Don't Care, she approaches what looks like danger anyway with the same abandon as of old. All signs point to "Plunder" as a regular serial. C. B.

THEY WERE "SOLD ON SIGHT." YOU'LL BE THE SAME!

M. P. News

Opinions on

"Plunder"

(Eighteen Episode Serial—Pathe)

THAT Pearl White would return to the serial field under Pathe banner, in a chapter-play out-thrilling those responsible for her popularity in this class of motion picture, was not only hoped for but expected. "Plunder," a thrill-a-minute" story by Bertram Millhauser, directed by George B. Seitz, serves the purpose with gratifying results and, judging from the first three episodes, will prove to be absorbing to the very end. It is endowed with all the serial requisites, action, speed, cast, production and moves just as a George B. Seitz production might be expected to move, with characteristic skill—gradually gaining in tempo until the end of each episode leaves curiosity at the boiling point with a desire to go in quest of one's lost breath. Granting that Pearl White carries honors as the star, the supporting cast deserves due credit for splendid work and the cameramen for unusual effects.

Pearl Travers, much sought after heiress, owns controlling stock in the Century Building, New York. It has been discovered by an unscrupulous few that the building was created upon a site, where, three hundred years before, a treasure chest was buried. In this was the plunder of successful pirates, who brought their spoils to the shores of Manhattan Island, but were interrupted when attempting to bury it, by invading Indians. In order to maintain control and guard her fortune, Pearl survives various encounters which complications lead up to. A plot necessary to provide enough of these to hold through eighteen episodes is laid in the first three, and "on the go," "Plunder" is all that could be desired as a serial photoplay.—*LILLIAN CALE.*

"The Man With the Twisted Lip"

It's a Clean-Up!

Pathéserial

TRADE MARK

IN PLUNDER

Produced And Directed By Geo. B. Seitz
Written By Mr. Seitz And B. Millhauser

up follows, however, and the lovers are reunited.

PEARL WHITE IN
PLUNDER
(PATHE)

This newest chapter-play, featuring the popular Pearl White starts off with a [redacted]. The first three [redacted] assure [redacted] of an [redacted]. The story concerns a treasure buried hundreds of years ago in a spot which is now underneath a huge New York sky-scraper. Pearl White, as Pearl Travers, is one of the stockholders in this building and learns of the hidden treasure. Seeking romance and adventure she refuses to dispose of her stock in the building and sets out to buy up the shares of other stockholders in competition with parties seeking to do the same thing. Efforts of her opponents to keep her from obtaining the stock and at the same time endeavoring to force her to dispose of her own forms the basis for a series of thrilling events in the first three [redacted].

Besides the thrills furnished in the various escapades there is a valuable element injected into the plot in the form of an unknown stranger whose actions are baffling.

"Plunder" is from a story by Bertram M. Millhauser and was directed and produced by George B. Seitz.

om MOVING PICTURE WORLD, Issue Dated December 16, 1922

edy Heads List of Films for December 17

[redacted] three episodes is maintained [redacted]

[redacted] Pearl White's name is one to conjure with [redacted] for only was she a [redacted] of melodrama [redacted] her prestige as one [redacted] manager [redacted] entertainment, but [redacted] of the best of the serial stars and her temporary absence from serials and her [redacted] features is of such recent date that sufficient time has not elapsed for her to lose her hold on chapter-play fans. Then, too, her work in features has kept her constantly before the public.

This [redacted] is the work of George B. Seitz, [redacted] practically every [redacted] he has produced [redacted] is too well-known to need dilating upon, but this picture she displays such zest and enthusiasm as to make it appear as if she is glad to be back in the serial fold. His many friends will be glad to welcome Harry Semels back in the role because of his work in previous Seitz serials, and he is as villainous as ever in this one. There is a newcomer, Warren Kreech, a graduate from the stage who [redacted] long in "The Town That Forgot God," and his work in "The Town That Forgot God" [redacted] that he portrays a character [redacted] though he appears [redacted] as to whether he is friend or foe and whether in his next appearance he is not [redacted] rooster. This serial is well produced and photographed and attains and maintains an unusually high pitch of interest and suspense throughout the entire fifteen episodes. The customary [redacted] of each episode is well handled and [redacted] too in these stunts each chapter also contains one or more melodramatic thrills. The plot involves the attempts of different stockholders to obtain from a number of different treasure of enormous value which is buried beneath their stock in a New York office building. In the first episode you are treated to a thrilling auto ride on a wet street filled with traffic and a big building. Then in a chase she leaps through a skylight and ends in a taxi with the villain. Episode two finds Pearl in the clutches of the villain and accused of murder. She escapes in a dramatic manner but is lured

[redacted] eleven releases for the week.

"Plunder"

Unusually Thrilling Serial Produced by George Seitz Marks Pearl White's Return to Pathe
Reviewed by C. S. Sewell

To signalize her return to the serial fold, Pathe has provided Pearl White with a production which should [redacted] serial [redacted]

Film Daily **Short S**

"Plunder"—Pearl White—Pathe

Type of production.. .. .. 15 episode serial

Pearl White, the first to create the vogue of serial pictures, with "The Perils of Pauline," "The Exploits of Elaine" and numerous others, has come back in this Pathe serial, "Plunder." And all the regulation serial stunts are there, together with the scheming black-moustached villain and the tall good-looking hero. If your folks like serials at all, they will surely be pleased with this one. The stunts come thick and fast and the action is speedy, in the extreme. Plausibility of story there is none. But that is not to be expected in serials. The plot in the main deals with the discovery of buried treasure of colossal value underneath a big building in New York City. The villain, Deering, played by Harry Semels, learns of the treasure and attempts to buy the outstanding stock, some of which Pearl owns. She is about to sell her interest when a mysterious young man who goes by the name of "Jones" steps out of the wall and warns her not to sell. Jones is played by Warren Kreech, who fills the role of the enigmatic hero very nicely. Shortly after, Pearl is lured to the home of Richard Gale, one of the stockholders. After a struggle, she rushes to the roof and leaping over a wall erashes through a skylight in another house. Making her way to the street and grabbing a taxi, she finds Deering inside the cab with her. Again and again she escapes and "the villain still pursues her."

The story written by Bertram Millhauser closes each episode at an exciting moment. George B. Seitz has directed and produced the serial, which affords plenty of thrills and then some. A good deal of money seems to have been spent on the production and there are some good interiors. Altogether, a good serial.

"Social Errors"—C. C. Burr—Hodkinson

Pathéserial

TRADE MARK

Hal Roach *presents*

'Snub' Pollard Comedies

Two reels each

" Hook, Line and Sinker "

(Pollard-Pathe—Two Reels)

A COMEDY that is actually funny and introduces some new twists. It will surely draw a broad smile from every man who ever held a fishing rod over the water, and is likely to send him into a hearty laugh. The angle is a travesty upon a fishing tournament, which every man is more than the rest because the recognition of a pretty girl is at stake. At the crack of the pistol all contestants make for the dock, where they begin fishing. And while the hero's catch is enviable the rival for the girl has cut the bottom of his "catch basket" with the result that the fish go right back where they came from, through a hole in the landing. In this one the comedy is rapid and while it borders on the ridiculous, is sure fire for those who go to a picture show with the hope of seeing something to laugh at. In addition, this is the best piece of work Pollard has done in a long time. A comedy that is also comparatively clean and not over-done in slap-stick—*LILLIAN GALE.*

Motion Picture News

YOU know Hal Roach.

For years he has been producing the *best* comedies money can buy,—one reel, two reel and feature length.

When a Roach-made comedy is released the laughs go round the world.

The Pollard two reel comedies are the bright spots on thousands of programs.

Have them screened for you. You'll know the reason why.

Pathécomedy

TRADE MARK

J. M. Edgar Hart, manager of the Palace theatre, El Paso, Texas, prepared this special art lobby for "Burning Sands." The centre setpiece is in a sand-box and steam came up through the sand. A spotlight on a flasher was turned on it

Style Show Furnishes Prologue for "Other Women's Clothes"

Seattle, Wash.—A special showing of the latest styles in women's clothes, put over in the form of an elaborate fashion revue, was used recently by Manager Frank Edwards, of the Winter Garden theatre, here as a prologue for his showing of "Other Women's Clothes."

One of the largest women's attire stores in the city was eagerly willing to tie up with Mr. Edwards and furnish the models and clothes that were displayed. The prologue was presented at the beginning of the picture, and served as a novel introduction for the feature. The advertising of the theatre announced the style revue, and a large attendance of women at all performances resulted.

Aside from the fact that they furnished the prologue for the Winter Garden, the store emphasized the picture, "Other Women's Clothes," in its window displays. Cut-outs of the star, photographs of scenes from the picture and advertising matter regarding the style revue were used to bring out the point that "Other Women's Clothes" was playing at the Winter Garden theatre, and that an elaborate fashion revue was being presented in conjunction with it.

The Blue Mouse theatre, Portland, Ore., prepared this lobby on "What's Wrong With the Women?" from stock paper

Novelty Silhouette Effect Obtained on Pianists

BROOKLYN, N. Y.—A novel lighting effect for a musical number was obtained recently by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, during the engagement of a piano trio.

Three transparent windows masked with a plush drop made a dainty frame through which the figures of three pianists and the outlines of their instruments glowed. The pianists playing at the same time were shown thus in silhouette.

Orange floods came through the transparent windows while blue and orange spots were on the pianists. For the second number overhead spots were played on the pianists in flesh pink.

Huge Phonograph Lends Mystery to "Burning Sands Stunt"

Twin Falls, Idaho.—Manager Joe Madsen, of the Idaho theatre, and Kenneth Renaud, Paramount exploiteer, put over an effective tie-up on "Burning Sands" recently.

They got a large motor truck with a flat body, on which they placed a piano borrowed from a local music store. The theatre had a carpenter build a compo-board Victrola body, which was stained mahogany on the outside. It was three feet square and eight feet high, large enough to encase a man. This fake Victrola was placed on the truck with the piano.

Madsen and Renaud secured the co-operation of the Idaho theatre organist and a male singer employed by the music company, which is also the local Victrola agency. The singer stayed inside the fake talking machine with the doors closed and through a megaphone sang the song, "Burning Sands," to the accompaniment of the pianist.

The song was rendered at each stop. At the finish the singer stepped from his box, throwing back the flap doors, which were painted with advertising matter announcing the run of the picture at the Idaho.

Envelope Teaser Stunt Is Used on "Don't Doubt Your Wife"

Reading, Pa.—Particularly appropriate use of the envelope teaser stunt was made by Wilmer and Vincent, of the Hippodrome theatre, on "Don't Doubt Your Wife."

Small envelopes were distributed in mills, factories and clubs, and on the streets. On the front of these envelopes was printed:

"'Don't Doubt Your Wife.' She's as good a pal as there is. Just to prove it we dare you to hand her this unopened."

Every wife whose husband took the dare found in her envelope a card bearing this message:

"Dearest—You and I haven't been going out together as much as we should lately. Let's get dolled up tonight and go see our old screen favorite, Leah Baird, in "Don't Doubt Your Wife,' at the Hippodrome. They say it's a great picture!"

Flying cut-out for "Speed" at the Ottoway theatre, Charlotte, N. C. It was suspended by chains from the ceiling

Prologue to "Quincy Adams Sawyer" staged by S. L. Rothafel at the Capitol theatre, New York City

Safety Signs Used in Campaign on "The Dangerous Age"

Indianapolis, Ind.—The management of the Circle theatre effected a tie-up on "The Dangerous Age" with officials of the Hoosier Motor Club, whereby that organization utilized the production title in a safety and membership drive. The drive was necessarily limited in scope because of the press of legislative business, the entire organization being active in the preparation of new bills and the review of those already on the statute books. However, it did gain for the production 200 half-sheet cards placed on the rear dash of all city trolley cars, having the following specimen text:

"Drive sensibly. This is 'The Dangerous Age.' Hoosier Motor Club. Joined Yet?"

The club maintains a towing and wrecking service, consisting of three huge trucks, each equipped with a crane. These were bannered. Moreover, for two hours each day, one hour at or near noon and the other about 4 p.m., one of the tow cars picked up a wrecked machine from the "Bone Yard" and hauled it through the downtown streets. Both tow car and wreck were bannered.

"Clarence" Impersonator Is Used to Exploit Picture

GADSDEN, ALA.—Manager A. L. Snell of the Imperial theatre made effective use of the impersonation stunt in exploiting "Clarence."

Mr. Snell announced that on opening day Clarence would arrive on the 11:15 train from Birmingham. A local ex-service man, who owned a saxophone and could play it, impersonated Clarence. This man was dressed in uniform, wore large horn rimmed glasses and had the word, "Clarence" painted on his saxophone case. Also he is very popular locally and when he got off the train and started through town it was almost a riot. He strolled around town for a while, stopping on every corner to play a solo. Then he went to the theatre and played a solo twice daily as a prologue.

Gadsden being a small town, this stunt depended greatly on the personality of the man chosen to impersonate "Clarence."

Stick Candy Attests Sweetness of "Peg o' My Heart"

SANDUSKY, OHIO—George Schade stressed the "sweetness" angle when he played "Peg o' My Heart" at the Schade theatre.

Schade distributed striped stick candy. Each stick was carefully wrapped in oil paper and contained a slip of paper stating:

"Be sure to tell mother, father, brother or sister that 'Peg o' My Heart' is sweeter than this candy. At the Schade theatre — three days — starting New Year's Day."

"Fast Mail" Ballyhoo Gotten Without Cost by Tie-Up

DULUTH, Minn.—The management of the Zelda theatre, by tying up with an automobile agency, got the use of a car and operator for a street ballyhoo on "The Fast Mail" without cost.

Prominently displayed on the body of the rubber tire of the locomotive was advertising for the melodrama at the Zelda. The direct tie-up with the automobile company read "Rosendahl's Oakland Car and Service—Speedy as 'The Fast Mail.'" This car was operated through the principal sections of the city.

Extensive Campaign Put Over for "Lights of New York"

Indianapolis, Ind.—The management of the Apollo theatre, with the co-operation of a Fox representative, put over a varied campaign on "The Lights of New York."

One of the salient features of the campaign was the distribution of ten thousand match boxes with advertising for the picture. These were distributed the week before the opening in cafes, restaurants, hotels and cigar stores in all sections of the city. Both sides of the wooden match boxes carried the billing for the picture.

Two large banners, twenty feet long and ten feet high, were painted for use on a special trolley car for three days before the showing of the picture.

One sign read: "Bagdad on the Subway is what they call the City of 1001 Modern Arabian Nights. 'Lights of New York' at the Apollo Christmas Week." The reverse carried the following message: "The Bread Line or the gold line? To which do your New York friends belong? 'Lights of New York,' starting Christmas at the Apollo."

Prologue to "Human Hearts" with male quartette, arranged by Chris G. Behrens, manager of the Family theatre, Davenport, Iowa

Hand painted lobby display material on "Brothers Under the Skin" at the Alhambra theatre, Pittsburg. In the display frames at the extreme right and left, the circle on which the heads are painted is set back about six inches and illuminated

Tie-Up with Packer's Tar Soap Executed on "East Is West"

Waco, Texas.—Following the campaign staged on "East Is West" for its run at the Strand theatre, First National has made public a tie-up which it has been operating in all parts of the country on this picture with the Packer Tar Soap Company, based on the episode in the picture showing Miss Toy getting a "'Melican hair wash" and mentioning a tar soap without specifying any names.

For organization reasons First National has made no mention of the tie-up or the success it has achieved in different key cities; but with the consummation of the Waco campaign the veil of secrecy has been lifted. The Packer Tar Soap people originally entered into the tie-up in the belief that such drug store and retail store advertising in connection with "East Is West" would build up sales, and their belief has been more than justified. The contest centered around an essay on "Why do you like Packer's Soap?" In accordance with instructions from New York the drug stores in every city that co-operate in the movement are being supplied free of charge with the window display samples of Packer's Soap and Liquid Soap and also with the prize awards.

For the theatre it has resulted in numerous window tie-ups and advantageous displays that would not otherwise be available, to say nothing of reader interest aroused through newspaper co-operation in the essays.

The Strand theatre had the distinction of getting displays in 18 out of the 20 drug store windows in the business section of the city. The Waco Times-Herald co-operated.

Arthur Swanke, advertising and exploitation manager of the Mission theatre, El Dorado, Ark., prepared this appropriate "30 Days" front

Novel Tie-Up With Taxi Firms Made On "Oliver Twist"

INDIANAPOLIS, IND.—The Circle theatre took a long chance in exploiting "Oliver Twist" and won out. Two weeks before the picture opened it advertised the fact that if it should rain between 7 and 9 on the opening night patrons would be conveyed to the theatre by the cars of two taxicab companies with whom a tie-up was made, without charge. For two weeks every cab operated by these two companies carried this sign on "Oliver Twist" and the Circle theatre. It was tremendous advertising for the picture that was doubly as effective as an ordinary tie-up on windshield signs because of the element of chance that went with it.

It supplemented a comprehensive campaign that embodied many features.

"Broken Chains" in Chicago Is Given Smashing Campaign

Chicago, Ill.—One of the most thorough and diversified exploitation campaigns ever staged in Chicago was put over for the showing of "Broken Chains" at the Balaban and Katz Chicago theatre by Eddie Bonns, home office exploitation manager, George A. Hickey, district supervisor and Walter D. Nealand, Chicago Goldwynner.

First of all it was the prize winning scenario, and was awarded the $10,000 first prize offered by the Goldwyn Corporation in conjunction with the Chicago Daily News. Eddie Bonns, exploitation manager, made a hurried trip from New York and arranged the campaign in conjunction with George A. Hickey, district supervisor. They arranged with Walter Strong, business manager of the Daily News to sponsor the Chicago showing, with the gratifying result that the News gave the Goldwyn concern, eight full pages, three half pages and six quarter pages of display advertising, besides many reading notices, cuts and stills galore and other advertising matter besides mailing invitations to the 26,000 contestants in the contest to attend during the week and witness the photoplay on the screen.

Nealand engaged Nimmo Black, noted war aviator, who made daily flights for five days over Chicago in his aeroplane, dropping twenty thousand dodgers per day.

Newlyweds Night Is Feature of "Mrs. Bellew" Campaign

Lawrence, Mass.—Manager Fred Demara, of the Palace theatre, reasoned that newly-married couples would think a picture of faithful love "great stuff," so he established a Newlyweds' Night for "The Impossible Mrs. Bellew."

With the co-operation of John P. McConville, Paramount exploiteer, a list of the month's marriages was secured from the county clerk, numbering 104. Passes were sent to all of them and 97 showed up at the box office, according to McConville.

Fake Airplane Delivery Is Aid to "Young Rajah" Campaign

Charlotte, N. C.—Manager Ray Beall of the Imperial theatre got a great deal of publicity out of a fake aeroplane delivery that he pulled the day before the picture opened. Some distance out of town a man had an aeroplane. Mr. Beall made the necessary arrangements with this man, then announced that at a certain time the print of "The Young Rajah" would be delivered from Atlanta by aeroplane. At the appointed time the plane flew up, circled the city and made a landing.

Marquee sign for "Brawn of the North" at the Liberty theatre, Portland, Ore.

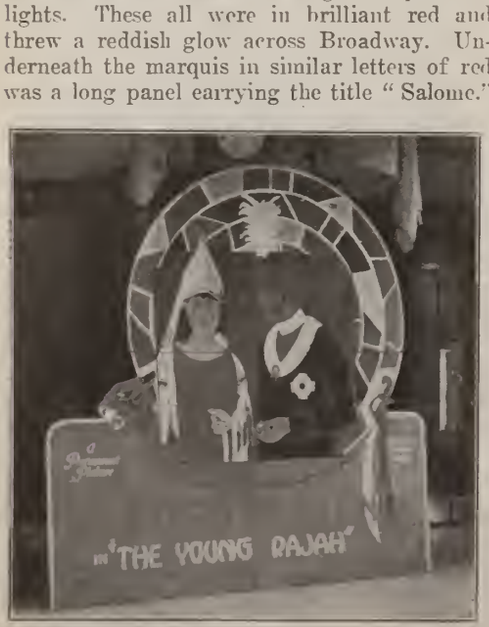
Palm-fringed front, with desert atmosphere, used on "Arabian Love" by the California theatre, San Diego, Cal.

"Salome" Strongly Exploited for Broadway Premiere

New York, N. Y.—An example of what may be done in exploiting a picture through high class lobby and theatre front display has been given in the campaign recently put over in New York for the premiere on Broadway of "Salome" at the Criterion theatre.

Following an extensive advance campaign in which a large mailing list was covered and exceptional newspaper publicity obtained, a gorgeous display of posters and lobby cards was put on at the Criterion. These posters, designed by Vyvyan Donner, after the style of Aubrey Beardsley, who illustrated the original Oscar Wilde text of the drama, covered all the big scenes in the picture, were of regulation poster size, and stood out as attention attracters of unusual beauty and eye-catching strength.

In addition to this phase of exploitation the manager of the campaign, S. Edward Manson, arranged for unusual electric display. Above the marquis the electrician had put in the word "Nazimova" in letters some six feet tall and in the center of a great square of lights. These all were in brilliant red and threw a reddish glow across Broadway. Underneath the marquis in similar letters of red was a long panel carrying the title "Salome."



Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla., prepared this pleasing cut out on "The Young Rajah"

Jury Scheme Helps to Sell Two Pictures at Once

MILWAUKEE, WIS.—The Butterfly theatre put over a jury stunt that helped to sell both "Thirty Days" and "To Have and to Hold."

During the run of the Reid picture, R. C. Gary, Paramount exploiter, drafted an ad asking that 1,500 people volunteer to judge the merits of "To Have and to Hold." This panel would be taken from the audience witnessing the last performance of the run of "Thirty Days." The folks were to sit in their seats when the show closed at 11 o'clock and see the feature for the next week. They were then to tell the management what they thought of it. No additional admission was charged.

It created a lot of talk and Gary secured enough quotations from the audience to furnish advertising copy for a week with a local angle.

"Pride of Palomar" Letter Is Given Personal Touch

Baltimore, Md.—The New Metropolitan theatre, one of Baltimore's most recently opened neighborhood houses, started off right by applying a personal touch to its advertising for the opening.

Leslie F. Whelan, Paramount exploiteer, wrote the letter, signed "Marjorie Daw," the leading lady of "The Pride of Palomar," the christening picture, praising the theatre and the picture.

"Miss Daw's" letter went on chatting about her movie work and "its never-ending study and effort to entertain and please you."

Neat, tasteful letter-heads were printed up and the letters were dated and post-marked New York City. Although they were prepared in Baltimore, Whelan shipped them to New York, where they were dropped in the mail slot.

The "Yellow" Clippings Hide the Truth

There is no truth in their source—they spring from one-sided principles.

You are safe when you read

Screen Opinions

THE UNBIASED REVIEWING SERVICE!

A Real Investment CHICAGO, ILL.

Effective Campaign Is Staged on "Heroes of the Street"

Toledo, Ohio.—Publicity Manager "Billy" Exton, of the Temple theatre, put over an excellent campaign on "Heroes of the Street," aided by Miles Goldberg, of Skirboll Gold Seal Productions. In writing of this campaign, Mr. Exton says:

"In the very first scene of the attraction is a shot of police officers leaving their station for duty, and we cut this out and had a local shot made of our own police department, which created considerable comment, and results were very noticeable.

"With one of the daily papers we started an autographed photo campaign in which anyone who mailed in a coupon clipped from the paper would receive a personally autographed photo of Wesley Barry.

"In addition to these stunts, we used a street ballyhoo, which consisted of an auto truck bearing a large banner with two policemen cut-outs, and with a few catchy phrases such as, 'Who guards our street crossings? 'Heroes of the Street.' 'Who braves danger for our safety?' etc.

"Wesley Barry was making a personal appearance in Cleveland and Mr. Goldberg and myself made a special trip there and secured several personal letters to various Toledo people in addition to photos of Barry and myself, also a trailer of both, which was used in newspapers and trailer in the theatre, showing Wesley Barry busy autographing photos."

Street float used by the Cozy theatre, Topeka, Kans., on "The Eternal Flame." The candles on the corners were electrically lighted and red fire was burned at night

DANIEL
CARSON
GOODMAN
Presents
His Dynamic
Thunderbolt

HAS THE WORLD GONE MAD!

State Rights Now Selling

On Daniel Carson Goodman's latest and greatest screen classic—a mighty photodramatic epic destined to set the country aflame with word-of-mouth advertising—a tremendous picture which will roll wave upon wave of profits into the tills of the exhibitors who book it—a thundering reply to the cry for pictures that tell something and mean something. Go after it—NOW!

Distributed by **Equity Pictures** Corporation
723—7th Ave., New York

Regional News From Correspondents

Seattle Jottings

Councilman and Mrs. E. L. Blaine and Mr. and Mrs. A. B. Gellerman, of the Puritan Theatre Company, of this city, have recently been made defendants in several complaints filed in the Superior Court. Mr. Blaine is president of the company and Mr. Gellerman is secretary. The theatre cited in the complaints is the Neptune theatre, in the University district, acquired several months ago by the Jensen-Von Herberg Circuit from the Puritan company.

Dean Fred E. Bolton, of the University of Washington faculty, and Miss Bertha Hegman, public school teacher, are each suing for $500. They assert that they each bought stock to this amount upon being assured by the defendants that it would be redeemed upon thirty days' notice. According to the complaint, Blaine and Gellerman have refused to redeem the stock.

The Seattle Title Trust Company is suing the theatre company, and Sam and Mary E. Fried, who leased the ground on which the theatre stands to the company, for a foreclosure of a $55,000 mortgage. In another complaint the G. & G. Theatre Company is suing the Puritan Theatre Company for payments on the projection machine and rest room furniture formerly used in "Ye College Playhouse" and purchased by the Puritan company when the latter theatre was closed, it is stated. The third complaint was filed by W. F. Jahn & Co. for $1,504.76, charged to be due on the plastering bill for the theatre.

Gene O'Keefe, former house manager of the local Blue Mouse theatre, has returned to this city after a short business trip to Billings, Mont., and is connected with the general offices of the Blue Mouse circuit. Hal Degler has succeeded Mr. O'Keefe as manager of the theatre here.

William Cutts, formerly manager of the Columbia theatre, and more recently Eastern manager of all Universal theatres, has been spending the past few days in the city. Upon his arrival here during the early part of January it was expected that he would stay for about a week or ten days before returning to the South.

As part of his holiday greeting to his patrons, Manager Frank Edwards, of the Winter Garden theatre, recently presented each lady patron at every matinee during the week with a decorated art calendar for the year 1923.

Girl cashiers and ushers at Manager Leroy V. Johnson's Liberty theatre are now attired in Spanish toreador costumes, with knee breeches of black silk and many-hued waists and vests, to carry out the Spanish effect given to the theatre when it recently underwent $20,000 worth of decorating, remodeling and refurnishing.

With Seattle Branch-Offices

OFFICERS for the year 1923 were elected by the Northwest Film Board of Trade at a recent meeting in this city. The men who will be in charge of the organization this year are G. F. Mavarre, manager of the Fox Film Exchange, president; Al Rosenberg, manager of the De Luxe Feature Film Company, vice president; J. L. Schlaiffer, manager of the Universal Exchange, treasurer; E. A. Lamb, of the Select Pictures Corporation Exchange, executive secretary; H. A. Black, manager of the Vitagraph Exchange, trustee, and J. A. Gage, manager of the Educational Pictures Corporation Exchange, trustee. The Northwest Film Board of Trade is allied with similar organizations in Salt Lake City, Denver, San Francisco and Los Angeles.

L. K. Brin, president of the L. K. Brin exchanges, recently returned from a road trip of about three weeks, and after a few days in his office left for Los Angeles, where he expected to stay for several days. While in Los Angeles Mr. Brin was to confer with members of the Warner Brothers' organization in regard to their pictures for 1923, which are being handled in the four Northwestern states by the Brin exchanges.

Louis Amacher, manager of the local American Releasing Corporation Exchange, left the city recently for a business trip into Southern Oregon. Mr. Amacher expected to be gone for about three weeks.

"Broken Chains," Goldwyn's picturization of the scenario which won the Chicago Daily News $10,000 prize has been booked with the Jensen-Von Herberg circuit by the local exchange and will probably be shown at Manager Frank Steffy's Coliseum theatre.

J. M. Linn, G. M. Ballentine and Harry Landstrom, salesmen for the local Fox Film Corporation Exchange, left the city recently after having spent the holidays here. During their recent stay, G. F. Mavarre, manager of the Fox branch, staged a miniature convention for his staff, and exhibited prints of four new Fox pictures that have just been received. These are "The Town That Forgot God," "Paradise Road," "The Village Blacksmith" and "The Face on the Barroom Floor." Mr. Linn went to Oregon, Mr. Ballentine to Spokane and Southern Idaho and Mr. Landstrom will work Washington north and south of Seattle.

"No Luck," the latest Lloyd Hamilton comedy, has just been received by J. A. Gage at the Educational exchange here. The picture was given a pre-release showing the day after it arrived at Manager H. B. Wright's Strand theatre midnight matinee on New Year's Eve, where it was well received by the crowd. "The Man with the Twisted Lip," another Educational release, was also given a first-run showing on the same bill.

Charles Stillwell, motion picture man of Spokane, was a recent visitor on Seattle's film row, where he spent several days at the various exchanges making plans for films to be exhibited in his houses during the year. Mr. Stillwell is president of the Stillwell Theatre Company, owning and operating the Casino, Unique and Class A theatres in Spokane.

In Everett, Wash., a city of 35,000, President Pilce, of the Everett Theatres Company, has engaged George E. Bradley, late of the Seattle Universal exchange, to handle exploitation for the Everett and Orpheum theatres and in Tacoma, General Manager E. J. Myrick, of the Rialto and Colonial theatres, has added Charles J. McManus to his staff.

E. C. Christensen, a live wire advertising man of Olympia, Wash., a city of 10,000 population, is also a recent addition to the Northwest exploitation field, assuming the responsibility for exploitation at the Rex and Ray theatres of the Capital City the first week in December.

In St. Louis' Branch-Offices

THE St. Louis Paramount office is to obtain a new publicity man. Oscar Cantnor was transferred last week to Atlanta, Ga., to handle exploitation and publicity for Paramount in that district.

Clyde Eckhardt, assistant to Fox's general manager, spent two days in St. Louis.

Maurice Aaron is now travelling in Southern Illinois for Hodkinson, while Walter Light has been assigned to the Indiana territory. Aaron has travelled out of St. Louis for several companies, including Realart, United Artists, Select, etc., while Walter Light for several years was city salesman for Fox, but more recently was with F. B. O.

C. D. Hill, local Hodkinson manager, has placed "The Kingdom Within" and "Headless Horseman" with the Brentlinger circuit in Indiana.

Enterprise has secured six William S. Hart re-issues for which new titles and paper have been selected. The first is "The Last of the Stage Coach Bandits."

It has been moving day in the 3300 block on Olive street lately. Milton Simon, St. Louis manager for F. B. O., opened his new offices, 3312 Olive street, on Monday, January 15. The Film Board of Trade is just getting settled into its new headquarters over the F. B. O. exchange, while the Exhibitors' League of St. Louis and Eastern Missouri held the housewarming for their new offices, 3306 Olive street, on Tuesday, January 9.

St. Louis Brevities

The beautiful new Capitol theatre, Benton, Ill., owned by the Reed, Yenn & Hayes circuit, has been opened.

The St. Louis Amusement Company, which operates fourteen neighborhood and second-run houses in St. Louis, has closed contracts for "Robin Hood" and "One Exciting Night." This company ran the first runs on those pictures at the Pershing theatre, Delmar boulevard, west of Hamilton avenue.

The Motion Picture Exhibitors League of St. Louis and Eastern Missouri are boosting the $88,000,000 bond issue to be voted on by the people of St. Louis February 9. The exhibitors decided that anything that will build up the town should benefit them.

Arthur Robinson, proprietor and manager of the Hickory theatre, Hickory street, near Jefferson avenue, and his porter, Frank Winstead, 18 years old, 2215A Chouteau avenue, were arrested on January 8, following a fire in the theatre. Captain John P. Dorkin of Engine Company No. 10 reported to the Police Department Arson squad that he found evidence that oil had been poured on the theatre floor and also a five-gallon can that had contained gasoline in the rear of the theatre. The fire caused a loss of $1,000. Questioned by the police, Robinson and Winstead denied having any knowledge of how the fire started.

Central Pennsylvania Notes

C. Floyd Hopkins, manager of ten Wilmer & Vincent theatres in Harrisburg and Reading, Pa., is convalescing after an illness from which it was for a time feared he would not recover. Mr. Hopkins, who is a director of the Motion Picture Theatre Owners of Pennsylvania, and one of the most prominent exhibitors of Central Pennsylvania, was suffering from grip and other complications, including toxic poisoning. His physicians now say he is past the crisis and on the road to recovery.

Manager Quirk, of the Family theatre, Shamokin, Pa., has adopted a policy of introducing vaudeville in addition to motion pictures, in his house, following the example of the Strand theatre in the same city, which recently adopted a similar policy.

A new theatre is to be built on the present site of the Lyric in Minersville, Pa. Ground has been broken for the building, which will have a seating capacity of 830, including a spacious balcony. W. H. Lee, a Philadelphia architect, has designed the building, which will be known as Shugar's theatre.

Western New York News

Louis Eisenberg, manager of the Columbia for several years, has succeeded Elmer Winegar as manager of the Elmwood, Buffalo's big neighborhood theatre. Mr. Winegar has resigned to enter the industrial film business. C. R. Higgins, formerly at the Colonial, will succeed Mr. Eisenberg at the Columbia and Joseph A. Schuchert, Jr., will be manager of the Colonial. J. A. Schuchert, father of the new Colonial manager, has bought out Frederick Ullman's interest in the Columbia and Colonial. The changes become effective Monday, January 22.

The new Palace theatre in Jamestown, N. Y., will open Monday evening, January 29, according to an announcement by Peterson & Woods, who are building the house.

Walter Bengough, well known local film salesman and at one time assistant manager of the Strand, has been appointed manager of the Jefferson theatre in Auburn, N. Y., succeeding John J. Breslin who has joined the Schine theatrical company.

Charles Jenkins has taken over the Strand Theatre in Tonawanda, N. Y., from J. Spievack, who has become a Wurlitzer organ salesman.

Loew's State and the Lafayette Square have both boosted their admission prices five cents all around. Shea's Hippodrome has raised its balcony price 10 cents and the Elmwood, a neighborhood theatre, has increased its admissions slightly to meet the added cost of an augmented orchestra, a big Wurlitzer organ and special music acts.

C. Sharp-Minor has dropped off the map. The Lafayette-Square organist disappeared last week. William O'Neil is taking his place.

Kansas City Jottings

With the opening of the Kansas State Legislature next week, the M. P. T. O. Kansas will maintain an office in the National Hotel, Topeka, for the purpose of keeping exhibitors throughout the state posted on the activities during the legislative program. C. E. Cook, business manager of the Kansas organization will be in charge.

The following changes in management of theatres in the Kansas City district have been announced during the last week:

Pastime theatre, Ottawa, Kas., purchased by Scott and Goodell from R. E. Lawrence; Strand theatre, Kansas City, purchased by Arthur Crone from Robert Leonard; Rowley Wilson has succeeded Horace Ulrich, who resigned as manager of the Orpheum theatre, Joplin, Mo.; H. Beckley has succeeded George Cruzen as manager of the Cozy theatre, Topeka, Kas., Cruzen having been transferred by the Hostettler Company to the Plaza theatre, Sioux City, Ia.; Mozart theatre, Kansas City, reopened by the Central Amusement Company.

Exhibitors of Kansas City, Kas., are planning a rabbit dinner for all film salesmen of Kansas City. The problem of the whole affair, however, according to "Bones" Smith, the 220 pound showman of Kansas City, Kas., is "who is going to catch the rabbits?"

Around the Buffalo Exchanges

BOND PHOTOPLAYS CORPORATION is getting away to an auspicious start. The Strand has just completed a run of "Sure Fire Flint." The Lafayette Square has booked "Notoriety" and is this week showing "Enter Madame." Shea's Hippodrome has signed up for "Shadows." Fred M. Zimmerman has closed Salamanca, Elmira, Olean, Batavia and other Western New York towns 100 per cent. Sydney Samson is going after the local houses. Everything is now running fine at the exchange in Franklin street.

E. J. Hayes, manager of the First National Exchange and the members of the local sales staff journeyed to Albany last week end for a sales conference, presided over by R. H. Clark and attended by employees of the New York, Buffalo and Albany offices. Ellis Redden, of the home office, visited the Buffalo exchange this week. H. L. Beecroft was at a party one evening last week at which he acted as cook.

John A. Byowski, formerly assistant booker at the Paramount office, has succeeded George Canty as booker at the Fox Exchange. Ray Powers, assistant manager of the Paramount office, is so busy these days that he is going around looking like one of the head hunters of the South Sea Islands. He doesn't get time to shave, he explains. Allan S. Moritz, branch manager, had a conference with Harold P. Dygert and Mayor MacFarlane, of Associated Theatres, Inc., last Saturday afternoon. Probably put over a big contract on the "39."

Henry W. Kahn claims that he is so pestered by exhibitors rushing to sign up Metro productions that he had to run away and hide last week. He went to Binghamton.

Harry Walsh, shipping clerk at the Pathe exchange, is passing around stogies. Why? Stork left a baby girl last week. Oh, you Harry!

Ernest Williams, formerly with Nu-Art Pictures Corporation and Paramount, has succeeded Johnny Regan as assistant booker at the Universal exchange.

The First Graphic exchange is now releasing all the features formerly handled by Niagara Pictures Corporation. Harry Marsey, former general manager for Niagara, has become interested in a store on Main street.

Barrett C. Kiesling, personal representative of Cecil B. DeMille, was in town last week in the interest of "Adam's Rib," Paramount's big special. He made a tour of the newspaper offices in company with H. L. Royster, exploitation representative at the Buffalo exchange.

There was an offensive of officials at the Vitagraph exchange this week, when C. R. Cullingworth, special representative in the sales promotion department, G. A. Balsdon, assistant general manager, and Mr. Morrison, auditor, came to town to visit Manager C. W. Anthony. Mr. Anthony announces "My Wild Irish Rose," signed up for presentation at the Palace theatre January 21 to 27.

Frank Moynihan, of Select, has signed up everything with Harold P. Dygert for showing in the dozen or so Associated Theatres, Inc., houses. M. J. McDermott, traveling auditor, visited Manager Harry E. Lotz last week.

Along Kansas City's Film Row

WALTER HIERS, Paramount comedian, was a visitor in Kansas City Wednesday. He was en route to Syracuse, N. Y., where he is to marry Miss Ada McWilliams. The wedding was scheduled for Christmas day, according to Walter, but was postponed because of unfinished work on the production, "Mr. Billings Spends His Dime," in which Hiers plays the leading role intended for Wallace Reid.

Dan L. Martin, who formerly operated a chain of theatres in Kentucky, has succeeded Bert L. Mendelson as manager of the Kansas City Associated Exhibitors branch office, the latter having been called to the New York office Saturday without knowing what was in store for him.

J. A. Gribble, formerly a salesman with the First National branch at Pittsburgh, now is with the First National Exchange in Kansas City.

Col. "Bill" Yoder, southern division manager for Pathe, who spent last week in Kansas City again is predicting "big years" as usual. No sooner had Mr. Yoder arrived in town than he called a sales meeting and proceeded to preach a "pep" screen.

Once again the Kansas City F. B. O. office has come through with flying colors, having won the salesmen's contract during the month of December.

Lew Nathanson, who formerly operated the Gem Theatre at Topeka, Kas., has turned film salesman, having been assigned to the city territory by the F. B. O. office.

In Des Moines' Branch-Offices

SYMPATHY is expressed for Miss Rose Browder, in charge of the poster department at the Pathe exchange, Des Moines, on the death of her mother who made her home in Des Moines.

Mr. Plues, manager of the Pathe exchange, has returned from a trip into the territory.

Kennebeck, of Famous Players exploitation, is expected back Saturday evening from Omaha.

Roland McCurdy, feeling rather embarrassed in a new suit and hat, said good bye to the staff of the Universal exchange office last week and set out for Buffalo, N. Y., where he is to have charge of Universal publicity.

Des Moines Chatter

At the Strand theatre, Des Moines, a stunt which amused the audience greatly was a song, "Stories," sung by one of the orchestra while the words were flashed on the screen. Where the singer was seemed to cause much interest. At the end of the song the spot was flashed on the bass viol player.

Santa Claus presented C. E. Ross, Garden theatre doorman, with an extra set of teeth. Now you should see Mr. Ross' Teddy Roosevelt smile!

Mr. and Mrs. Rice of Algona, managers of the Opera House, were visitors at the Pathe exchange last week.

Emmetsburg was represented among the Des Moines visitors at the exchanges last week.

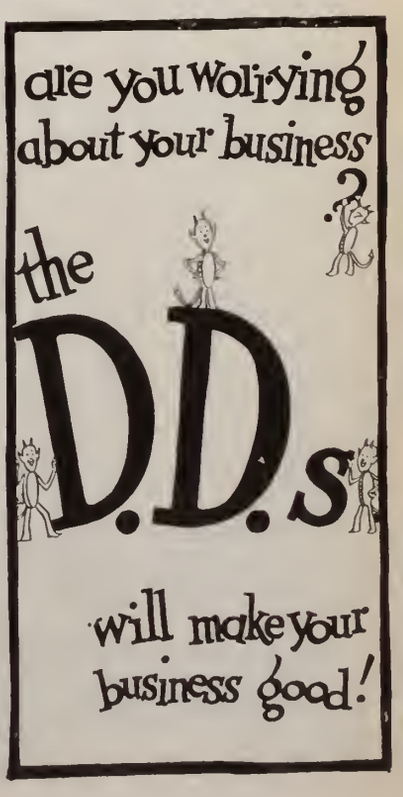
As a publicity stunt for "Burning Sands" which is on this week, 5,000 copies of the song were given out at the Strand theatre, Des Moines, last week, and the song will also be given as a special musical number by organist and orchestra.

Indianapolis Snapshots

The Keystone Amusement Company of Indianapolis has filed final certificate of dissolution.

Nothing was heard from the several Sunday movie squabbles going on in Indiana cities in the last few days. Movie troubles appeared to have been shifted to the State Legislature where the censorship bill pended.

Miss Julia Landers, head of the visual education department of the public schools and Mrs. Henry E. Hayward were appointed on a committee to co-operate with film distributors in the showing of educational and health pictures Saturday mornings and afternoons each week for school children. The appointments were made by the Indiana Indorsers of Photoplays. The shows are held in the auditorium at the public library. There are twelve members on the committee.



News of the Carolinas

Secretary H. B. Varner is making a strong drive for a hundred per cent membership for the North Carolina M. P. T. O. Martin Goldsmith, representing the Paramount Publicity Corporation, is in the state making a drive to tie up the exhibitors with their slide proposition which automatically makes them members of the state organization. It is hoped to get one hundred additional members by this drive.

Several elaborate electric signs which formerly adorned the front of the picture theatres of Durham, N. C. are now reposing in the cellars, owing to the passing of a city ordinance condemning the use of electric signs over the sidewalks in the city business section.

Jack Reville, of the Broadway, Richmond, Va., spent several days in Greensboro the past week. He reports good progress being made in the construction of Pryor Bros. new theatre in Richmond, which will be their finest house.

The Palace, Morehead City, owned and operated by R. T. Wade, was destroyed by fire during the past week.

W. L. Lassiter is opening a new theatre in Dunn, N. C.

W. E. Atkins has opened the old Messenger Opera House at Goldsboro with first run pictures.

Butte Brevities

Merle Davis, general manager of the Ansonia Amusement Company and president of the Motion Picture Theatre Owners of Montana, new unit of the national organization, is spending a few days in Anaconda in connection with his office as president. Mr. Davis reports the new unit is meeting with hearty approval from all the important theatre centers of the state. He is in receipt of numerous letters that indicate enthusiasm as well as approbation of all exhibitors. There is every indication that the Montana unit will be one of the leading units of the west.

An interesting experiment was tried recently by the People's theatre of Butte. Universal's "Foolish Wives" had been shown for a week at advanced prices in a first run house, The People's booked it for a second run and advertised a nine-day showing with a graduated scale of prices. First four days, 30c.; next two days, 20c. and last three days, 10c. Good crowds attended each day and the run was finished with a satisfactory profit to the house. The slogan was "A price for every pocketbook." It was the first time any picture ever ran for nine days in Butte and the result from day to day was watched with much interest by the film exchanges and other exhibitors.

This graduated scale of prices was so effective in getting good box office receipts that the management expects to repeat the experiment in the near future.

A fierce snowstorm accompanied by a blizzardy wind rushed into Butte on Sunday evening and played havoc with the Rialto electric sign.

Charlotte's Film Row News

THE week-end brought the usual gang to the O. Henry, Greensboro, N. C. the favorite stop-over for Sunday for Carolina salesmen. The following were registered there: E. E. Heller and George V. Atkison, Pathe, Charlotte; Bryan Craver, First National, Charlotte; J. B. Horton, Universal, Charlotte; Mr. Trueblood, Vitagraph, Washington; C. L. Tyler, Fox, Charlotte.

M. A. Levy, of Chicago has assumed management of the Charlotte Fox office, succeeding W. J. Kupper, who has received a promotion to the management of the Pittsburgh office. Kupper has made many friends in the Carolina territory since coming to Charlotte.

E. E. Heller, of Pathe, Charlotte, is on the road again hitting the big spots while the office is temporarily in command of southern division booker-inspector George E. Ebersole, one of the veterans of Pathe service in this territory.

The impression around Charlotte's film row is that no changes in the personnel of the Charlotte office of Southern Enterprises will be made under Famous players management. As far as can be ascertained unofficially, manager C. E. Peppiatt has received no advice along this line.

Much interest is manifest here in the purchase of Enterprise Distributing Corporation by Wm. K. Jenkins and John W. Quillian, one of their seven exchanges being located here. Jenkins is very well known and highly esteemed among Charlotte's film colony.

Louis Ingram is covering the Carolina territory for Al Lichtman Corporation.

The appointment of Dan Micholove as general manager of the Southern Enterprises theatres here and elsewhere has been learned with extreme satisfaction by his many friends in the Carolinas. He began with the Lynch enterprises in Asheville, N. C. fifteen years ago when merely a boy.

W. C. Calloway, district manager of First National spent several days in the Charlotte exchange the past week.

I. P. Stone, of the Atlanta Vitagraph office, is arranging key city dates on "The Ninety and Nine" in the Carolinas.

Rudolph Lehman is making Carolina towns with a portfolio for Southern States Film Company.

Around Butte's Branch Offices

C. M. VAN HORN, manager of the Spokane Branch of the Pathe Exchange is spending the week in Butte attending to business in connection with the Pathe office. Mr. Van Horn is the chief executive of this office.

E. J. McIvor and M. J. Felin of the Film Booking Office of America from Salt Lake City registered last week at the Grand Hotel.

E. E. Harris invited a number of newspapermen and their wives with all the theatre men to a preview of "The Third Alarm" at the American theatre, Saturday, Jan. 6th. According to exploitation representatives it promises to be one of the big features of the year. It will be shown here in the near future.

Jack Rue, manager of the Universal Exchange of Butte, is touring Montana to book "The Flirt" for an early showing in the big first run theatres of the state, while Marshall Taylor is doing a lot of publicity work in the Butte and Spokane territory.

John Rugar, manager of the Vitagraph Exchange of Salt Lake City, is calling on local theatre managers in Butte and is contemplating a trip through the state in the interests of his company.

C. P. Redick of New York City is in Butte this week engaged in auditing the books of the Famous Players-Lasky Corporation. Butte is the chief shipping office for the state.

With Washington's Exchanges

Manager W. F. Ballinger, of the Washington office of Federated Films of Baltimore, announces that Maynard Madden, formerly with Reelart, has taken the position of booker, succeeding Miss Matthews, who is to take similar duties in D. M. Thomas' Strand Film Service. Jennings Brewer, one of the pioneers in the film game here, is to be foreman of the shipping department of the Federated, and Joe Walsh has left the organization.

Walter Lusk, new manager of First National, was under the weather, following his taking over the local exchange, and has just returned to his desk, where the many girls that enliven the office had a floral tribute all ready.

Johnnie Bachman, of Educational, says that at the last meeting of the F-I-L-M Board new bylaws were adopted, and some things affecting the welfare of the industry in nearby States served by the exchanges here were brought up. The get-together will be held later on. Satisfactory functioning of the board is now looked for, and the hiatus since the Hoy system evaporated is over for the present at least.

Washington Close-Ups

Douglas D. Rothacker spent several days of last week at the Washington Hotel here as one of the leaders of the Screen Departmental and National Advertising Commission of the International Advertising Clubs of the World. Later he went to New York.

After several days here, in the interests of Al Lichtman and Thomas Ince, V. P. Whittaker, has left on his new schedule as a special representative for the home office and studios of Preferred Pictures, Al Lichtman, B. P. Schulberg, et al.

Harry Crandall has returned to Washington after his two weeks trick at the home office assignment in First National, New York City.

Fallas Brouche, whose late assistant manager in the Metropolitan, William Vernon Broyles, has taken over the management of the Crandall Central, announces the appointment of Ashley Abendschein as ass.stant manager. Abendschein was on the house staff at the Metropolitan, under Mr. Brouche.

William C. Ewing, Crandall staff artist, returned last Tuesday from a week-end with his parents in New York City. Through a confused identification, Ewing was erroneously reported by wire to have been seriously injured and in a New York Hospital.

Mrs. Locher of the Crandall staff has been ill for the past two weeks, and her office has been in charge of her secretary, Mrs. Grace Woodburn.

Tiffany Talhafer, theatre operator, was a Washington visitor from the rural metropolis of Roanoke. Tiffany is finishing a new colored photo-play house whose name is to be decided by contest. The Hampden will then become a vaudeville and road show for the Roanoke brunet elite.

The new picture palace, The Chevy Chase theatre, is expected to open the first week in February.

James H. Depue, retired clergyman, indicted on the charge of using the mails to defraud, and who failed to get the government to pay the expense of subpoenas of witnesses, now asks that the press agent for Charlie Chaplin, screen comedian, be summoned to testify for him. The press agent, referred to, is L. Monta Bell, a former editor of the Washington Herald. Depue says that Bell can prove the preachers assertion that his civil service correspondence school course was endorsed by senators, including Capper of Kansas, Elkins, W. Virginia, and former senator Hoke Smith of Georgia.

Florida Slants

C. D. Cooley, manager of the Strand Theatre, of Tampa, has donated the theatre every Sunday morning for the use of the Down Town Bible Class. The Class was organized on Sundav, Jan. 7th with a good number of charter members. New members are being listed daily and it is anticipated the classes will be well attended.

E. J. Walton, manager of the Rivoli theatre in Ybor City, is going to give away a "Baby Limousine." It is a nifty little car and every kid in Ybor is crazy to be the one who will handle the steering wheel.

A. Juran, manager of the Casino theatres, in Ybor City and West Tampa, brought The Four Horsemen back for a return date, playing it three days in each of his houses at 25c top. The business was immense as the film had been shown at a dollar on its first visit.

The report comes from Fort Pierce that the long looked for steel, to be used for the roof of the new Sunrise Theatre, has arrived and the work of completing the building will be rushed.

New England Brevities

A small audience in the Music Hall theatre, Pawtucket, R. I., went into a panic last Wednesday when a strip of film in the operating booth broke, exploded and started a fire that resulted in damage of $500. The fire was confined to the booth, but three children fainted in the rush for exits. Owen M. Reddy, manager of the house, said that the fact that only 150 were present at the matinee saved a more serious stampede. John Butler, an operator, and the only one in the booth at the time, was badly burned about the hands in fighting the fire. Manager Reddy obtained new films and the evening performance went off without a hitch.

Under the auspices of the Theatrical Stage Employees of Boston, Mass., the third annual theatrical ball will be held in Mechanics Building, Boston, on January 30. The grand march of stars, in accord with time honored custom, will start at midnight. A number of film and stage stars will come on for the event. Johnson's Symphonic Orchestra of fifty pieces will furnish music.

The new Rialto theatre in Leominster opened last Monday night with gala attendance. All city officials headed by Mayor and Mrs. Henry S. Sawtelle, attended the opening night performance. The theatre is owned by Mr. and Mrs. Thomas A. McEvoy. The opening feature was Thomas Meighan in "Back Home and Broke," and, despite the severe storm that raged that night, the house was packed. The owners' son, Arthur B. McEvoy, is manager of the house, and also runs the Gem. The opening was heralded by a full-page tie-up with leading merchants and firms, with the "Come to Leominster" type of appeal.

Milford, Mass., got all "het up" when it was announced that Anna Q. Nilson was to appear personally at the Opera House, managed by Joseph M. Hurl. Mr. Hurl thought she was the bona fide star; she convinced the police that she was when they investigated, after complaints; and when the management refused to prosecute, the case was turned over to the Commissioner of Public Safety, Colonel A. F. Foote. The woman had taken no money for the appearance, and so no charge was brought against her. She finally was identified as Mrs. Blanche Anderson, 12 Cochituate street, Natick, the mother of four children. The resemblance to the star is extraordinary.

Connecticut is taking no chances of theatre disasters from overloaded roofs. Superintendent Robert T. Hurley, of the State police, has issued orders to all theatre owners of the State that they must hold no performances in their houses until they are sure that not only the roofs are clear of snow and ice, but also the fire escapes and passageways.

Olymuia Theatres, Inc., of Massachusetts, the circuit of which Nathan Gordon is president, has declared a dividend on both common and preferred stock, payable the 15th of this month. They are paying 25 cents a share on common, and 1¾ per cent on preferred.

Glen R. Cooke, a student at the Boston Conservatory of Music, has been awarded a $100 prize recently offered by Hodkinson in co-operation with Jake Loury, manager of the Beacon theatre, Boston. The prize was offered for the best cue sheet of incidental music to go with the "Headless Horseman."

Nathan and Samuel Goldstein, of Springfield and Longmeadow, Mass., respectively, have been active of late. They have incorporated the Pittsfield Palace, motion picture theatre company, for $50,000, and immediately put through the purchase of the Majestic theatre from the company of that name. They also own the Colonial, another Pittsfield, Mass., motion picture house. The Majestic selling price was $317,500.

Canadian Bulletins

An important recent development in moving picture theatre circles of Canada has been the appointment of Mr. Ray H. Leason, of Toronto, as district manager of the Famous Players Canadian Corporation for the theatres of that company in Manitoba and Northern Ontario. Mr. Leason, who has had 10 years' experience in film theatre work, particularly in the presentation of program specialties, will have supervising charge of the Capitol and Providence theatres in Winnipeg and of the corporation's houses in Fort William, Port Arthur and other cities of the Middle West. He will make his headquarters in the Winnipeg Capitol but will spend much time in visiting various houses.

With the appointment of Mr. Leason, the selection of a new house manager for the Winnipeg Capitol has also been made, the appointee being John T. Fiddes, of Montreal, a pioneer exhibitor of Canada and a former resident of Winnipeg. Mr. Fiddes took over his new duties on January 15 after which Mr. H. M. Thomas, director of theatres for Famous Players Canadian Corporation, returned to Toronto and thence to Montreal to resume the personal management of the Capitol theatre in Montreal. Mr. Thomas was accompanied by his wife, who is well known in music circles as Miss Leila Auger. She appears in many operatic scenes, prologues and other numbers at theatres of the corporation.

The Montreal Women's Club, probably the most influential women's organization in that city, has placed a formal request before the Quebec Board of Moving Picture Censors that the ban against Arbuckle pictures be maintained in the Province of Quebec.

The executive of the Saskatchewan Social Service Council at Regina, Sask., has forwarded a resolution to Will H. Hays which is a protest against the re-introduction of Arbuckle pictures in Canada.

Some sort of protest against moving pictures in which Fatty Arbuckle is starred has been made in every Province in the Dominion of Canada. No attempt has yet been made to show an Arbuckle picture since the bans were first established.

The managers of three leading theatres of Toronto co-operated in the presentation of a special benefit performance in Massey Hall, the large local auditorium on Friday evening, January 12, the proceeds of which were turned over to the use of destitute veterans of the Great War. Those who promoted the big show included Manager J. Shea, of Shea's Victoria Street theatre; Manager J. Bernstein, of Loew's theatre, and Manager N. K. Miller, of Pantages theatre, each of whom supplied various features for the special program, as well as musicians from their own orchestras. The opening number on the bill was a new film release, "Kings of the Forest," the use of which was donated by Canadian Universal Films, Limited, through the kindness of Clair Hague, general manager of Canadian Universal.

John V. Ward, manager of the Province theatre, Winnipeg, Manitoba, for some years, has been appointed manager of the Allen theatre at Stratford, Ontario. Mr. Ward had charge of the Winnipeg Province while it was controlled by Jule and J. J. Allen. The Province was recently taken over by the Famous Players Canadian Corporation.

Harry Hurwitz, of Boston, Mass., has become manager of the Monarch theatre, Winnipeg, Manitoba, by Henry Morton, proprietor of the theatre, who is his uncle.

Walter Dolman, one of the best known theatre organists of the Canadian West, has been appointed organist of the Starland theatre, Winnipeg. Mr. Dolman first became known as a musician in Burton-on-Trent, England, and went to Winnipeg four years ago when he became organist of the Province theatre. During recent months he had been at the College theatre, Winnipeg.

A visitor in Toronto has been John Hazza, of Calgary, Alberta, district manager for the Famous Players Canadian Corporation, having supervision of theatres in Calgary, Edmonton and other cities. Mr. Hazza has been conferring with officials of the company at Toronto headquarters.

Southwestern Chatter

The motion picture operators of Dallas, Texas, gave a grand-ball in Fair Park Pavilion New Year's Eve. It was said to be the biggest and best ever pulled by the operators and was a success in every particular.

Gaston Dureau and Henry Bryan were added to the traveling force of the Consolidated Film and Supply Co., at Dallas, Texas, the first of the year.

The Grand Theatre at Marshall, Texas, is offering a touring car as a prize for the most popular man or woman in Marshall, the contest to be decided by the patrons of the theatre.

Mildred Harris Chaplin appeared in person at the Orpheum Theatre in Oklahoma City, Okla., Jan. 4-6, in vaudeville, and made a good impression and many new friends.

Several thousand dollars will be spent in remodeling the Auditorium theatre at Waco, Texas, by C. J. Doerr, the new owner.

Two suburban theatres were added to Dallas, Texas, neighborhood chain on January 1st by Ed. C. Foy, the Nile at Highland Park and the Haskell located on Haskell street, rounding out the number to 10. Changes in the booking policy of these houses are contemplated in the near future.

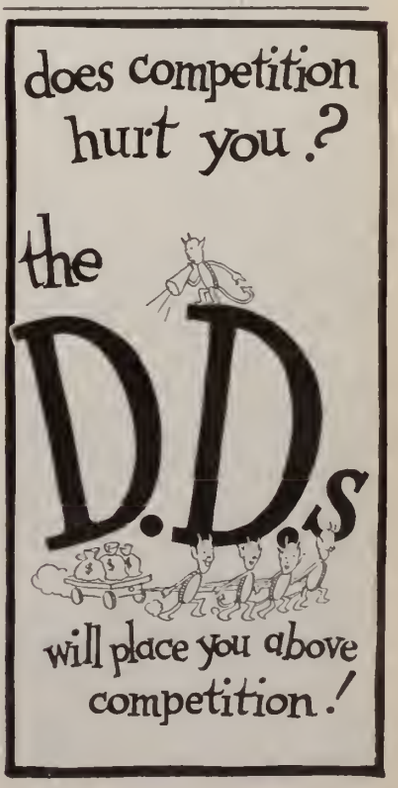
San Diego Briefs

Louis Stutz, and his associates, M. A. Goldberg and H. J. Carey, have purchased from James B. Mason the Dream theatre, one of the popular-priced film houses of this city, which Mr. Mason has operated for several years. Mr. Stutz is also interested in several other motion picture theatres here, including the Palace, one at La Jella and one at Ocean Beach. It is understood that the Dream will be affiliated with the West Coast Theatres, whose headquarters are in Los Angeles. The purchase price of the Dream, together with its site, equipment, etc., is given as $45,000.

Russell Rogers, manager of the Plaza theatre, found it difficult to accommodate all those who wished to see "Robin Hood," during the two weeks for which he first booked the new Fairbanks feature, and consequently he secured it for a third week of straight run.

Robert D. Whitson, manager of the Rialto Theatre, has added recently to the attractiveness of the interior of his house by the installation of specially designed art lighting effects along the side walls.

Robert E. Hicks, proprietor and manager of the Cabrillo Theatre, who is planning the early construction of a new theatre to be named the Balboa, states that Sid Grauman of Los Angeles, who has been mentioned as being interested in the project, will not be connected with it in any way. Plans call for the razing of the present old frame structures on the new theatre site within the next sixty days.



Eastern New York Items

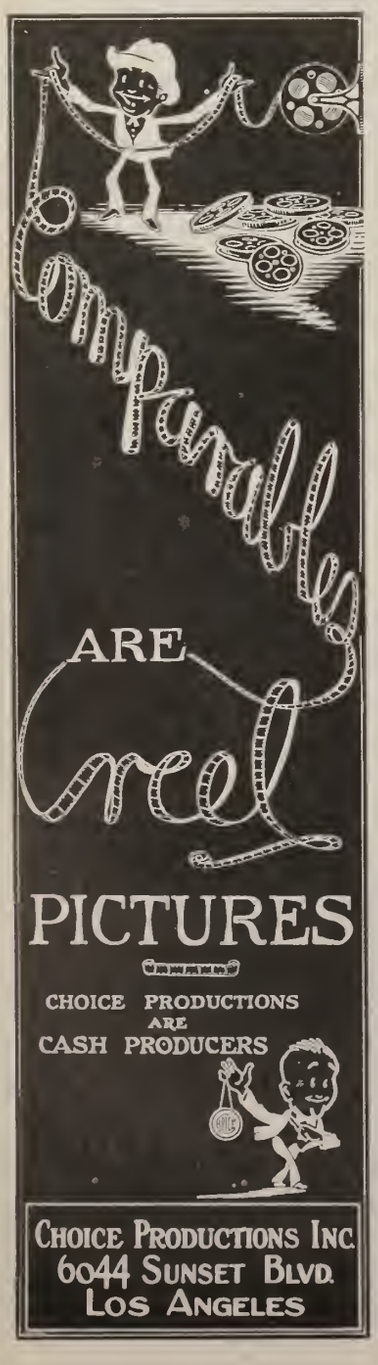
Matters have adjusted themselves in Schenectady, among the many motion picture theatres of that city, the owners of which were fearful of a bad slump coming with the opening of the State, a 2,200 seat house of the Strand circuit. According to many of the managers, the only slump occurred during the opening week.

In Schenectady, motion picture theatre owners declare that this year is running far ahead of last, and that last November and December panned out the biggest two months in the last five years.

The American in Schenectady has decided to cut out matinees, except on Saturday and Sunday.

William Shirley, of the Strand in Schenectady, spent a portion of last week in New York.

Fred G. Smith, an operator at the Strand in Schenectady, has hit upon the use of slides in connection with the regular shows, and is scoring quite a hit. Mr. Smith not only makes his own slides, but also devises the text. They are in the nature of a series of historical events. The slides used on January 17 called attention to the fact that Benjamin Franklin was born on January 17, 1706. The slide carried the following words, in addition: "No man was ever glorious who was not laborious."



Proctors theatre put on a special bill the past week in Albany in the ninth anniversary of Mr. Proctor's ownership of the Grand.

Arthur Young, chief booker for the Bond Photoplay Company, of Buffalo and Albany, was in the latter city last week, installing a new system of booking. Fred M. Zimmerman accompanied him.

All of the Albany film exchanges were represented Wednesday night in Hudson Falls, when Louis Buettner's theatre, known as the Strand, was opened.

William Smalley, who has just taken over a house in Fort Plain, was in Albany the past week, arranging bookings and notifying the exchanges that the house will be closed for three weeks during alterations.

"Pop" Linton, of Utica, spent a day or so last week in Albany, and according to rumor, is now endeavoring to interest outside capital in the construction of a theatre in Little Falls.

After remaining away from Albany for two years, Jack Matthews who runs a theatre in Plattsburg, arrived in town the past week, and made the rounds of all the exchanges.

Goldwyn celebrated its opening in Albany by booking all of its big productions over the Schine circuit. Eight persons are employed in the exchange. G. L. Becker is in charge of the booking department.

H. E. Wilkinson has assumed management of the Lincoln in Troy.

William Erk, of the Temple and the Big Ben in Ilion, was a recent visitor in town.

E. L. Griffin, who runs the Opera House in Kinderhook, is now running pictures one day a week.

There was an important gathering of salesmanagers and salesmen connected with the Albany, Buffalo and New York offices of First National, in Albany, last Sunday.

Bob Landry, who runs the Strand in Ogdensburg, was a welcomed visitor in Albany during the last few days.

Samuel Goldstein, of Springfield, Mass., has just acquired the Majestic, in Pittsfield, and will re-name it the Palace.

The Troy, located in Troy, N. Y., another Strand house, is slated to open in March.

James Rose, a salesman connected with the Pathe exchange in Albany, is confined to the hospital in that city, recovering from an operation.

There was a trade showing of "Plunder" at the Strand in Albany last week, that brought many exhibitors to the Capital City.

Milwaukee Flashes

A much coveted honor in sport circles has come to Ralph A. Wettstein, manager of the Merrill theatre, in his appointment to the Wisconsin Athletic Commission by Governor Blaine. This commission deals with all professional athletics, particularly boxing, and Mr. Wettstein's appointment covers a period of five years, succeeding C. M. Morter.

Mr. Wettstein has long been identified with the motion picture industry. He was with Paramount-Artcraft from the time their Milwaukee office was opened until it was closed by order of the War Board as a non-essential. He later established the Midwest Distributing Company, leaving them two years ago to become manager of the Merrill.

Charles Wasichek, who operates the Pearl, Grace, Layton, Park and Greenfield theatres, has leased the Crystal, a downtown house located on Second street, from Charles Toy, and is showing first and second run features. The Crystal was formerly a vaudeville and motion picture house.

Charles Toy, Milwaukee's well-known Chinese restaurateur and owner of the Toy and Crystal theatres, has been offered the Chinese Consulate for Wisconsin by the Chinese government. Dr. Hsieh, of the Trade Labor Board of China, made this announcement recently when in Milwaukee, and the official communication is on its way from China.

Harry Hart, manager of the local branch of the Film Booking Offices of America, has just been awarded a $1,000 prize for a showing made in December. Competing with branch offices everywhere, Mr. Hart showed the greatest volume of business for the month, the Indianapolis and Kansas City branches ranking second and third, respectively.

Rhode Island Notes

The Strand and Modern Theatres, Providence, R. I., this week presented "When Knighthood was in Flower." An extensive advertising campaign was employed to put it across and indications on opening day were that the houses would reap the harvest of a well directed plan of exploitation.

The Victory Theatre, Providence, R. I., this week in presenting "Garrison's Finish" staged actual horse races on the stage, two high bloods being used in the "extra added feature."

For several years past, bills have been presented in the Legislature seeking Sunday moving picture shows. It is announced that the theatre men themselves will make no attempt to have such a law enacted this season.

San Francisco Briefs

Maude McFaul, local pianist, was the soloist for the January bill at the Sequoia Little Theatre. 1725 Washington street which was opened Saturday evening, January 6th, with a group of "Quaint Comedies From Four Different Nations." The musical program was carried out to harmonize with the atmosphere of the play, selected from both modern and the older composers of the four nations.

G. Ormay, who assumed charge of the New Portola Orchestra when the theatre opened several weeks ago, has won many admirers, together with Charlie Pincus, for the manner in which he handles motion picture music and the way Pincus manages the house.

To stimulate interest among San Francisco musical artists, and to give young musicians of recognized merit an opportunity to establish themselves before an audience, the California and Granada theatres have inaugurated a series of Sunday concerts.

They are to be called "Discovery Concerts" and are to be held simultaneously at 12:30 every Sunday, at the California and Granada. Five young artists will be presented each Sunday at each theatre, according to present plants of Managing Directors Roth and Partington. These theatre men have been holding tryouts one night each week for a number of years and during these tryouts, have discovered a large number of young musicians whom they believe are ready for public appearance. As an added feature of the concerts, the Granada Theatre will present Oliver Wallace in an organ recital, and Paul Ash and his syncosymphonists in their regular weekly concerts. At the California, Falvey will be presented at the organ, and Ben Black's Band will present its regular weekly concert.

Lionel H. Keene, chief man for Loew on the Pacific Coast, has recently received from many patrons of Loew's-Warfield in San Francisco compliments for the special attractions he has shown at that motion-picture house and for the special ideas he has shown. One of the ideas that brought letters of approval was the window displays shown adjoining the theatre. Each week he displays in that window some scene from the motion picture play and, as the people consider them very attractive, the window is crowded each day. As that window is close to the box office, many purchase tickets after they are attracted by the window display.

"Fury" Still Attracts Attention

The stills of the big German square rigger used in "Fury," a First National January release, have attracted wide attention since their publication in the rotogravure sections of newspapers throughout the country. The latest request for copies of these stills has just come to First National from the National Geographical Society in Washington for publication in its monthly magazine.

Pre-release Reviews of Features

"The Girl I Loved"
Charles Ray-Allied-Dis't.—Six Reels
(Reviewed by Carl Jessen)

CHARLES RAY has returned to the type of production which established him as a star in "The Girl I Loved," an adaptation of James Whitcomb Riley's poem of the same name. Since the Hoosier poet's works are widely read, there is no question that the star has a vehicle here which will be well patronized. There isn't much substance in the poem insofar as suggesting any dramatic flavor. Rather is it a character sketch which carries homespun humanities—which tugs at the heart with its sympathetic appeal—and which will conquer the spectator because the figures are humanized in a lifelike manner.

The role is one with which Ray has long been familiar. As a result he can portray the type better than anyone else. We see him as the shy barefoot kid who learns to love a little orphan his mother adopts. After a lapse of time he is the lover, too bashful to plead his suit and procrastination proves the thief of time—Willie Brown, the rival swain, asks the girl for her hand in marriage before our timid hero musters courage to do the same.

The story as prepared for the screen gives Ray wonderful opportunities for his character sketches. In a highly artistic manner, he portrays the suffering of the love-sick youth who is too proud to let anyone know that he is being tortured because his sweetheart is to wed another. In two instances, this is accomplished by visions, both of which are too lengthy, while one ends with his threat to end his life with a big revolver placed at his head—which will, no doubt, give the censors something to work on.

There are four important roles, the youth played by Ray, the rival by Ramsey Wallace, the girl by Patsy Ruth Miller and the mother by Edythe Chapman. Miss Miller makes a charming orphan and enacts the sketch in a delightful manner. A number of the scenes by Ray are truly works of art and will go a long way toward placing him back in the top-notch position he once held among film stars, provided, of course, that the scissors are held here and there.

The Cast

John Middleton.....Charles Ray
Mary.....Patsy Ruth Miller
Willie Brown.....Ramsey Wallace
Mother Middleton.....Edythe Chapman

Adapted from poem by James Whitcomb Riley. Scenario by Albert Ray. Continuity by Harry L. Decker. Directed by Joseph De Grasse. Produced by Charles Ray Productions. Released by Allied Distributors.

The Story—Treats of a love-sick youth who is too proud to let anyone know that he is being tortured because his sweetheart is to wed another. Rival proposes marriage before bashful youth musters courage to do the same.

Classification—Picturization of Riley's famous poem. Character sketch similar to star's early vehicles, rich in pathos and romance.

Production Highlights—The opportunities given the star to display his original character sketch—that of a small town or farmer type of youth. The artistic production. The able direction. The good work of the supporting cast. The atmosphere. The romantic appeal and the tug for sympathy.

Exploitation Angles—This presents excellent angles for exploitation. Why not put over a campaign with book-dealers on a picture version of book—with illustrations by Christy? Play up that Ray has role which made him a star. Play up atmosphere, and dress your lobby accordingly. Put on a prologue suggestive of the atmosphere.

"Hunting Big Game in Africa"
Eugene H. Roth—Ten Reels
(Reviewed by L. C Moen)

THIS picture, to our mind, must go on record as one of the best pictures of its kind yet made. It has the lure of travel, scenic beauty, thrills, humor, adventure and every quality needed to make such a picture interesting.

Just as "Nanook of the North" was the story of the Esquimaux, "Hunting Big Game in Africa" is the story of Darkest Africa. It lacks the compact structure and unified story that "Nanook" possessed, but it amply compensates for this with its endless variety of subject matter.

The picture is an ever-changing panorama of African scenery, rare wild creatures, tropical perils, thrills and here and there a bit of spontaneous humor. As a result, interest holds up well throughout the ten reels.

The photography is better than some that has come out of the tropics, owing to the excellent camera work and to the fact that the film was developed at the time it was taken, instead of being stored away for development at a later time, which inevitably results in some deterioration in photographic quality.

The picture develops its really great interest when the wild animal hunt starts. We see the little band of explorers starting into the wilds. Encounters with wild animals develop, with admirable close-ups of these savage beasts.

When the party reaches the tse-tse fly region, the oxen are unable to withstand the attack of these poisonous insects and the party transfers to automobiles, gasoline for which was transported into the interior with great difficulty.

This feature of hunting big game in a flivver is new in such a picture, as far as we know, and gives a distinctly novel angle to the hunting episodes. Some excellent comedy results, too, when the animals turn and attack the flivver, which pursues them all over the veldt.

The wild animal scenes in themselves are admirable. Some fifty types are shown, many of them new to the screen. Close-up effects are frequent. There are real thrills here, since every scene bears the stamp of reality. The closing portion of the picture, in which the party is attacked by a herd of wild African elephants, is superb, and carries the real "wallop."

H. A. Snow, the hunter and Sidney Snow, the photographer, deserve great credit for the manner in which the entire filming has been handled. The titles are informative and carry the picture along in an informal way.

Classification—Travel and adventure film, depicting wild animals and savage tribes of Africa.

Production Highlights—Scenes at the waterhole, showing rare wild animals. Lion hunting. Attack of the wild elephants. Chasing big game in a flivver. The excellent photography. Close-ups of wild beasts. The wide variety of animals. The African village scenes.

Exploitation Angles—Tie-ups with schools, travel clubs, scientific societies, and the like. Displays of stuffed animals, animal pelts, hunting equipment, and the like. Send an old battered flivver around town with a sign "See how this flivver chased wild animals in Darkest Africa," etc. Jungle effect in lobby. Strong publicity campaign. Special showings to prominent people of the town, educators, etc.

Drawing Power—Suitable for a wide variety of houses, properly exploited.

"Dark Secrets"
Paramount—Six Reels
(Reviewed by Charles Larkin)

DR. COUE and Auto-Suggestion. Dr. Lorenz, the Austrian miracle man and his gifted hands. Both of these men and their wonderful work are on the tongues of everyone. Here's a picture whose theme follows along the teachings and work of both these men of the hour. The heroine is supposedly made a cripple for life when she is thrown from the back of a high spirited horse. A mysterious Egyptian promises to cure her when all others have failed. He accomplishes the cure with auto-suggestion and "laying on of hands" stuff. What could be more opportune?

"Dark Secrets" has a decided appeal because it is different. It has a story that is off the beaten path of screen literature. It is enacted by a cast notable for its fine types rather than the popularity of the individual players. Miss Dalton as Ruth Rutherford has an appealing role and she makes the most of it. The star is attractive at all times, even when confined to the invalid's chair. She lives the part or at least gives one that impression. The rest of the cast is adequate.

The production is well supplied with dramatic situations. These come fast and often. The falling of Ruth at the horse show is the first. Another comes when Ruth is cured by the mysterious Egyptian. Another when the Doctor sneaks into the heroine's room to claim her as his reward for curing her. Another when Biskra stabs him as he is about to collect that reward. So on and so forth down through a long list of spine coolers.

The Cast

Ruth Rutherford.....Dorothy Dalton
Mrs. Rutherford.....Julia Swayne Gordon
Earl of Wallingford.....Robert Ellis
Mildred Rice.....Ellen Cassidy
Dr. Mohamed Ali.....Jose Ruben
Biskra.....P. Hartigan

By Edmund Goulding. Directed by Victor Fleming. Photographed by Hal Rossom.

The Story—Ruth Rutherford, a wild untamable creature is thrown from the saddle while going over the jumps and crippled. Knowing that she will be a cripple for life, she breaks off her engagement to Wallie, who returns to Cairo, where he sinks to the depths of degradation. Hearing of his plight, Ruth decides to go to him. In Cairo, she again meets Dr. Ali, a famous surgeon, who promises to cure her—for a price—herself. She is cured and her faithful servant, Biskra kills the doctor just as he is about to claim his reward. Ruth and Wallie are reunited.

Classification—A dramatic story of a girl's struggle between love for her sweetheart and the strange power of mysterious Egyptian surgeon.

Production Highlights—The scene in which Miss Dalton determined to conquer a wild Arabian steed, is thrown as she goes over one of the jumps and is made a hopeless cripple, it seems. The colorful settings which convey the atmosphere of Cairo to the screen. Some very elaborate interiors. The tense moments surrounding the curing of Ruth and her walking again.

Exploitation Angles—Connect up with the present wave of interest in the auto-suggestion theories of Prof. Coue. The story deals with this idea very elaborately. Dorothy Dalton is a big favorite. Play her name up big. Dress a man up as an Arabian and put him on the streets with appropriate signs.

Drawing Power—O. K. anywhere and especially timely. Should entertain any audience.

"While Paris Sleeps"

Tourneur-Hodkinson—4850 Feet

(Reviewed by Laurence Reid)

THERE is a suggestion that this lurid melodrama of vengeance as meted out by a rejected suitor was made several months ago since Lon Chaney has an unimportant role insofar as making his presence in the action felt to any degree. The picture is bald melodrama, highly improbable, yet carrying an adventurous line of incident once it gets started. One cannot accept it as a slice of reality in view of the fact that the theme is based upon the mad scheme of a sculptor whose unrequited passion for his model inspires him to avenge his hatred upon the successful lover, an American youth.

Maurice Tourneur has done as well as possible under the circumstances to intrigue the imagination. Doubtless he realized the shortcomings of the plot which is unwholesome in most of its footage, by giving it a realistic production. Certainly he has not erred from the technical side. His Latin Quartier atmosphere is finely suggested with a few of the scenic effects inviting comparison with the best of the high class pictures. Indeed the production is far superior to the story.

Lon Chaney doesn't have much to do. True he starts the melodramatic wheels revolving, but with the exception of a few scenes he is absent from the action. We first discover him registering jealousy because his model refuses to entertain his advances. She gives her love to an American tourist whose father strongly rebels against the boy's affair. Then the story hinges upon a triangle with the girl promising to withdraw from the scene. She allows herself to be compromised and the youth misunderstands the situation. He is kidnapped by a crazy keeper of a wax museum—a keeper working in sympathy with the sculptor. What follows are some scenes revealing a chamber of horrors with the hero in the clutches of the villains. He is rescued in the nick of time and the father consents to the betrothal of the sweethearts.

The plot suggests the familiar "penny dreadfuls" of a bygone day. It does not look like good picture material to us aside from the idea that it offers some adventurous action. Doubtless the sponsors saw the element of suspense in it.

The Cast

Henri Santados.....Lon Chaney
Bebe Larvache.....Mildred Manning
Dennis O'Keefe.....Jack Gilbert
His Father.....Harden Kirtland
Father Marionette.....Jack F. MacDonald
Georges Morier.....F. Farrell MacDonald

By "Pan." Directed by Maurice Tourneur. Photographed by Rene Guissart. Released by Hodkinson.

The Story—A sculptor in the Latin Quarter of Paris harbors an unrequited passion for his model. The latter meets young American tourist and they become infatuated. The youth's father pleads with girl to give him up and she agrees if she may be permitted to have one evening of happiness during the Mardi Gras festival. The jealous sculptor enlists the aid of half-crazed keeper of wax museum to dispose of American youth. The boy is kidnapped and tortured but rescued in the nick of time. The young people finally receive the father's blessing.

Classification—Melodrama of intrigue and jealous passion.

Production Highlights—The remarkable atmosphere. The first rate scenic effects. The good work of well balanced cast.

Exploitation Angles—Might stage a bit of atmosphere suggestive of Latin Quartier of Paris. Bill it as adventurous melodrama. Play up cast, mentioning that Lon Chaney is in cast.

Drawing Power—Best suited for downtown houses catering to daily change of program. Will probably draw better in small town than in cities.

"Leather Pushers" Series—First Three

("Fighting Blood"—"The Knight in Gale" and "Six Second Smith"—Two Reels Each—F. B. O.)

SOMETHING to look forward to is the promise that there are to be nine more rounds in the "Leather Pushers" Series, two reelers full of action, humor and impregnated with human interest. Nine more as good as the first three is no small order, for the samples are "all wool, a yard wide and true blue to life" screen entertainments.

The initial offering is "Fighting Blood," introducing George O'Hara in the role of Gale Galen, athletic hero, otherwise an ambitious young man, perfect specimen of American youth who might serve to illustrate a slogan "live right, think right, do right and look like this." The newcomer in a small town is also endowed with good looks and appealing personality, so that all he lacks is what he is after, a complete education.

Finding his friend, whom Galen seeks in the village, gone, the traveler secures his friend's old position of soda clerk in a drug store. There are incidents leading up to Galen being forced to deliver ice cream to the home of a village belle who is giving a party and has refused to allow her girl friend to ask the soda clerk to come as a guest. It happens, however, that just as Galen is leaving he sees his girl being annoyed by an outsider, known to the sporting world as K. O. Kelly, champion welter weight. One blow from Galen and out goes Kayo, which interests Kayo's manager to the extent that he keeps an eye on Galen, with a purpose.

In the second "Knight in Gale," Galen is rescued from jail, where he was sent, unjustly, for beating up his rival, not on account of the girl, altogether, but for cruelty. Nate Shapiro, the promoter, pays Galen's fine on condition that the boy train to fight. The punishment Galen takes before he feels at home in trunks and gloves, keeps the interest boiling. When he finally discovers his opponent's skill is founded on brute strength rather than brains, Galen lands a swing, supplying the picture, also with "punch." His reputation travels and soon Galen answers to the title of "Six Second Smith."

In the third, his professional bout terminates in knocking out a pugilistic terror in the first round. Later, Galen's mind acts as quickly as his fists, when he saves the populace, attending a church bazaar, from "hold up" men, and makes himself solid with the preacher.

There are some important characters besides that of Galen, skillfully played by George O'Hara. This young man has made a start in life as a screen actor. In addition, there is Clara Horton as Judy Wilcox, the "girl"; Rags Dempster, Galen's rival, which Arthur Rankin plays well, although his personal appeal may be a bit too marked; K. O. Kelly, played by Kit Guard, a "knock out" in the part, even if as a fighter he succumbs to youth and brains; the proprietor of the drug store, Ajariah Stubbs, splendidly played by William Courtright, and as Nate Shapiro, the fight promoter, Albert Cooke breaks a record for combination of type and ability.

Speed, speed and just enough "fight" to keep one alert, amused and entertained. Splendid direction, photography and logic; sub-titles that do a noble bit in keeping the humor as fast as the action. There is nothing offensive, on the contrary, these fight pictures carry a moral and embrace sufficient love interest and human-interest touches to make them ideal screen offerings.—*LILLIAN GALE.*

"Lost in a Big City"

Arrow—Eight Reels

(Reviewed by Ray Gallagher)

THE producers of "Ten Nights In A Barroom" have scored again. This looks like a box office winner. It is the kind of picture that should bring them in and send them away thoroughly satisfied. Blazed Trail Productions seem to have acquired the knack of producing money-makers. Their productions are of a type containing a wealth of exploitation possibilities and at the same time do not overlook the artistic side.

"Lost In A Big City," is well made and sustains the interest from beginning to end. It is a fast-moving melodrama carrying much action punctuated with romance, pathos, adventure and good comedy relief. The shifting locale permits of some strongly contrasting scenes. New York's East Side slums, Broadway and finally the Adirondacks serve, as a background for the enactment of the story. It is well assembled, the scenes coming in logical sequence—at one moment you feel a tug at your heart strings, then comes a laugh followed by a thrill.

L. Case Russell is to be complimented on the screen version of N. S. Wood's famous old stage success. Director George Irving has taken advantage of every opportunity in putting over many exciting moments and realistic adventures and yet has managed to keep it entirely within the bounds of possibility.

The star, John Lowell, whose fine work in "Ten Nights" created a legion of admirers, again bids fair to add to that list by giving a sincere and capable characterization as the brother bent on vengeance on his sister's bigamist husband, who has deserted her and her little blind daughter to marry a society belle. Lowell's sincerity inspired the other members of the well-balanced cast and they in turn play their respective parts in a natural and praiseworthy manner. Joseph Settle is responsible for the excellent photography.

The Cast

Harry Farley.....John Lowell
Florence, his niece.....Baby Ivy Ward
Helen, his sister.....Jane Thomas
Sidney Heaton, alias "Richard Norman..Charles Beyer
Blanche Maberly.....Evangeline Russell
Simeon Maberly, her father.....Charles Mackay
Dick Watkins.....James Phillips
Salvatori.....Edgar Keller
Guboni, his nephew.....Whitney Haley
Trooper Ned Livingston.....Edward Phillips
Mrs. Leary.....Anne Brody
"Raisin" Jackson.....Charles A. Robbins
Jasper.....Jules Cowles

Adapted by L. Case Russell from N. S. Wood's stage play. Directed by George Irving. Photographed by Joseph Settle. Produced by Blazed Trail Productions. Released by Arrow.

The Story—Harry Farley returns from Alaska and learns that his sister has been deserted by her husband. He finds her in New York with her little blind daughter. A short time later the unfortunate woman dies. Farley takes care of the youngster and vows vengeance on his sister's worthless husband. His search for the man brings him through a series of conflicts and adventures in the slums and fashionable section of the city. He finally locates him in the Adirondacks with a band of bootleggers. After a fight they are captured and the villain is killed.

Classification—Fast moving melodrama, carrying much action and heart interest.

Production Highlights—The handling of the story. The work of the star. The direction. Auto wreck scene. The rescue from the blazing building. The effective double exposures. The thrilling melodrama.

Exploitation Angles—Play up the fact that it features the star of "Ten Nights In A Barroom." Great opportunity for street ballyhoos. Also affords chance to tie up in a publicity campaign with institutions like the Bureau of Missing Persons and Travelers' Aid Society. You can get up throw-aways which show principal points of interest in your city in the form of a map on one side and selling copy on the picture on the reverse side.

"The Pilgrim"

Chaplin-First National—4300 Feet

(Reviewed by Laurence Reid)

WE will advise you right from the start that Chaplin's latest is not another "Shoulder Arms," nor can it be mentioned in the same breath with "The Kid." And we feel safe in saying that our opinion will be upheld by the great army of fans who storm the box-office to see what the gifted comedian offers in "The Pilgrim." Don't misunderstand us. We don't mean to infer that the picture is of an inferior quality. Far from it. It possesses a succession of highly amusing gags indicating that Chaplin has not gotten out of touch with what constitutes amusing burlesque.

The Chaplin of "The Pilgrim" is the Chaplin of old. By that we mean that he employs some of his funny slapstick ideas of his Essanay days. To be truthful we would say that he uses more familiar gags than original ones. Yet he is so much the artist that one stays to laugh. It may be that the clergy in some instances will voice their disapproval of burlesquing the cloth. Yet Chaplin's picture will be accepted by the majority of clergymen as sheer burlesque, enacted with a fine sense of the ridiculous. He plays an escaped convict here—who disguises himself as a minister when the good man leaves his clothes behind him while taking a swim.

The Chaplin feet are much in evidence and so are all his quaint mannerisms. There is low comedy and high comedy, all of which is pretty well balanced. There is a well established touch of pathos because certain incidents reveal lifelike slices of everyday existence. Chaplin fills a vacancy in a church and the subsequent scene is excruciatingly funny. His text is on "David and Goliath," but the sermon is principally pantomime. When he is finished he bows and makes his exit in genuine vaudeville fashion, returning for applause and making his bow.

Another high spot shows him being entertained at the girl's home. The family album scene is a nifty and the gags which introduce the "give and take" play between an old-fashioned visitor and the parson are sure of uproarious laughter. The mother admonishes her terrible kid to "go play with the gentleman," while Chaplin advises the youngster to "go play with mama." Here is the comedian at his best. When the mother is out of sight, the kid gets a vigorous Chaplin kick. The closing scenes represent some familiar touches—the derby hat being carved at the dinner—to mention one—and some amusing by-play with a thug. We'll put it down as sure-fire.

The Cast

The Pilgrim	Charles Chaplin
The Girl	Edna Purviance
Her Mother	Kitty Bradbury
The Deacon	Mack Swain
The Elder	Dash Loyal
The Boy	Dinky Dean
His Mother	Mae Wells
Her Husband	Sydney Chaplin
The Crook	"Chuck" Reisner
The Sheriff	Tom Murray

Written and directed by Charles Chaplin. Released by First National.

The Story—Escaped convict steals parson's suit of clothes and disguised as minister accepts vacancy in Texas church. Doesn't know how to put over a sermon except in vaudeville style. Is entertained at dinner and finally exposed as impostor and crook. Sheriff takes him to boundary line and turns him loose.

Classification—Comedy filled with many new gags and a few old ones. Conceived and directed by Chaplin.

Production Highlights—The moments when Chaplin calls upon his art to register pathos. The scene when he is in the pulpit. The comedy antics with the little boy.

Exploitation Angles—Here is Chaplin and of course he will draw the crowds. Might use stills of him. Play his name—that is sufficient.

Drawing Power—Not another classic like "The Kid," but star will pack 'em in everywhere.

"Fury"

Inspiration Pictures, Inc.—8709 Feet

(Reviewed by Charles Larkin)

DICK BARTHELMESS has left the Blue Ridge for the blue waves and it is a welcome change. As "Boy" in this intensely interesting story, Mr. Barthelmess adds another laurel to his histrionic wreath, as the critics say. "Fury" is one of the most colorful sea dramas ever put on the screen.

The picture has a big appeal because it is "different" in mounting and scenic background. The producers have been unusually successful in transferring the atmosphere of London's Limehouse district to the screen, while the marine end of the production is good because the company has "shipped" on a regular old sailing schooner. Another feature worth mentioning is the artistic as well as literary titling. These titles add much to the entertaining quality of the picture. From a photographic viewpoint, also, "Fury" is a notable work. The cast is one of uniform excellence. The care with which the personnel was selected is evident. No finer actor could have been found for the role of "Dog" Leyton than Tyrone Power. Dorothy Gish as Minnie, a waif, is a delight and recalls her character work in "Hearts of the World." Dorothy is a real asset to this offering. Pat Hartigan in the heavy role of Morgan is convincing at all times as a rowdy of the seas.

Not since "Tol'able David," has Dick had a chance to put up such fistic battles as he presents in this vehicle. His fights with Morgan are the last work in realism. The picture opens with a thrilling battle between two terrible looking brutes. These scenes drag the audiences to the edge of the seats and we predict that most folks will remain there most of the time this one is unwinding. While the action is tense the picture is not without its comedy relief. "Fury" is well worth while. It is fine screen entertainment.

The Cast

"Dog" Leyton	Tyrone Power
Morgan	Pat Hartigan
"Boy" Leyton	Richard Barthelmess
Looney Luke	Barry Macollum
Mr. Hop	Harry Blakemore
Yuka	Adolph Milar
Zece	Ivan Linow
Miss Matilda Brent	Emily Fitzroy
Tillie	Jessie May Arnold
Minnie, a waif	Dorothy Gish
Mrs. Ross	Lucia Backus Seger
Looney Luke's Girl	Patterson Dial

By Edmund Goulding. Directed by Henry King. Photographed by Roy Buerbough.

The Story—In spite of his father's treatment of him and his hatred of women, "Boy" Leyton continued to love his parent. "Boy" is in love with Minnie, a slavey at the boarding house. Morgan, the villainous first mate also wanted Minnie, who consented to run away to Glasgow with "Boy." Morgan tells the father of the boy's intentions. The father launches into an attack on the name of the girl and is delighted when "Boy" wants to fight him. The father, dying, confides in "Boy" that his mother had run away with another man and makes him swear to "get" that man.

Classification—A thrilling drama of the sea, abounding in melodramatic situations.

Production Highlights—The characterizations offered by every member of the cast, especially Barthelmess, Tyrone Power, Dorothy Gish and Pat Hartigan. The realistic mounting given the picture, a real old windjammer being used for most of the exteriors Some more of those "Tol'able David" kind of Barthelmess fistic fights. Henry King's direction. The success with which the atmosphere of London's Limehouse district has been transferred to the screen.

Exploitation Angles—Try and build a "sea" atmosphere into your lobby by the use of life preservers, ropes, oars, a man dressed up in oil skins, etc. Barthelmess and Gish are popular names. Play them up. Tell the folks of the thrilling fights and the fine sea scenes. This one will stand up under your best plugging.

Drawing Power—Suitable for audiences most anywhere

"Nobody's Money"

Paramount—5576 Feet

(Reviewed by Charles Larkin)

IN this picture Jack Holt leaves the field of heavy character portrayal and jumps into a comedy drama role in "Nobody's Money," which was one of last season's stage hits in New York. It is a story that lends itself admirably to picturization. Two newspaper men have written a book which becomes immensely popular. They have given a fictitious name to the author. Suddenly this "author" is wanted by everybody—by the government to explain his income tax, by the governor to explain a certain libelous article. The newspaper men are quite perplexed as to how to produce the writer, when along comes Holt in the character of a book agent with his safe-blower friend. Holt consents to impersonate the author for a consideration—all the money the newspaper men have to their credit. In his new role, the book agent becomes acquainted with the governor's daughter and eventually becomes the brains of the governor's campaign for re-election. Holt is given many opportunities for bringing laughs from the audience, especially in his efforts to keep his pal from carrying off everything but the governor's home.

The settings are attractive, those in the governor's home being quite lavish. One of the big moments of the picture comes when Drisco brings the editor of the local sheet to the governor's home and dares him to open a safe in which, Drisco charges, reposes some $20,000 in graft which he alleges he gave the governor. The safe is opened, but the money is gone. Our safe-blowing friend has beat them all to it. It later develops that the maid was bribed by Drisco to plant the coin. No one will claim the money, so it becomes "nobody's money." Hence the title. The coin is used by the book agent to finance the governor's campaign.

The Cast

Mrs. Judson	Josephine Crowell
Carl Russell	Robert Schable
Frank Carey	Walter McGrail
Martin Miller	James Neill
John Hamilton Webster	Jack Holt
Eddie Maloney	Harry Depp
Grace Kendall	Wanda Hawley
Aunt Prue	Eileen Manning
Governor Kendall	Charles Clary
Annette	Julia Faye
Burt L. Drisco	Will Walling

Adapted by Beulah Marie Dix from the play by William Le Baron. Directed by Wallace Worsley. Photographed by C. Edgar Schoenbaum.

The Story—A book entitled "The Breathless Bridal," having attained unprecedented popularity, the authors find that they must produce the fictitious author. An income tax man promises jail for someone unless this demand is met. Along comes a supposed book agent. He assumes the role of the author and makes his pal, his secretary. Becoming acquainted with the governor's daughter, when she visits him to get a retraction of a libelous article about her father written under the name of the famous author. The book agent gets in solid with the executive and eventually manages his campaign for election.

Classification—A comedy drama based on a well received New York stage success. Woven against a political background.

Production Highlights—The scenes in which the book agent is persuaded to assume the role of the famous author. Jack Holt's work as this book agent. The fine cast. The reception in the governor's home. The barbecue to boost Candidate Dubb. The political parade and the scenes in which the book agent swings the enemies over to the side of Governor Kendall.

Exploitation Angles—The title should suggest various tie-ups with banks.

Drawing Power—A good program picture that should find a welcome place on any screen.

"The Ghost Patrol"

Universal—4228 Feet

(Reviewed by Laurence Reid)

THE cop stories are rapidly becoming favorites with screen producers if one may judge from the epidemic which has spread over the screen of late. Take "The Ghost Patrol," for example. Here is a tale by Sinclair ("Main Street") Lewis—one of his short subjects—and while it isn't especially strong with dramatic material it manages to entertain through the wealth of human interest and the characterization.

The producers were wise in making a short feature of it in view of the fact that its plot revolves around a pair of lovers whose romance is meeting with interference, and the humanitarian work of the aged cop on the "beat." His patrol is in a tough neighborhood and through years of experience he has learned that the voice with the smile wins. In other words he performs deeds of kindness instead of using strong arm methods.

The picture develops two separate lines of action—the scenes which present the cop and his heart stuff, and the romance of the young tough with the delicatessen dealer's daughter. The girl's father objects to the youth because he's been a rotter. He defends himself in a saloon brawl and is sent up for a prison term. Meanwhile the cop is dismissed from the force because of his age—the new commissioner believing thoroughly in youth and new uniforms. But the old man refuses to put away his uniform. He wears it around the neighborhood, being careful, however, to keep out of sight of the new cop. In the end he rescues the hero from the pavement after he had been waylaid by a hired gangster and later acts as peacemaker—so that the girl's father consents to the courtship.

Then comes a little surprise. The commissioner comes to the cop's house ostensibly to upbraid him for his deception, but remains to make him a captain. There it is—a snug heart interest drama, obvious all the way, and exceedingly slight, yet it will get over because of George Nichols' fine study of the cop. He hasn't the opportunities he had in "The Flirt," but he manages to put his latest expression over because of his sincerity. Ralph Graves mugs too much as the youth, depending a great deal on a huge dental smile. Besides he is not a good type for the tough. Bessie Love is adequate as the girl. The atmosphere is good.

The Cast

Terry Rafferty.....Ralph Graves
Effie Kugler.....Bessie Love
Donald Patrick Dorgan.....George Nichols
Rudolph Kugler.....George B. Williams
Raspushkin.....Max Davidson
Michael McManus.....Wade Boteler
Commissioner Manning.....Melbourne MacDowell

By Sinclair Lewis. Scenario by Raymond Schrock. Directed by Nat Ross. Photographed by Ben Reynolds. Produced by Universal.

The Story—Policeman has "beat" in tough neighborhood and wins affection and respect through his humanitarian manner. Attempts to fix up the love affair of two young people. The boy is sent to prison and the cop is dismissed from force for being old. So he returns to neighborhood and wears his gray uniform, being careful to avoid the new cop. Eventually his work is appreciated and he is returned to force as a captain.

Classification—Heart interest drama revealing romance and melodramatic incident.

Production Highlights—The fine work of George Nichols. The atmosphere of tough neighborhood. The patrolling of "beat" by dismissed cop. His reward.

Exploitation Angles—Play up George Nichols and tell that he continues his good work so evident in "The Flirt." Mention that story is written by Sinclair Lewis, author of "Main Street," and "Babbitt." Story and characterization suggest atmospheric ballyhoo stunts and prologue.

Drawing Power—Good for any downtown or neighborhood house catering to daily change of program.

"The Custard Cup"

Fox—6166 Feet

(Reviewed by Laurence Reid)

HERE is a mother love story of an orthodox design—showing as it does Mary Carr carrying on the maternal spark which featured "Over the Hill." The theme is the same, the only difference being the setting. It's a story crammed with human interest, slightly overdone in this respect, and balanced with a vein of hectic melodrama having to do with the plotting by a gang of counterfeiters and their subsequent capture by the forces of law and order.

The title has its meaning in the oval-shaped row of tenements which are managed by the woman blessed with the spark of motherhood. In payment for her work as caretaker, the owners allow her to live in a made-over barn where she presides over a group of three adopted orphans. They sleep in big dry goods' boxes and cut up capers around the house while the "mother" listens to their troubles and scatters sunshine.

It's a picture made to order for the neighborhood house which caters to a feminine clientele. The heart touches are fairly well conceived, although the director, in our opinion, has given too much stress in playing up the irrepressible children. Miriam Battista has altogether too much footage for her antics. The melodrama seems like an afterthought, added to spice up the gentle mother love theme. Close at hand the counterfeiters are engaged in their nefarious enterprise and it is broadly planted in the opening scenes that the "mother" will be accused eventually as a member of the gang. Why not? Doesn't the feminine accomplice of the tricky villain (an antiquated type of Desperate Desmond—this fellow) secrete some phony bills in the mattress of the elderly woman's bed?

Then to the fire scene—which is the best touch in the picture—the real thing, incidentally. The neighborhood takes an excursion trip on a steamboat, and the villain—to escape the clutches of the law—burns his fake bills. And the fire spreads, destroying the boat, although the passengers are all saved. The "mother" is accused when the law is hot on the trail of the crooks, but a secret service agent provides an alibi. Let it be mentioned that the children aid in capturing the criminals. Fair entertainment—this picture, on a theme which is becoming somewhat shopworn. Mary Carr manages to be convincing. The atmosphere is adequate.

The Cast

Mrs. Penfield ("Penzie").....Mary Carr
Gussie Bosley.....Myrta Bonillas
Lettie.....Miriam Battista
Crink.....Jerry Devine
Thad.....Ernest McKay
Lorene Percy.....Peggy Shaw
Mrs. Percy.....Leslie Leigh
Perennial Prue.....Emily Lorraine
Jeremiah Winston.....Frederick Esmelton
Frank Bosley.....Henry Sedley

By Florence Bingham Livingston. Scenario by G. Marion Burton. Directed by Herbert Brenon. Produced by Fox.

The Story—Woman who manages tenements for the owners lives in a made-over barn. She has adopted three children and acts as the "mother" of the neighborhood. Close by are housed a gang of counterfeiters who impose on the woman. During a steamboat excursion a fire breaks out and all are rescued. Eventually the counterfeiters are captured, but the secret service agent saves the woman from prison by proving her innocence.

Classification—Human interest story based upon mother love and melodramatic incident concerning a gang of counterfeiters.

Production Highlights—Brenon's atmosphere. The capable work of Mary Carr. The steamboat fire—the real thing. The melodramatic climax when the crooks are caught.

Exploitation Angles—Title suggests a tieup with restaurants. Play up Mary Carr, making it plain that she is ideal type for mother roles.

Drawing Power—Best suited for neighborhood houses.

"Bell Boy 13"

Thomas H. Ince Production—First National

(Reviewed by Charles Larkin)

IT is unfortunate that "Bell Boy 13" should come so close on the heels of "The Hottentot," Douglas MacLean's last comedy drama, because this newest comedy suffers in comparison with the rollicking story of the boy who is forced to become the champion steeplechase rider. Not that "Bell Boy 13" is without its humor, because there are a number of amusing situations, but rather because it hasn't the originality, the spontaneity of "The Hottentot." "Bell Boy 13" is really much ado about nothing.

One of the most humorous situations in the picture is that in which the hero endeavoring to escape from the house to meet an actress with whom he is about to elope, is forced to remain and listen to the Rev. Fish's daughter, Angela, sing "Fly, Birdie, Fly." As Angela sings "in High," our hero imitates a birdie flying and tries to fly out of the house, but his efforts are in vain. There's more fun when he stages a fake fire and jumps into a net as the fire department answers the alarm. There's some thrilling stuff as Elrod dashes through the streets in the fire chief's auto, hat and all and has a number of hair breadth escapes.

Cut off by his rich uncle and told by his bride to be that he must go work before she will appear before the altar with him, Elrod accepts a position as a bell boy and it is in this role that MacLean is able to get over a number of laughable situations, especially when he calls out all the help on strike and only sends the workers back, when the uncle consents to his marrying the actress.

In a way this is a comedy of hats. MacLean wears a large variety of them, none of which fit but all of which are calculated to add to the general merriment. "Bell Boy 13" should go over because there is a scarcity of good comedies. Folks want to laugh more. Therefore all praise to Douglas MacLean for his efforts in this direction.

The Cast

Harry Elrod.....Douglas MacLean
Ellery Elrod.....John Steppling
Kitty Clyde.....Margaret Loomis
Rev. Fish.....William Courtright
Angela Fish.....Emily Gerdes
The Nut.....Eugene Burr

By Austin Gill. Scenario by Violet Clark. Directed by William Seiter. Photographed by Bert Cann.

The Story—Disinherited by his rich uncle and thrown down by his girl because he won't go to work, Harry Elrod grabs the first job in sight—a bell-boy. The uncle sees him and is embarrassed. He decides to have him fired if he has to buy the hotel. Harry is fired, but starts a strike. All the hotel employes quit. Harry consents to call off the strike if his uncle will consent to his marrying an actress. He does. He weds the actress.

Classification—Straight farce with a goodly quota of amusing situations.

Production Highlights—The scenes attending Harry's efforts to get out of the house to elope with an actress, especially the moments with Angela Fish as she sings "Fly, Birdie, Fly." Harry's fake fire scare, his jump into the net and his dash through the streets in the chief's auto and wearing a big white fireman's hat. The amusing moments supplied by MacLean as a bellboy and his calling of the strike.

Exploitation Angles—The title. The cast with its well known players. Put a boy on the street in a bright colored bellboy uniform with appropriate advertising. There's also a chance for a tieup with the fire departments: Invite all the bellboys in town to the show one night and reserve a section for them. Tell the newspapers about it.

Drawing Power—A good program picture. Will probably be liked by most patrons. Good for second class downtown houses and the community theatres.

Comedies, Short Subjects & Serials

"Hodge Podge" Series Booked by Capitol, N. Y.

THE CAPITOL THEATRE, New York, which recently showed "King Winter," the first release of Lyman H. Howe's Hodge-Podge, has signed up for the rest of the twelve pictures in this new series of single-reel novelty subjects being released by Educational Film Exchanges.

"Sea Elephants" is the second of this group of pictures presenting unusual scenic shots, trick photography, clever animation, etc., and it is to be on the Capitol program in a few weeks.

"Via Radio" Enjoying Special Campaign

Educational's exploitation campaign on the special "Via Radio' is showing fine results which will be of benefit to exhibitors. Many of the trade magazines devoted to radio have reviewed this picture, and some of them, among which is the *Radio Merchandiser,* contain practical suggestions for radio dealers to co-operate with exhibitors in exploiting the picture, and theatre owners should have no trouble enlisting the support of the radio dealers.

As many broadcasting stations are owned by large manufacturers and dealers in radio equipment, it is to be expected that the ether will carry much good propaganda on this picture.

"The Cavy and the Rat', Is Urban Classic

"The Cavy and the Rat," next of the Urban Popular Classics, to be released by Vitagraph, describes cavy, a South American earth burrowing rodent which resembles a guinea pig. The motion pictures were taken and arranged by Prof. F. P. Smith, noted naturalist of London. Following the pictures of the cavy, his second cousin, the black rat is shown, and this is a comedy in rodent life. The animals are remarkably well trained and the courtship, marriage and the rearing of the little ones is a comedy novelty for laughing purposes. One of the naughty youngsters sips a little too deeply of the remains of the master's synthetic liquor and after roistering about is rescued by his mother who carries him safely to the parental roof, meaning the cage.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Educational Products Acclaimed

Editor of "Daily Movie Service" Pays Short Subjects High Tribute

JAMES W. DEAN, editor of the "Daily Movie Service" of the Newspaper Enterprise Association, whose reviews and comments are published in hundreds of newspapers throughout the United States and Canada, pays high tribute to Educational pictures in a review of the best Short Subjects of 1922, sent to the subscribers of the N. E. A. a few days ago, and now being printed in these newspapers.

In his list of "twelve best short subjects," Mr. Dean includes four pictures distributed by Educational Film Exchanges, Inc., "And Women Must Weep," first of the Wilderness Tales by Robert C. Bruce, heading the list.

Besides "And Women Must Weep," Mr. Dean's list of what he considers the twelve best Short Subjects of the year includes "Poor Boy," a Mermaid Comedy, featuring Lloyd Hamilton; the Educational Pictures Special, "Man vs. Beast," the sensational two-reel African hunt picture, and the Christie Comedy, "That Son of a Sheik," one of the series of satires produced by Christie in which he pokes good-natured fun at the hokum of the screen.

This list is followed by a list of twenty-three subjects, "worthy of mention," in which Mr. Dean includes these Educational subjects: the Christie Comedy, "In Dutch," featuring Bobby Vernon; the Special, "Via Radio," "Cold Feet," the Earl Hurd Comedy, "Railroading," and the Mermaid Comedy, "Look Out Below," a Jack White Production; the Tony Sarg's Almanac, "The First Flivver," the Torchy Comedy, "Torchy's Ghost," featuring Johnny Hines, and another of Robert C. Bruce's Wilderness Tales, "My Country."

"A review of the achievements of the screen in 1922 would not be complete without consideration of the short subjects," writes Mr. Dean. "Many of the one, two and three-reel pictures contribute more to the program's entertainment than the feature pictures; many of them have contributed as much to the advance of the photoplay as an art as the longer films.

Important Pathe Releases Jan. 28

Program Includes "Plunder," "The Champeen" and Usual News Numbers

Pearl White's new serial, "Plunder," is announced by Pathe for release on Jan. 28. "The Champeen," inaugurating the second series of the Hal Roach "Our Gang," 2-reel comedies, heads the program of nine other releases for that date—including Pathe News Nos. 10 and 11 and Topics of the Day No. 4.

Review of "Plunder," seen at trade showings given in many of the bigger cities. have been widely published, together with synopses of the early episodes of the thrilling story writtn by George B. Seitz and Bertram Millhauser dealing with mystery and perilous adventures into which a rich and beautiful New York girl is plunged beginning with the first hundred feet of the first episode.

In "The Champeen," the talented but otherwise entirely normal youngsters in Hal Roach's celebrated Our Gang unit are lured by Sunshine Sammy into staging the most astonishing "prize fight" in the history of the squared circle.

Paul Parrott, with Jobyna Ralston playing opposite, is reported at his best in the one-reeler, "Don't Say Die." Obstacles to immediate matrimony drive him to attempt every known kind of suicide, with laughable lack of success.

"Speed," with Charles Hutchison, shows its final episode, in which the hero is exonerated and the smooth villain's guilt established in the tensest dramatic scenes of the serial.

"A Fisherman's Jinx," the Aesop's Film Fable of this program, shows Farmer Al Falfa on land and sea, and at the bottom, in desperate combats with all sorts of finny monsters.

Pathe Review No. 4 illustrates verses from William Cullen Bryant's famous poem, "The Death of the Flowers." There is an interesting funeral scene filmed at Canton, China. "Art a La Mode," is a camera interview with Bonnie McLeary, sculptress, who models as she talks. The Aquarium studies continue with "The Bluffers."

Screen Snapshots No. 18, in a variety of unconventional scenes attractively presented, pictures many Film Colony favorites with results easily accounting for the wide public appeal of this reel.

Bobby Vernon Featured in "Second Childhood"

"Second Childhood," a Christie Comedy featuring Bobby Vernon, supported by Babe London and Charlotte Stevens, is nearing completion at the Christie Studio under direction of Harold Beaudine. It will follow "Be Yourself" on Educational's release schedule.

Two Burr Comedies for Early Release

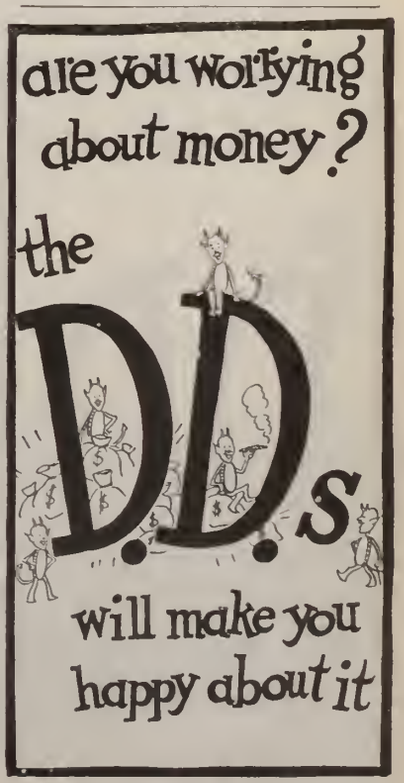
TWO C. C. Burr All-Star comedies will be released shortly by W. W. Hodkinson Corp., the distributors. "Four Orphans" will be released on January 28th and "The Fatal Photo" just finished, will be released February 25th.

A new C. C. Burr comedy is now in the making under the direction of Gregory La Cava at the Glendale Long Island Studios of the company. It should be ready within the next several weeks.

Pathe Will Release "Plunder" Jan. 28

With heavy pre-release bookings on "Plunder," Pathe's fifteen episode serial starring Pearl White, the date of release has been set for January 28.

Newspapers as well as trade publications, have announced through their columns that "Plunder" is Pearl White's farewell to the screen. Pearl White herself, according to Pathe, is authority for the statement that not only to serials, but as an actress of the screen, "Plunder" is her final triumph. The star has returned to Paris, there to resume her stage career abroad which started before she agreed to return to America to appear in "Plunder." It is also said that Miss White acclaims the picture as the best of the long list of serials in which she has starred, and admits that in it she has done the best work of her career.



"The Mystery Box" Receives Endorsement

Owing to the widespread interest in radio, Bray's "The Mystery Box," the first of the series of Bray Romances, which deals with the subject of radio, and which is being released through the W. W. Hodkinson Corporation, was shown at the banquet of Mechanical Engineers held in Buffalo, N. Y., on January 9th.

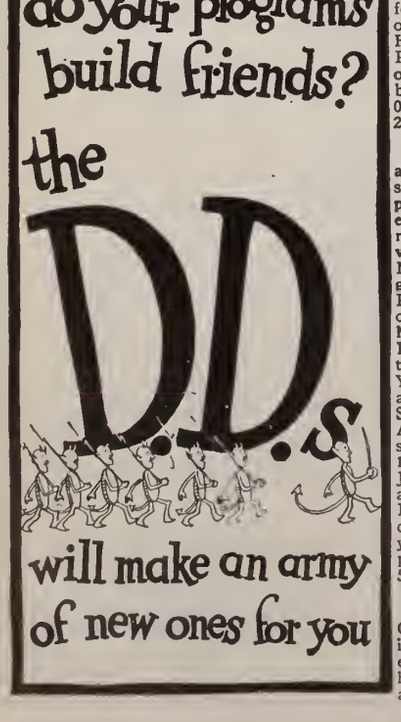
This one-reel feature, which shows with the aid of cartoon drawings and animated characters, the scientific development of ether currents and explains the working of a modern radio set, was used as an illustration to a lecture on Radio delivered to members of the Mechanical Engineers by Mr. Bucheron, president of the Radio Corporation of America.

Inasmuch as the subject of Radio is of interest to millions of people in the United States and the World, the Hodkinson officials believe they have an entertainment of unusual interest and one that should prove a decided attraction for the exhibitors.

Third Bray Comedy Given Appropriate Title

Bray Productions, Inc., are putting the finishing touches on the third Bray Comedy, which is to be released through the W. W. Hodkinson Corporation February 11th. The working title is "Colonel Heeza Liar Turns Detective," for, as usual, the celebrated Colonel is a hero.

"Colonel Heeza Liar Turns Detective" out of sympathy for a sorrowing chicken fancier who has lost a ten-thousand-dollar rooster. Upon the return of the stolen chicken, she runs all around the screen, and finally lays an egg as a reward for its rescuer, to the great disgust of the owner who didn't know he had bought that kind of a chicken.



Resume of News Weeklies

Fox News, Vol. 4, No. 28:—London, England, German reparations question discussed by great powers; Contantincple, Adnan Bey succeeds Refet Pasha as Governor; Washington, D. C., Albert B. Fall resigns as Secretary of Interior; New York City, Dr. Emile Coue, noted auto-suggestionist, arrives; Genoa, Italy, grand fete marks anniversary of freedom from Austria; San Pedro, Cal., Miss Detroit VI. wins 75-mile speed boat race; Paris, France, 1,200 runners in annual cross-country race; Atlantic City, N. J., $100,000 boardwalk fire destroys famous cafes; Paris, France, war taxi given place in museum; St. Louis, Mo., annual poultry show opens; Seattle, Wash., fire department demonstrates new type water pump; West Linn, Ore., Inter-City bridge to Oregon City formally opened; Santa Fe, N. M., Tesuque Indians hold four-day dance carnival; Alameda, Cal., firemen in thrilling water battle; Tamworth, N. H., visitors to White Mountains find new "snow thrills."

Fox News, Vol. 4, No. 29:—Kelso, Wash., log jam threatens new $500,000 bridge over Cowlitz River; Pasadena, Cal., 350,000 witness thirty-fifth pageant of roses; Washington, D. C., English war debt commissioners arrive; New York City, Colonel W. N. Haskell sails on S. S. Majestic; Munich, Bavaria, mechanical figures dance on town hall clock; Croton, N. Y., great reservoir overflows, wasting billion gallons New York City water; Philadelphia, Pa., Mummers' in annual costume parade; Eastland, Texas, new high pressure steam device extinguishes gas and oil well fires; Columbus, Ohio, Masons assist in corner-stone laying of new Y. M. C. A. home; Chicago, Ill., largest span for elevated traffic put in place; Cleveland, Ohio, Poultry and Breeders' Association hold annual exhibition; Bangor, Me., cold weather yields earliest ice harvest in 15 years; Berlin, Germany, poverty forces people to old-time form of barter; Beresford, Cal., airmen plant grain from sky. Newsettes, other exclusive news features.

Kinograms, No. 2214: — Washington, hold services in memory of Gabriel Narutowicz—President and officials attend; Los Angeles, J. Brown out for wrestling honors; Yonkers, N. Y., stars of the steel blades clash in races for 1923 Metropolitan Championship. Personalties in the News: — Washington, Ambassador Geddes, Stanley Baldwin, Chancellor of the Exchequer Montague C. Norman, Governor of the Bank of England; New York, Colonel William N. Haskell, with Mrs. Haskell, sails for Greece to direct Red Cross work for relief of stranded refugees; Hollywood, Cal., Mary and Doug show Commander Alvin Owsley of the American Legion around the lot where "Robin Hood" was made; Philadelphia, huge crowds see parade ofmummers; Mer Rouge, La., trial for alleged killings by Klan centers eyes of nation on this village; Manchester, N. H,. at 64 leads kids in winter swimming; Pasadena, Cal., 13th annual tournament of roses is a feast of unparalleled floral beauties; Petaluma, Cal., town has 45,000,000 births each year; Philadelphia, 25 nations attend unique conference.

Kinograms, No. 2215: — Brooklyn, army transport "St. Mihiel," about to sail to bring troops home, takes on supplies; Palermo, Italy, Constantine dies, exiled from Greece. Personalities in the news—Washington, Uncle Joe Cannon, veteran Congressman, takes up golf; New York, Jess Willard here to try to get another chance against Dempsey; Paris, Jerome Uhl, American painter and opera singer, and Mrs. Uhl, whom he has just married for the third time; Lakeside, Cal., begin year with celebration, members of Olympic Club; New York, best specimens in Eastern U. S. are entered in the annual Atlantic Cat Show; Kansas City, Mo., at the heart of America Poultry Show, a newbreed is shown; New Orleans, Daughters of 1776-1812 celebrate the 108th anniversary of Jackson's triumph; New York, pianos are going up—in a new way; Alfordville, France, a married priest heads new church—Abbe Maxime Adrot and his young wife, formerly a member of his parish; Pasadena, Cal., West and East 50-50 in final football.

Pathe News, No. 4:—Duesseldorf, Germany, French concentrate troops in Rhineland; Sopron, Hungary, Governor Horthy greets the people in his drive through the city. Here and There:—Stanley Baldwin and Montague Norman, heads of the Debt Commission, arrive at Capital; Marseilles, France, severe storms ruffle calm of the Mediterranean; Seoul, Korea, flood plays havoc in suburbs of Korean Capital; Chicago, Ill., operatic stars of Canarydom vie for prizes; Philadelphia, Pa., the mummers' parade, 13,000 take part in the gorgeous procession; Washington, D. C., Senate asks for immediate withdrawal of all U. S. troops in Germany; Pasadena, Cal., gorgeous blooms feast eyes of spectators at floral pageant; Manchester, N. H., can't find water cold enough, so these hardy swimmers chop away a 10-inch layer of ice to prepare their daily bath.

Pathe News, No. 5:—Dole, France, native town honors birth centenary of Louis Pasteur; Warsaw, Poland, Poland bows at bier of martyred President; Kelso, Wash., twenty lives lost in bridge disaster; Paradise Valley, Wash., mountaineers climb snow-trail up lofty peak; Russian oddities, Moscow to Crimea by aeroauto; Bastrop, La., state starts probe into deaths of alleged Klan victims of Mer Rouge tragedy; Palermo, Sicily, former Greek monarchdies in exile—latest pictures of ex-King Constantine who succumbs suddenly to stroke of cerebral hemorrhage; Montreal, Canada, special ice and snow stunts for the Pathe News.

International News, No. 5:—Pasadena, Cal., winter rose festival a gorgeous spectacle; near Fairview, Okla., hundreds join in great round-up of coyotes. In the public eye, Ambassador Geddes greets British Debt Commission; Beresford, Cal., former aviators "plant" grain from the air; Morehouse Parish, La., troops on guard as probe of masked killings begins. 1—Lake Fourche and the old-fashioned ferry from which the bodies of Watt Daniel and T. J. Richards were thrown after they had been tortured to death; Baroda, India, street jugglers amuse Indian youngsters; Mt. Rainier, Wash., hardy mountaineers defy blizzard in five-mile climb; Philadelphia, Pa., Delayed parade like a pageant at Bagdad.

International News, No. 6:—Kelso, Wash., autos hurled into river as crowded bridge collapses; New York City, Mrs. Harry Payne Whitney, noted sculptor, works on heroic figure for Fourth Division; Columbus, Ohio, Governor Donahey pledges his best efforts to further the progress of Ohio. International Snapshots—Manhattan infants thrive on winter weather; at Athens, the Revolutionary Army joins its leaders; Atlantic Cat Club Show—$1,500 worth of Persian fluff; Uncle Joe Cannon, at 86, submits to the lure of golf; King Constantine, dethroned King of Greece, dies in exile—Greece; here's Snow Boy, the only dog ice-skater in the world, on his first frolic of the season—Pittsfield, Mass; General Alexander Ivanoff, former commander in the Czar's army, arrives penniless and takes the oath of allegiance to America; Los Angeles, Cal., champion bear wrestler meets his human equal; San Francisco, Cal., police cowboys trained as beach life-savers. France seizes rich Ruhr district of Germany as President Harding calls America troops home.

Selznick News, 1109D:—San Francisco, Cal., mounted sea horse drill as life guards; Kelso, Wash., thirty drowned when bridge collapses into racing river; Los Angeles, Cal., Ad Santel meets John Brown, demon of the zoo, and puts up scrap, but John has advantage of 400 pounds; Washington, D. C., use surplus war material for agriculture, explosives make quick work of clearing land of dead trees; New York, N. Y., Will Rogers comments on news of the day; Sandringham, Eng., Prince of Wales seems unconcerned about rumors of his engagement; Athens, Greece, strange gods fly over classic Athens; New York, N. Y., Abel Kiviat, long-distance runner, will try for 1924 meet; Murren, Switzerland, where the weather is ideal for ice hockey; Pittsfield, Mass., dog does some fancy skatting while his rival proves he's a devil on ice.

Selznick News, 1110D:—Paris, France, 45,000 persons turn out to see Paris beat London at a sedate game of rugby; Brooklyn, N. Y., transport "St. Mihiel" to take last of America's army from military posts in Europe; San Francisco, Cal., baby takes his "daily dozen"; Woman's Supplement, New York; what the fair sex is doing; fashion, a gown for evening wear, created by Sally Milgrim.

New Series of "Our Gang" Inaugurated

Beginning with "The Champeen," announced for release on Jan. 28, the new "Our Gang" comedies will go to exhibitors accompanied by the exploitation paper and accessories. They will, in fact, be handled like features, with a specially designed 24-sheet. Cuts, mats, lobby displays, five black and whites and a stock slide are supplied for "The Champeen" and forthcoming pictures in the Our Gang second series. "The Champeen"—presenting the prize ring and its traditions from the "Our Gang" juvenile angle depicts Sunshine Sammy, as promotor and highly sophisticated manager; Mickey (Freckles) Daniels and Jackie Davis, as the battling Romeos; tousle-headed Jackie Condon, Little "Farina" and the full strength of "Our Gang" are active participants.

"Boy Scouts of America" Wins Praise

National headquarters of the Boy Scouts of America has sent a letter to Pathe reporting that its film, "The Boy Scouts of America," was shown at the Blue Ridge Conference before several hundred executives "and met with overwhelming approval."

The Lyric Theatre, Wooster, Ohio, is this week screening the Pathe film, "The Boy Scouts of America." Extremely favorable comments have been received at the local office from persons who, previously, seemingly were not particularly interested in Scouting.

Musical Setting to Go with Trimble Comedy

Arrangements with Olive Miller, a Los Angeles music composer, to write the music cue sheets for the series of two-reel features starring little Arthur Trimble have been made by the Anchor Film Distributors, Inc., which is releasing this series.

This is the first time that a short subject will be distributed with a complete musical setting as part of the accessories equipment, states Morris R. Schlank, president of Anchor.

Attractive Issues of "Snapshots" Listed

"Screen Snapshots" reels giving intimate views of favorite stars have made such a wide appeal to all classes of picture patrons, says Pathe, that the producers, Jack Cohn and Lewis Lewyn, are responding with more and more effective arrangements of the scenes in which individuals and groups of these celebrities are pictured. It is announced that the four forthcoming issues, beginning with No. 17, released on Jan. 14th, hold special attractions of the sort referred to.

Watch Out For

A Front Page Story

The Truth About Gorham

Selznick News Gets Pictures of Hermine

Princess Hermine, the German lady who got her name in the newspapers by taking a matrimonial chance on the ex-Kaiser appears in Selznick News No. 1107. A cameraman, dispatched to Holland especially to take the picture, waited for several weeks before he obtained them. Both the ex-Kaiser and his bride are camera-shy, but the cameraman finally caught the Princess Hermine as she walked through the village accompanied by two of her children.

Beautiful pictures which have been received from the Near East are contained in Selznick News No. 1108. These scenes, filmed in Athens, show 12,000 Armenian and Greek orphans in the asylum offered to them by some wealthy and patriotic Greeks. One particularly beautiful scene shows the children in their playground, in the background of which is the Acropolis and the ancient Temple of Jupiter.

Albert Austin to Direct Bull Montana

Albert Austin has been engaged to direct Bull Montana in the fifth Hunt Stromberg comedy for Metro release, "Two Twins." This will follow "Rob 'Em Good," which has just been completed.

Austin came to this country from England in the same vaudeville company with Charles Chaplin, with whom he has been associated for the past several years. He not only served as associate director with Chaplin on "The Kid" and many of his successes prior to that time, but also appeared in many of these comedies. Recently he directed Jackie Coogan in "Trouble," considered one of the most successful of the Coogan features.

Christie Comedies Add Two New Leading Women

Hazel Deane, formerly with Mack Sennett comedies, has been engaged by Al Christie to play leads in several new Educational-Christie Comedies, work on which is to be soon started.

Another leading lady has also been signed by Christie—Duane Thompson. She is already at work, playing the lead with Neal Burns in a new comedy being directed by Harold Beaudine.

Edwin C. Hill, newly appointed general manager Fox News.

"The Ex-Kaiser in Exile" Ready

Hodkinson to Release Picture of Former Ruler in Exile at Doorn

Motion pictures of the former Kaiser in exile at Doorn, Holland, and scenes in his twenty-acre "empire," will shortly be released by the W. W. Hodkinson Corporation.

"The ex-Kaiser in Exile" is the title and the production is credited to Fred E. Hamlin, a New York newspaperman, although the film was obtained through German noblemen, once intimate friends of the fugitive war lord.

Using scenes of the former Emperor in his other days of pomp and when he dreamed vainly of world conquest, the ex-Kaiser is shown now to have been crushed and thoroughly whipped. His empire of millions of people, great armies, and a world under his iron rule, dwindle to a twenty-acre estate of exile with Dutch guards at his heels, barbed wire fences making a cage of his place and a handful of attendants and servants as the last of the faithful.

The film, even before it was built up to a dramatic production by the use of the contrast scenes of his other days, was a gripping human interest document of incalculable historic value. It is the only film taken of him and the scenes behind the barbed wire cage at Doorn. Cameramen have been trying for four years to get a "shot" of him, but their efforts, whether by trickery, bribery or otherwise have all failed.

At the wedding in November, all the camera men could get were a few scenes at the gate entrance of the exiled fugitive's "empire."

His once intimate friends, during a three days' visit, were allowed permission by the ex-Kaiser to make the first photographs of his castle and grounds. While they were at their task, they used the camera on their former emperor.

One of the German noblemen who visited the ex-Kaiser, brought the film to the United States and a production arrangement was effected with the producer, a newspaper man. It was privately shown to the Newspaper Club of New York City, to the National Press Club in Washington and to 1,500 or more Congressmen and others of official life in Washington at the dedication of Harding Hall.

The patriotic appeal has not been overlooked in building up the production in cooperation with the W. W. Hodkinson staff.

Newspaper Man Joins Fox Forces

Edwin C. Hill, of N. Y. Herald, Becomes Director-General of Fox News

EDWIN C. HILL, lately of the New York *Herald*, has been appointed director-general of Fox News, according to announcements from Fox Film Corporation. Mr. Hill has been known on Park Row for years as "the best reporter in America." The men "in the game," newspaper editors and reporters, rarely agree on anything, nevertheless they conceded to Mr. Hill an honor which meant a tremendous lot to those who so thoroughly comprehend what qualities were required to make even a moderately competent reporter. To the men who make the newspapers of New York and the rest of the country the title won by Mr. Hill was more illuminating than a volume of biography. In five words were contained a schedule of assets which included alertness, energy and first rate intelligence in getting news, sure instinct for searching out the most compelling feature of any news story (however trivial it might seem at first glance) and remarkable power of putting the news into such style of English that readers could not fail to get the thrill, the humor and the pathos of the story.

Fox News is a "newspaper" of the ultra-modern kind, a vital, living journal of the interesting and amusing occurrences of the whole world presented in pictures and words instead of its mere words. The qualities which win success in the field of the oldtime newspaper, which gain much recognition as Mr. Hill received, are even more indispensable in the field of the new style journal. Recognition of this principle led to the appointment of Mr. Hill as director-general of Fox News.

Many of the biggest stories of national and New York State politics published by the *Sun*, the *Sun-Herald* and the *Herald* were written by Mr. Hill. At the national political conventions in 1920, of both the Republican party, at Chicago, and the Democratic party, at San Francisco, Mr. Hill was in complete charge of the large *Sun* and *Herald* staff covering these dramatic assemblies.

Roughly estimated the quality of his newspaper work, he puts the number of stories that have been written by him and published at 15,000, and that the number of words would run probably to about 15,000,000, or enough to make more than 100 large sized books.

Comments by Rogers In Selznick News

The Selznick News folk are quite proud of the exclusive feature which they have been running for for some time by arrangement with Will Rogers, famous American humorist, through which they are able to use in each issue a number of the witticisms which Mr. Rogers is using in Ziegfeld's Follics and otherwise to establish himself as one of the greatest stage entertainers of modern times. A group of Rogers' "wise cracks" appear in one of the recent issues of Selznick News.

International News Shows Russian Exlies

How 2,500 unfortunate Russian exiles were saved from certain death by American and Allied aid is shown in the current issue (No. 4) of International News. The Turks had reached an agreement with the Soviet Government to surrender these refugees for return to Russia, where they would face execution. But American and Allied warships spirited the unfortunates away from Constantinople to safe refuge at Bulgarian ports.

This reel also shows pictures of Dr. Emile Coue, the world's famous "miracle man," arriving in America. Other features of the same reel include striking views of the Atlantic Fleet leaving New York for Southern waters to engage in winter maneuvers with the Pacific Fleet; pictures of famous speed boats, San Francisco and "shots" of thrilling winter sports at Lake Placid, New York.

Program of Short Sbnjects Proves Popular

Advices from Winnipeg indicate that the All Short Subject program recently introduced in Canada at the Cum-Bac theatre, Montreal, is meeting with popular favor in other parts of the Dominion.

The All Short Subject program used at the Cum-Bac theatre, composed entirely of Educational Pictures, broke several house records, and many other theatres in Canada have followed suit and booked Short Subject programs from the Canadian Educational Exchanges. The latest theatres to book these novel programs are the Gem theatre, Prescott, Man.; and the Regent, Wonderland, and Gaiety in Winnipeg.

Educational Output for Ascher Circuit

The Ascher Circuit of Chicago, with ten theatres, will show throughout this string of houses practically all the one-reel subjects on Educational's third year schedule. Sixty-nine of these short subjects including comedies and novelties have just been contracted for.

This means that virtually every picture on Educational's schedule for the year will be shown in the Ascher theatres, for the two-reel comedy subjects, including Hamilton Comedies, Christie Comedies and Mermaid Comedies, are now running in the Ascher theatres.

Production-Distribution Activities

Ragland Off to Confer with Producers

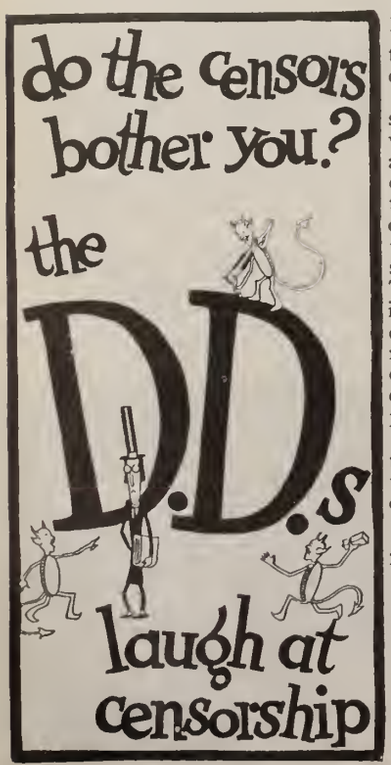
J. C. RAGLAND, secretary of Associated Exhibitors, left this week for Los Angeles, on business connected with the organization. He expects to be away at least two months.

Before leaving New York Mr. Ragland stated, in fact, that not only had he made arrangements to confer with a number of independent producers, with some of whom he has been in correspondence, but that he is prepared to meet any maker of independent productions who is ready to talk business.

The Associated secretary will confer also with producers who already are making pictures for release by this organization, and the players who are starred or featured in these productions. Not only will he receive from these first hand information regarding conditions on the West Coast, and production plans, so far as formulated, but will advise them concerning the wants of the public, and aid in the selection of vehicles for future use.

"The Ninety and Nine" Booked in Boston

"The Ninety and Nine," the first of the twenty-four specials scheduled for release this season by Vitagraph, booked for two weeks, with an option on an extension of the run, at the Tremont Theatre in Boston.



Big Reception For "Third Alarm"

Showing at New York Astor Brings Unstinted Praise of Reviewers

THE summing up of the first two weeks of the indefinite run of "The Third Alarm" at the Astor theatre, New York, is ample proof that the picture is living up to the claims of F. B. O.

The Emory Johnson production proved its value as a box-office attraction by holding the capacity audience to which it opened on January 9th during the entire run to date, according to F. B. O. Its reception by the New York press was big.

"It has a reality," stated the New York American, "that cannot fail to quicken the pulse of even the most blase motion picture fan. For thrills it equals, if it does not exceed anything Broadway has ever seen since the ride of the Klansmen in 'The Birth of a Nation.'"

Don Allen, in the Evening World, concluded his review of the picture by saying, "There is a fire—well, go see 'The Third Alarm' and you'll both laugh and weep. It is truly a thriller."

"'The Third Alarm' lifts you right out of your seat onto your toes," wrote the Evening Journal critic.

Harriet Underhill in the *Tribune* summed it up by saying that the people "went out at the end of the show with tears on their cheeks and gladness in their hearts." The Evening Mail declared that "those who like heart throbs may get them to their heart's content."

The trade press was no less enthusiastic in its commendation of the production. The Exhibitors' Trade Review described it as a "stirring melodrama replete with heart interest, whirling action and stark realism."

THE MOTION PICTURE NEWS stated: "A picture which will undoubtedly go down in film history as containing the greatest fire fighting scenes ever staged for the camera. The climax of this picture should pull every mother's son, yes, and daughter, right to the edge of their seats."

The Exhibitors' Herald called it a splendid audience picture and a box-office attraction.

Paramount Effects Book Tie-up

Will Cooperate with Publishers in Exploitation of "The Covered Wagon"

FOR the exploitation of "The Covered Wagon" James Cruze's production of Emerson Hough's epic of the Great West, Paramount has just effected with D. Appleton & Co., publishers of the book, the biggest co-operative tie-up that the company has yet accomplished.

Last week fifty of the field representatives of the Appleton company were in convention in New York, and when they departed Saturday each one carried a portfolio of material by the aid of which the cooperation of every seller of Appleton books in the country will be secured, according to Paramount. The Appleton salesmen will work in conjunction with the Paramount exploitation representatives in their respective territories, planning window displays and local advertising campaigns for both the Paramount picture and the book.

In addition to complete descriptive material on the Cruze production, the portfolio includes proofs of the Saturday Evening Post advertisements which are to appear just before the release of the picture, photographs of model window displays, a set of stills from the picture, copies of the Paramount News Bulletin which has been issued on "The Covered Wagon," and which is now being distributed for posting in every city booking the picture; copies of the various trade paper advertisements and copies of the special three-colored jacket which is to be used on the photoplay edition of the book.

This book jacket, which is illustrated with a scene from the picture, is the handsomest that has yet been made for any Paramount photoplay edition, and should not only provide an effective display of the volume, but, used by itself, it makes a most attractive window card.

As a centre for the proposed window displays, a striking oil painting has been made by Charles Lennox Wright, who was specially engaged by J. Albert Thorn, manager of the Paramount Poster Art Department. A thousand copies in color of this painting have been ordered, and will be distributed by the exploitation men and the Appleton representatives.

"Love Nest" Filmed On Maine Coast

"The Love Nest," a Producers Security release, filmed on the Maine Coast, is said to contain besides striking photographic effects scenes also of rare quality.

Not a scene is studio made. The interiors are all taken within an old fishing shack, where the company housed during a terrific blizzard remained twelve days. The exteriors were made in one of the oldest and quaintest villages on the coast. Even the schooner on which much of the action is placed is an antiquarian.

London Society Sees "Lorna Doone"

MAURICE TOURNEUR'S "Lorna Doone" received a fine preliminary send off in England, according to First National, when it was shown at the Hyde Park Hotel, London, in aid of "The Cedar' Scholarship Fund" to endow "The Princess Mary's Scholarship for Blind Girls." This showing was held under the patronage of H. M. Queen Alexandria and H. R. H. Princess Louise, and under the chairmanship of Her Grace the Duchess of Hamilton and Brandon.

London society was out in force to help the fund. After the showing of "Lorna Doone" a reception and ball was held. Ralph J. Pugh, managing Director of Associated First National Pictures, Ltd., of England, was a member of the general committee and council of the fund.

"Lorna Doone" will be released to British exhibitors early this year.

Drawn Illustrations in New Press Book

Goldwyn has made another departure in its exhibitors' press and service books with the one issued for "Lost and Found," an R. A. Walsh production of life on a South Sea island, made from an original scenario by Carey Wilson. Instead of using the customary half-tone pictures in the newspaper advertisements which are reproduced in the book, the illustrations have been drawn by such popular artists as Will Crawford and Ted Ireland.

Howard Dietz, director of advertising and publicity, and Hal Burrows of the art department decided to give a greater pulling power to the advertisements by getting away from the routine treatment. All of the ad illustrations are drawn from the single column two-inch ad to the full page one.

Eileen Christie Makes Picture Debut

Eileen Christie, well known on the musical comedy and dramatic stage, is making her motion picture debut in Cosmopolitan Corporation's production of "The Enemies of Women," under the direction of Alan Crossland. She is playing the role of Tionette.

Watch Out For

A Front Page Story

The Truth About Gorham

Thomas Dixon, author of "The Beast," which is being filmed for release through Producer's Security.

Sawyer and Lubin Issue Book of Reviews

In line with the co-operative promotion work which S. L. Pictures has been doing in connection with their Metro releases, this producing organization has issued a Booklet of Reviews on "Quincy Adams Sawyer," the all star production recently released. This booklet is in two colors and contains full page reproductions of the criticisms of all of the motion picture trade papers, as well as clippings from practically all of the newspapers which reviewed "Quincy Adams Sawyer," during its run in New York and San Francisco.

In each instance, the best line from each review is featured in a circle, apart from the body of the criticism. In addition to this material, a page is devoted to a photograph of the prologue which S. L. Rothafel created for the picture during its Capitol engagement together with a description of the prologue and the Lyrics used by the performers, and a layout embracing photos of every member of the all star cast.

Alice Calhoun Feature in Exchanges

Alice Calhoun's newest feature, "One Stolen Night" has been shipped to the Vitagraph exchanges. It is a striking story of the desert, but far from the usual "sheik" type of drama. It provides Miss Calhoun with a new character and gives a chance for a transition from a society girl of puritanical ancestry to an Arabian girl fired with love of romance.

Artistic Press Book For Trimble Series

A four-page press and exploitation booklet, size 9 by 12 inches, including a clipping sheet, to be used in connection with the exploitation campaign by the Anchor Film Distributors, Inc., in furthering sales and exhibitions of the Arthur Trimble two-reel feature series, is just off the press, according to Anchor's publicity department.

Unbiased Jury Lauds "Success"

Murray Garsson Exhibits Production Before Experts Who Commend It

INDICATIVE of the confidence held by Murray W. Garsson in the exceptional merits of "Success," the special production upon which Ralph Ince and a cast of sterling artists were engaged for five months, he exhibited the finished production at a private showing before qualified critics last week, with no purpose other than obtaining such criticisms and suggestions as would tend to render the spectacle "audience-proof."

Mr. Garsson, determined to obtain unprejudiced viewpoints, invited two people to the showing: George D. Gould, formerly Managing Editor of MOTION PICTURE NEWS.

The showing was held with the production as yet without the "finishing touches."

George D. Gould, now syndicating picture news in over three hundred leading newspapers in the country, commented:

"It would hit them hard even in its rough form. Personally, I rank it among the three best pictures I have viewed in the past eight years —and I have seen most of them. Title, director, story, cast and execution lend to a production which is going to hold any audience every minute—and send 'em out talking to bring in other crowds."

Following the constructive criticisms made by those called in to view the production, prints are now being prepared of the finished picture for view by distributors.

"Our Gang" Series Acclaimed

Pathe's New Comedies With Johnny Jones Get National League Indorsement

TWO comedies of the 2-reel Our Gang series released by Pathe were marked for special praise in connection with Christmas week showings. Of "Saturday Morning" at the Capitol theatre The Evening Globe reported that it "took all the picture honors." The Evening Sun said: "'Saturday Morning' is a hilarious outpouring of youthful mirth." Evening Telegram: "'Saturday Morning' is one of the funniest and best of the Our Gang Series. It will please grown-ups to see as well as the children."

Apropos, Pathe quotes the following letter dated December 27, from Adele F. Woodward, president of the National Motion Picture League:

"Kindly accept the sincere appreciation of the National Motion Picture League for the loan of the picture entitled 'The Firefighters' for their entertainment on December 9 at the Children's theatre.

"In our children's matinees we have played to many thousands of children in all parts of the country, and have yet to find a more entertaining picture. The walls of the theatre rang with the hearty, spontaneous laughter of children and adults at the funny antics of children and animals as they, in a perfectly natural manner, went about 'havin' fun.'"

"Town That Forgot God" For Early Release

"THE TOWN THAT FORGOT GOD," a Fox special production that comes to exhibitors fresh from a ten-week run on Broadway, is soon to be released to exhibitors.

Eastwood Lane, noted music composer, has written his highest commendation of the musical score which Erno Rapee prepared for "The Town That Forgot God."

New Fictionization of "Plunder" Ready

SINCE Pearl White publicly announced that "Plunder" was her farewell to the screen, Pathe reports the receipt from magazine and newspaper publishers of pressing inquiries about the customary Patheserial fictionization. These inquires are further stimulated by news of the nation-wide, pre-release bookings of "Plunder," together with the broadcast publication of scenes from the earlier episodes.

In response to these inquiries Pathe announces that the fictionization of "Plunder" from the pen of Herbert Crooker, is written with the same grasp of incidents and critical dramatic scenes which have characterized his widely-published serial stories adapted from previous Patheserials.

As in previous instances, many theatres playing "Plunder" will run a slide calling attention to local publication of the novelization, while the latter will print a list of the houses in its territory, where the serial is being played.

"Grandma's Boy" Shows at Beverly Hills

"Grandma's Boy" was one of the principal attractions on a special screen program arranged for exhibition at the Beverly Hills residence of Mary Pickford and Douglas Fairbanks on the evening of December 21st, according to word from the Associated Exhibitors' home office. The showing was in the nature of a Christmas entertainment arranged for friends of the stars.

Axe-handles or Xylophones?

If you want to tell the story of your product in motion pictures we can help you.

No matter what your story we can bring pulsating life to it. We can make it interesting.

May we tell you what we have done for others? It will prove what we can do for you.

NEGATIVES STORED FREE
Write for full particulars

Developing — Toning
Printing — Editing
Tinting — Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Company
Incorporated

6227 Broadway
Chicago, Illinois
and London, England

SAMUEL S. HUTCHINSON, President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

"Secrets of Paris" Has Big N. Y. Week

"SECRETS OF PARIS" presented by C. C. Burr, president of Mastodon Films, Inc., did the biggest business in many months at the B. S. Moss Cameo Theatre, New York, the week of January 7th, according to the Burr offices.

It was beaten by only two pictures since the house was opened, "Peacock Alley" and John Barrymore in "Sherlock Holmes" and in the case of "Peacock Alley" it came within $160 of the world's premiere of that pictrue at which Mae Murray personally appeared, the date also being the opening of the theatre.

"Secrets of Paris" brought more money into the Cameo box office during its run there than any picture that has played the house in months, it is claimed. At the opening on Sunday, January 7th, the theatre was literally jammed and the entire lobby crowded with those waiting to get in to see the film. This also happened several times during the week and to even a greater extent on Saturday, the closing night.

Ray's Latest Approved at Pre-View

"In 'The Girl I Loved' Charles Ray has proved himself a supreme artist of human emotions, in the history of a human soul," said a reviewer for the Los Angeles Express following a recent pre-view of Mr. Ray's second big photoplay feature for United Artists Corporation, scheduled for early release.

"'The Girl I Loved,' a screen version of the James Whitcomb Riley classic poem, marks another epoch in the artistic career of Charles Ray. To Patsy Ruth Miller also was accorded the opportunity to distinguish herself almost equally with the star, a remarkable generosity in such a production. Miss Miller appreciated her chance, although she might easily have overlooked it.

"Whether Mr. Ray knows it or not this new picture has helped to strengthen his pictures measurably, in preserving the illusion of reality."

"Thru the Flames" Is Completed

The completion of the big fire Special, featuring Richard Talmadge, which will be released under the title of "Through the Flames," is announced by Phil Goldstone.

The picture was directed by Jack Nelson, and the cast includes Charlotte Pierce, Chas. Mailes, M. Geary, S. J. Bingham, Edith Yorke, Fred Kohler, Ruth Langston, Taylor Graves, George Sherwood and Pal, the Dog.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Claim Record for Indoor Set

Battery and Bowling Green are Reproduced for "Little Old New York"

WHAT is claimed to be the largest and most remarkable indoor set ever used in a motion picture, has just been completed for Marion Davies' next Cosmopolitan super-special, "Little Old New York." It is a reproduction of the Battery and Bowling Green as it looked a century ago, during which picturesque period scenes of "Little Old New York" are laid.

No studio in the world is big enough to hold this imposing set, which measures 300x200 feet, and covers a floor space of 60,000 feet. The only kind of structure with sufficient floor space, was an armory. But to get possession of one, many difficulties had to be overcome not the least of which was a tenancy of more than a month.

Finally, through the cooperation of Colonel Thomas Fairservis, commanding officer of the famous 106th Infantry, the 23d Regiment Armory, at Bedford and Atlantic Avenues, Brooklyn, was secured. Upon the drill floor, which measures 350x250 feet, a remarkable replica of Bowling Green and the Battery has just been completed.

Some idea of the magnitude of this wonderful set may be had from a comparison with the famous "Streets of Paris" set in Marion Davies' present release "When Knighthood Was in Flower." This latter set, the biggest ever constructed up to that time, required 28,000 square feet of floor space, to the 60,000 for this gigantic one for "Little Old New York."

To properly light this set presented a great problem which was finally solved by the Brooklyn Edison Company, which provided special generators capable of furnishing 1,250,000 watts. The immense set is now being illuminated by 45 sunlight arcs, of 1,000,000 candle power each; 24 domes, or overhead "hard" lights; 36 banks, or side lights; and 30 spotlights. This enormous candle power will make the most remote recesses of the armory glisten as with dazzling sunlight.

Bowling Green in 1807, was the most exclusive residential district of New York. There were located the homes of the Schuylers, the Delevans, of the first John Jacob Astor, the first Cornelius Vanderbilt, of the De Puysters, and the Livingstons.

Joseph Urban designed this remarkable set from historical data gathered by experts during the past three months.

Theatre Club Gives Endorsement

Officially Approves Associated Exhibitors "A Bill Of Divorcement"

THE unofficial endorsement given the Associated Exhibitors feature, Constance Binney in "A Bill of Divorcement," by 400 members and guests of the Theatre Club, Inc., of New York, following the special showing in Hotel Astor, December 26th, was reinforced by action taken officially by the organization at its first January meeting, this week.

The entire session was devoted to a consideration of this picture, a general expression of opinion being invited. A large number of women spoke and their opinions were unanimously favorable. Mrs. William J. Gaudineer, of 115 West 120th Street, who is well known in the intellectual and women's club life of New York, was one of several to declare the picturization better than the play, which ran at the Times Square theatre during the entire season of 1921-22, and ever since has been repeating its metropolitan triumph elsewhere in the country.

"I saw the play last season," said Mrs. Gaudineer, "and can truthfully say that I enjoyed the picture more. In the play the husband is supposed to be suffering from shell shock. No woman who had a boy in the late war could countenance a divorce obtained under these conditions. But in the picture the affliction of the husband is hereditary. Hence, the picture is more satisfying than the play. It was indeed a very entertaining and interesting feature, wonderfully well acted and abounding in lovely scenes. In seeing it we had a rare treat."

Mrs. Laura F. Bardwell, chairman of the club's motion picture committee, also approved the omission of the reference to shell shock, declaring that in the picturization the force of the sacrifice made by the daughter, who dismisses her fiance in order to devote her life to her father, is strengthened greatly.

Mrs. James Barr, 557 West 148th Street, another leader, said: "The official acknowledgment of the club will hardly convey to Associated Exhibitors the very great appreciation of the club as individuals, not only of the great merit of the production, but of the organization's extraordinary generosity in supplying this high class entertainment for us."

New Title Announced By Arrow

The Anchor Film Distributors, Inc., announces that its first of a series of features starring Hobart Bosworth will be released under the title of "The Man Alone," instead of "The Law of the Sea."

"The Man Alone" is a Gold Seal production. It was produced by the Motion Picture Utility Corporation of San Francisco. William H. Clifford directed from the continuity prepared by Clarence Badger.

New Exploitation Aids by Goldwyn

GOLDWYN PICTURES CORPORATION through its exploitation department, recently inaugurated a new system of exploitation aids that should help the exhibitor sell the picture to the public. Eddie Bonns, manager of exploitation for Goldwyn, has gotten out these booklets with aid of W. R. Ferguson, Goldwynner at headquarters. This is in addition to the pages in the press and service book devoted to exploitation. It is based largely upon exploitation stunts that have already been tried out.

The most recent issue of these Exploitation Aids is devoted to Marshall Neilan's production, "The Strangers' Banquet," and consists of thirty mimeographed pages. The booklet is sent to each Goldwynner and to each salesman at all of the branch exchanges.

Novarro Is Signed for Metro Releases

Ramon Novarro signed this week a long-term contract to appear in photoplays released by Metro Pictures Corporation.

This young Spanish screen actor, discovered some time ago by Rex Ingram and cast for the part of Rupert of Hentzau in this director's production, "The Prisoner of Zenda," followed his success in this story with another in "Trifling Women."

Before the Metro contract was signed, Mr. Novarro was given the part of the beachcomber in Mr. Ingram's "Where the Pavement Ends," a South Seas story by John Russell. This picture was made in Miami, Florida, and in Cuba. It will present Mr. Novarro as co-star with Alice Terry.

A similar arrangement will be followed in Rex Ingram's next production, "Scaramouche," based on Rafael Sabatini's novel, which will be picturized by arrangement with Charles L. Wagner.

Real Prison Views Seen in Fox Special

Interesting interior and exterior views of the famous San Quentin prison are seen in the new Fox special, "The Face on the Barroom Floor," which is on the January release schedule of Fox Film Corporation.

The scenes were made during the filming of a daring prison outbreak which is one of the many big thrills shown in the production. In order to make the scene as realistic as possible Director Jack Ford obtained permission from the prison authorities to stage the scene inside the prison walls.

The filming of this episode of the photodrama was made while the prisoners were at home on the farm which joins the prison proper. The fight and the escape of the prisoners was staged in exactly the same manner as one of America's most notorious confidence men made his way to freedom from San Quentin.

Barry Starts Personal Appearance Tour

WESLEY BARRY, the Warner Brothers star, started last week for Boston on the first lap of a twelve weeks' personal appearance tour in connection with his latest picture,"Heroes of the Street," a Harry Rapf production, which will be shown at the Modern and Beacon theatres.

The itinerary as planned will take Barry, after spending a week in Boston, to the Columbia theatre, Reading, Pa.; the Regent, Harrisburg, Pa.; Dallas and Fort Worth, Texas; Billings, Butte, Helena, Great Falls, and Missoula, Mont.; Tacoma, Seattle and Spokane, Wash., and Portland, Ore.

Following the completion of the tour, "Freckles" Barry will begin active work on the first of three productions scheduled for the coming season, "David Copperfield," the fiction master piece by Charles Dickens, to be followed by "Little Johnny Jones" and "George Washington, Jr.," both by George M. Cohan.

Lavish Cabaret Set For Cosmopolitan

What is described as the acme of lavishness in the construction of a studio cabaret for a motion picture is a scene filmed during the past week at the Thomas Ince Studio, Culver City, Cal., for Cosmopolitan's picturization of Fannie Hurst's story, "The Nth Commandment."

This particular scene is said to outdo in color, magnificence and lavishness, any of the most sumptuous supper clubs and midnight restaurants of Broadway. Adjoining the dance floor is large fountain and pool on the edge of which three different groups of beauties are artistically poised. At intervals each group disintegrates and the beauties splash into the waters of the pool. The scene gains added beauty from the fact that a Christmas Eve celebration is in progress. It is here that Jimmy Fitzgibbons, portrayed by Eddie Phillips, brings Sara Juke, the role played by Colleen More, in an attempt to win her from her sick husband.

Miss Moore and James Morrison are featured in "The Nnth Commandment." The cast, in addition to Eddie Phillips, includes Charlotte Merriam and George Cooper. Frank Borzage is directing from the scenario of Frances Marion.

Goldstone Special Is Under Way

Phil Goldstone announces work is being started on his Super Special, entitled "His Last Race."

This will be an all star picture. The first star to be announced in the cast is Pauline Stark.

The picture will be in seven reels. It will be directed by Reaves Eason; photographed by Jackson Rose. From the original story and continuity by E. Richard Schayer.

Bachmann Sees Bright Future

Lichtman Treasurer Expresses Enthusiasm Over Conditions On Coast

RETURNING from a trip to the coast, J. G. Bachmann, treasurer of the Al Lichtman Corporation and of Preferred Pictures, Inc., expressed enthusiasm over motion picture conditions there. Mr. Bachmann said he believed the outlook for pictures was better than ever before in the history of the industry.

"This is because excellent stories, interpreted by excellent players, are the prevailing thing in production," he said. "Guesswork in making pictures is being done away with by level-headed producers. And the level-headed producers are the ones who are putting over the big successes.

"The time was when a big star could put anything over on the screen. But the public has changed that. It wants not only a good star but a good story, well produced. The shrewd producer, realizing this change of sentiment, has trimmed his sails accordingly and now we have the following recipe for a picture that will prove a big box office attraction: One good story, one good director, a good company of good actors, all to be well flavored with good advertising, publicity and exploitation."

After explaining that he went to the coast to consult with B. P. Schulberg, president of Preferred Pictures, Inc., about financial plans for the ensuing fiscal year, Mr. Bachmann said:

"What impressed me about Preferred Pictures on the coast was the compactness of the organization, the feelnig of co-operation existing between Mr. Schulberg and all the employees and the enthusiasm of those taking part in the productions.

"Tom Forman and Gasnier are like brothers. Forman was 'shooting' 'The Girl Who Came Back.' It was a night scene. Gasnier watched him for a time and then went up and said, 'Give me a job for tonight.' 'All right,' replied Forman, 'be my assistant director for tonight.' Gasnier took the job and when finished Forman said 'I am at your service at any time you want me.'

"While in Los Angeles I wired Al Lichtman that 'Poor Men's Wives,' was one of the greatest pictures I had ever seen. When I saw the picture run in the rough it consisted of nine reels, and yet in that uncut shape it held me spellbound.

"I saw 'Are You a Failure?' Some time ago I met Larry Evans, who told me he had a story. He asked me to read it. I did, I read it to Lichtman. We considered it a world-beater. Then Tom Forman made a great picture of that story, which is 'Are You A Failure?'

"Another wonderful picture is 'The Girl Who Came Back.' Miriam Cooper does better work in this picture than ever before in her career."

Press Sees Final Scenes Shot

"The Broken Violin" For Release by Arrow Has Many Exciting Incidents

MEMBERS of the press and representatives of the Arrow Film Corporation visited Stamford, Conn., on Saturday of last week to witness the taking of some of the final scenes for "The Broken Violin," the special being made by Atlantic Features for early release under the banner of Arrowplays Deluxe. This production will be among those scheduled to go in the first eight of this series. The name Arrowplays Deluxe was selected to stamp the productions so named as the finest product of the Arrow.

The scenes made on Saturday mark the climax of the picture where the hero, Reed Howes, discovers that his young sister, Rita Rogan, has been abducted by one of the villians, Gladden James. She is being rushed out to sea in a high-powered motor boat and the heroine, Dorothy Mackaill, drives Howes to the shore where he commandeers the services of an airplane and pursues the fugitive motor boat. After an exciting chase the fleeing speed boat is overtaken but refuses to stop. The result is that Howes leaps from the 'plane to the boat and after a most exciting fight succeeds in rescuing his sister. In the course of the fight the boat is overturned and sunk and the villain drowned, but the airplane circling above, rescues brother and sister and returns them safely to shore and happiness.

Considering the fact that the scenes were shot by Director Jack Dillon at a time when the temperature was hovering around the zero mark it may well be imagined that the action furnished plenty of thrills, not only to the participants but to the large group of spectators who gathered about a huge bonfire on the Long Island coast and endeavored to keep warm.

Director Dillon employed several speed boats, a schooner and two airplanes to take part in the action and for use by his camcramen. One cameraman, George Fresihinger, was in a plane following the action from the sky while another, James Mason, operated an Akely camera from the shore. The others, headed by George Peters, were located in the various boats.

Goldstone Disposes of Territory

Phil Goldstone announces that Sidney Lust, Super Attractions Film Company, has purchased the rights on his Special "Deserted at the Altar" for the Washington territory, and that the Universal Film Company has purchased the rights for Australia and Japan. Wm. K. Howard, who directed "Captain Fly by Night," and is now finishing "The Fourth Musketeer," will direct another Special for Goldstone.

Doug's "Robin Hood" Goes Big in Pittsburgh

SHOWING to the biggest first night business in the history of the Pitt theatre, Pittsburgh, Pa., Douglas Fairbanks' latest photoplay feature, "Douglas Fairbanks in Robin Hood," a United Artists Corporation release, had a most brilliant and sensational opening last Monday evening, the advance sale of seats being the largest in the records of the house, which has played all of the biggest of theatrical successes, according to United Artists.

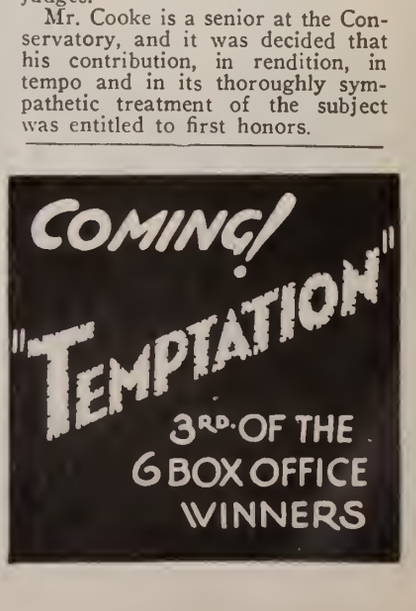
The opening of "Douglas Fairbanks in Robin Hood" not only was brilliant from a box-office standpoint, but brilliant as well in the personnel of the audience which jammed every small bit of available space in the theatre. Mayor Magee of Pittsburgh really was the master of ceremonies, and others in the exceptional throng comprised the leaders of the city administration, members of the Pittsburgh bar and bench and nearly every one of social prominence in the city.

Wins Music Prize For "Headless Horseman"

To Glenn R. Cooke, of 143 Hemenway Street, Boston, Mass., has been awarded a prize of $100 recently offered by Mr. Jake Louri, manager of the Modern and Beacon theatres of Boston, through the New England Conservatory of Music, for the best cue-sheet of incidental music suitable for using in conjunction with the showing of "The Headless Horseman," the motion picture built upon the "Legend of Sleepy Hollow" and released by the Hodkinson Corporation.

When this picture was exhibited in Boston at Mr. Louri's theatres, where it broke all records of attendance for the past six years, Mr. Louri was so impressed with its musical possibilities, that he offered a prize for the best adaptation received, with the understanding that the faculty of the New England Conservatory of Music would constitute the board of judges.

Mr. Cooke is a senior at the Conservatory, and it was decided that his contribution, in rendition, in tempo and in its thoroughly sympathetic treatment of the subject was entitled to first honors.



Sec. Davis Commends Fox Special

SECRETARY OF LABOR DAVIS, who in addition to his cabinet position holds the title of Director of the Child Welfare Bureau of the Labor Department of the United States, recently viewed the Fox special, "Who Are My Parents?" at Loew's State theatre, Los Angeles, during a visit to that city.

Following the show, Mr. Davis issued this unsolicited, written praise of the production:

"'Who Are My Parents?' is a splendid entertainment. In addition to its entertaining qualities, it drives home a touching story of child life, which uncovers one of the most real and vital problems of the American nation. It is a most thrilling story—soul-stirring and heart-gripping. Every man, woman and child in America should see this picture."

Making Final Shots on "The Common Law"

The Common Law," which the Selznick company are producing on the West Coast, is nearing completion and the work of cutting and titling it will soon be in progress. An early delivery of the trial print at the home offices in New York is expected, in view of the fact that work on the negative and test prints has been going right along while the shooting has been in progress. The picture is likely to be released within the next few weeks.

George Archainbaud is directing the picture using the following well known players: Corinne Griffith, Conway Tearle, Elliott Dexter, Doris May, Hobart Bosworth, Miss DuPont, Bryant Washburn, Phyllis Haver, Harry Myers and Wally Van.

Warner Picture Wins Approval

"Little Church Around The Corner" Commended at Preview Presentation

A PREVIEW presentation of the Warner Brothers classic of the screen, "Little Church Around the Corner," was given recently at the Wilshire theatre, Los Angeles, before an audience that is said to have taxed the house to twice its capacity. The production was directed by William A. Seiter, and the story was written by Olga Printzlau, based upon the play by Charles Blaney and the novel by Marion Russell.

Frances Agnew, the Hollywood correspondent of the *Morning Telegraph*, in commenting on the preview said: "They stood in the aisles to see and applaud this feature which is one of the most entertaining and effective photoplays we have seen in a long time. It's a picture that is sure to win favor for the box-office and the approval of censor boards and spectators everywhere."

The production is said to contain an exceptional number of powerful climaxes filmed amid the background of spectacular and massive sets of the Pennsylvania coal mines in which were used thousands of extras. The story of "Little Church Around the Corner" is declared to be one of the sweetest ever told on the silver screen.

It contains an appeal that is universal in its application in that the romantic flavor is declared to be mingled with the truism that there's a little church in every man's heart. The play by Charles Blaney, followed by the novel by Marion Russell, has been in vogue for many years, and its continued success is said to be of unusual value to the exhibitors booking the production.

Prominent members of the cast headed by Claire Windsor include Kenneth Harlan, Walter Long, Margaret Seddon, Bessie Love, Hobart Bosworth, Alex Francis, George Cooper, Cyril Chadwick, Tom Kennedy and Winter Hall.

Buster Keaton Back with Metro

Contracts Are Closed for Star to Make Comedies of Feature Length

CONTRACTS have been closed whereby Buster Keaton will again be a star for Metro Pictures Corporation and will appear in comedies of feature length, produced by Joseph M. Schenck.

The return of Mr. Keaton to the Metro fold, wherein he won his first fame, is regarded as making the group of Metro attractions most powerful. In the fairly brief time in which the comedian has been before the picture-going public he has made a place for himself in the hearts and risibilities of the world distinctively his own. His sure instinct of the ridiculous is unparalleled. It has, even in the pictures of shorter length, made Keaton comedies far more magnetic entertainment than even the unusual dramatic feature; and, given the scope of five reels, Metro is confident that these laugh-makers will more than triple their former value.

Mr. Keaton's return to the Metro fold is in the nature of a homecoming, for his earliest comedies were released by this company. His reputation as a stellar screen comedian was established during his affiliation with this organization, which has always taken pride in the fact that it helped make the comedian the favorite that he is today.

No details were made known concerning the contract which has been signed between Mr. Schenck and the Metro representatives, but plans have already been set in motion for the production of a series of full-length feature comedies.

The comedian, whose full name is Joseph Francis Keaton, achieved considerable popularity in the vaudeville act known as The Three Keatons. His father, also a member of the trio, coached young Buster until he became a marvel at acrobatic clowning. After his vaudeville tours, Mr. Keaton entered into motion picture work, playing in companies of the leading comedians. His first Metro picture was a film version of "The New Henrietta," by Winchell Smith and Victor Mapes, called on the screen "The Saphead." This was followed by a series of two-reel comedies in which he starred. His last Metro picture was released about a year ago.

Filming on "The Fog" Starts This Month

Actual filming of William Dudley Pelley's story, "The Fog," to be produced for Metro release under the personal supervision of Max Graf, will commence during the latter part of this month. Max Graf and H. H. Van Loan, who have been working on the screen adaptation, have returned to San Francisco after conferences in Hollywood with Metro studio officials.

The author, Mr. Pelley, will go to San Francisco this week to confer with Mr. Graf and Mr. Van Loan regarding the final draft of the scenario and to make suggestions regarding types, locales, settings and other details.

Australian Rights Sold On C. B. C. Pictures

Australian rights were sold this week on the two of the six features already completed by C. B. C. Film Sales Corporation.

According to arrangements made between C. B. C. and Australasian Films, Ltd., these two pictures, "More To Be Pitied" and "Only A Shopgirl," have been taken over by the latter company for Australian showing.

Millard Johnson, American representative for the Australian firm, was enthused over these subjects.

Burr Nickle Completing Releasing Plans

HAVING made eight of the 12 pictures they are to release during the coming year, and having cut and titled the first three, the Burr Nickle Productions has turned its attention to distribution. A careful study of the existing releasing conditions in the industry, with the big releasing centers some 3,000 miles away in New York, convinced the directors of the company that it was time for Los Angeles to make a start in the direction of becoming a releasing center.

As a result, additional capital was brought in and Robert A. Brackett, formerly with the Selznick releasing organization, was appointed sales manager.

Burr Nickle Productions have been busy establishing their own releasing organization in the 27 key cities, on a franchise basis. Their first release is a mystery drama entitled, "Sunken Rocks," which will be followed by "Tansy," a beautiful pastoral drama of love, intrigue and loyalty in the wide open ranges of the sheep country. The third release is "Bargains," a screen adaptation of the famous stage play of the same name.

"Plaything of Emperor" Given Premiere

The premiere presentation of "The Plaything of an Emperor," Jesse A. Levinson's current release took place this week at the Paramount theatre, Newark, N. J., the showing being in charge of D. J. Shephard, managing director of the Branford.

Although the opposition in the various houses were Harold Lloyd in "Doctor Jack," George Beban & Co. in person, Quincy Adams Sawyer and "The Town That Forgot God," the Paramount is said to have done the largest business by far it has done during the past year.

Buster Keaton, who returns to Metro's banner.

Gov. Edwards Endorses Hodkinson Special

GOVERNOR EDWARD I. EDWARDS, of New Jersey, foe of the Blue Laws and leading advocate of liberal legislation, was the guest of the W. W. Hodkinson Corporation at their New York offices recently, where he was entertained by a private showing of the Hodkinson super-special, "Down to the Sea in Ships." The Governor was accompanied by his secretary, Harry Foley.

After the showing of the picture, an informal reception was held in the projection room. Among those present were the officials of the Hodkinson Corporation, the director and producer of the film drama, Elmer Clifton and Raymond McKee, who played the leading male role.

The Governor was enthusiastic about the picture. He was particularly interested in the harpooning of the 90-ton whale. In complimenting Raymond McKee, he said that he was delighted to meet an actor who had the courage to undertake so dangerous and hazardous a role.

He inquired for the other star in the picture, Miss Marguerite Courtot. When he learned from McKee that she had been operated on for appendicitis and was at present in St. Michael's Hospital, Newark, N. J., he instructed his secretary to send her a big box of flowers.

Complete Circus for "Souls for Sale"

Goldwyn pictures has built a complete circus on its lot at Culver City, Cal., for certain episodes in the new Rupert Hughes' picture, "Souls for Sale." A "big top" was bought from Barnum & Bailey and other equipment was either built or purchased.

All of this circus equipment will go up in flames for the night scenes of "Souls for Sale." Author-Director Hughes is making his usual rapid progress upon the film.

In the cast are Eleanor Boardman, Frank Mayo, Richard Dix, Lew Cody, Mae Busch and Barbara La Marr.

Eric von Stroheim is in San Francisco completing the continuity for his first Goldwyn picture, "McTeague," from the Frank Norris novel.

Real Color for "The White Frontier"

Allan Holubar, who is directing Dorothy Phillips in "The White Frontier," a First National release, is preparing to take a long jaunt to get real local color for this original story of the Canadian northwest by Jeffry Deprend. For only a few shots of Montreal the director will take his staff and part of his company to the big Canadian city.

Holubar has made many of his scenes at Truckee, California, and will shoot more of the northwest locale in western Canada. The de-

Strauss, "Salome" Being Released

Wiley Announces New Picture Version Ready For Independent Market

"MALCOLM STRAUSS SALOME," an entirely new motion picture version of the immoral story, is now ready for release through the independent market, it is announced by George H. Wiley, Inc., which is handling the distribution.

"Malcolm Strauss' Salome" is promised as a novel departure from other productions of the same subject, not only in acting and production, but in the fact that it uses a new and original story, based on the Bible story of Salome, which is at the same time spectacular and wholesome.

Diana Allen, formerly a Ziegfeld Follies star and dancer, appropriately plays the role of Salome, whose dance of death and passion is probably the most famous in history. Vincent Coleman, popular leading man, and Christine Winthrop play other prominent parts, heading a distinguished cast of players.

Malcolm Strauss, noted artist and delineator of beautiful women, personally supervised every detail of the production. Basing his production entirely on the Bible, Mr. Strauss shows Salome as an innocent young girl, unfortunately caught in the intrigue and plottings of an Oriental court.

"The only thing that the Bible says on the subject of Salome," Mr. Strauss states, "is that on the birthday of Herod, the King, Salome danced for him, whereupon he asked her what she wanted, promising to grant any wish. Her mother, Herodias, made her ask for the head of John the Baptist, who had reviled her in the public square, and the King had to keep his promise and comply. Later, the Bible says, Salome went to Egypt."

Apollo Exchange, Inc., has acquired the exhibition rights to the picture for Greater New York and Northern New Jersey; Imperial Pictures for Eastern Pennsylvania and Southern New Jersey, and Federated Film Exchange for Maryland, Delaware, District of Columbia and Virginia.

Strong Support Given Farnum

Wanda Hawley and Tom Santschi in Picture Due for Release, January 28

WANDA HAWLEY and Tom Santschi, both of whom have been stars in their own right, appear in support of William Farnum in his most recent vehicle, "Brass Commandments," an adaptation of Charles Alden Seltzer's widely read novel, according to advice from the New York offices of Fox Film Corporation this week. The production is scheduled for release January 28th.

In addition to the two aforementioned actors, the cast boasts the inclusion of Claire Adams, one of the screen's most prominent feminine leads, and such character portrayers as Charles Le Moyne, Joe Rickson, Lon Poff, Al Fremont, Joseph Gordon and Cap Anderson.

The picture, which was adapted for the screen by Charles Kenyon, presents the Fox star in the sturdy western role for which he has become famous. Again Farnum is the outdoor westerner in quest of justice and willing to use his fists and firearms in its fulfillment.

Lynn F. Reynolds, the director, has brought forth pictorially the qualities of the robust star, which has endeared him to his vast hosts of admirers, in a most convincing and acceptable fashion, and with the assistance of Cameraman Dan Jennings has given the production a scenic background whose beauty and grandeur is only equalled in photoplays devoted solely to the recording of nature itself, according to the Fox offices.

The story is that of a prominent New York clubman who is called back to his ranch in the West to rid it of its parasitic outlawry in the shape of cattle rustlers. How he accomplishes this with the aid of his brass commandments, bullets, and wins the love of the winsome hotel clerk, is said to provide an excellent entertainment.

College Dignitaries See Hines' Features

"Burn 'Em Up, Barnes," and "Sure Fire Flint," the first two Johnny Hines' features were given a private showing last week in the library of the St. Louis University of St. Louis, Mo. There was a distinguished audience of professors and students of the college, members of the Board of Trustees, administrative officials as well as prominent local city officials and men from public life. The exhibition was given at the request of E. M. Ivancovitch, a member of the college teaching staff who is interested in the progress of American cinema art.

The pictures came in for a good deal of favorable comment as was evident from a letter received by C. C. Burr, producer of the Johnny Hines' features.

Will Exploit "Quincy Adams Sawyer"

Bert Ennis, special exploitation man for Arthur H. Sawyer and Herbert Lubin, leaves for Chicago this week, where "Quincy Adams Sawyer," the all star Metro-L. S. special will begin an engagement at the beautiful Chicago Theatre on Monday, January 29th.

Ennis will devote ten days of intensive exploitation to the picture, prior to the opening. Preliminary tie-ups have already been made with the Yellow Taxicab Company of Chicago and T. B. Harms, well known music publisher.

Bryant Washburn Signs for "Temptation"

BRYANT WASHBURN has been signed up to play a leading role in "Temptation," third on the C. B. C. Film Sales Corporation series of six features.

Mr. Washburn, it is announced, was selected some time ago by the C. B. C. officials, and by Director Edward J. Le Saint, as being excellently suited to the role outlined in the story and continuity.

It is announced that an entire cast for "Temptation" is tentatively lined up, including, like "Only A Shopgirl," an all-star array.

"We aim to make each picture better than the last," says Producer Harry Cohn—"and the cast of 'Temptation,' when it is finally announced, will be even stronger than the one in 'Only A Shopgirl.'"

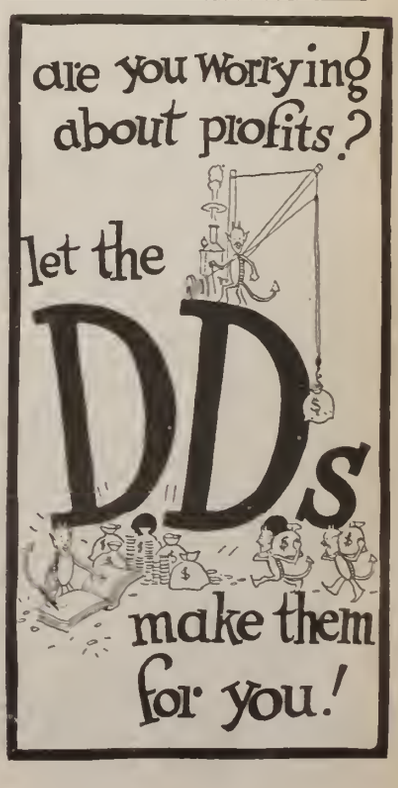
Clift Is Planning Big London Pictures

According to the London *Times*, Denison Clift, former Lasky scenarist and Fox director, has achieved the premier position as director of British pictures.

"A Bill of Divorcement," starring Constance Binney, to be shown in American cinemas early this year, is rated as the best British picture of the year.

"This Freedom," the A. S. M. Hutchinson novel, has just been completed in London, and will be ready in March.

Mr. Clift is now directing "Out to Win," founded on the London stage success, and upon its completion he will produce his own version of the "Mary Queen of Scots" story, using the great castles of England and Scotland as backgrounds, and with Fay Compton as the ill-fated Queen.



Tri-Stone Exchange Plan Is Discussed

Speculations have been many and varied in the trade this week regarding the announced plans of Tri-Stone Pictures, Inc., to place exchanges for the handling of its product in seventy key cities throughout the United States and Canada.

When interviewed regarding the plan, an officer of the company said:

"We are simply adapting to the needs of the film industry the distribution plan which has been inaugurated throughout the country with such marked success by such concerns as Armour, Ford, the National Cash Register Company and similar enterprises.

"Believing that the principal cause of the slump which motion picture men have been bewailing is inefficient distribution, we have decided to adapt this plan to the film industry. The exhibitor cannot prosper unless the distributor gives him good pictures, and the distributor cannot do this until he attains maximum distribution for his product. We feel that our plan will correct this condition."

Held Designs "Modern Matrimony" Posters

As part of the advertising accessories on "Modern Matrimony," their latest Owen Moore picture, the Selznick company has provided a full set of lithographed posters from designs by John Held, Jr., the celebrated American caricaturist. The set includes a twenty-four sheet, a six-sheet, two threes and two ones. The posters, according to the Selznick office, are quite unusual in their design and are certain to attract great attention. All of the backgrounds are pure white, the Held figures being done in flat colors.

The same drawings have been freely used in the newspaper advertising which has been prepared for use of exhibitors playing the picture and reproduced in the campaign book.

"Modern Matrimony" has just been completed. Prints are going forward to Select branches throughout the country.

Barnes' Injury Holds Up "Go Getters"

The filming of several scenes in "The Go Getter," Cosmopolitan Productions' picturization of a Peter B. Kyne story now being directed by E. H. Griffith at the Universal Studio, Fort Lee, was held up two days as the result of a minor accident to T. Roy Barnes, who with Seena Owen is featured in the production.

Shortly after finishing a scene in which he and Louis Wolheim engage in a realistic rough and tumble battle, and in which Barnes managed to escape with a few bruises, he slipped on the icy pavement and sprained his ankle so badly that it was necessary to place it in a plaster cast.

Watch Out For
A FRONT PAGE STORY
THE TRUTH ABOUT GORHAM

Big Week For "Week of Love

Unusually Satisfactory Results Reported for New York by Selznick

FINAL reports from the Capitol theatre where the Selznick company's most recently released superspecial, "One Week of Love" played during the week of January 7 to 13 are to the effect that the engagement was unusually satisfactory. The business is said to have surpassed by several thousands of dollars the figure which is rated as the average week's business at the same house.

As proof of the feature's drawing power it is notable that each week day's attendance was considerably greater than the preceding day's until the business on Saturday, the last day, was almost equal to the average Sunday, the big day of the week, according to Selznick.

"One Week of Love" engagement on the Loew Circuit in the metropolitan district begins February 1st with four days at the State Theatre on Broadway. The Metropolitan in Brooklyn and the American and New York Theatres in Manhattan follow within a few days. Before the 20th of February the picture will have played thirty-two of the Loew houses. Engagements in the Fox theatres begin February 12th.

Another important engagement of the picture is that at the Branford Theatre, Newark, New Jersey, beginning January 19th.

Big Game Picture Is Commended

"Hunting Big Game in Africa With Gun and Camera" Approved by Critics

H. A. SNOW'S "Hunting Big Game in Africa with Gun and Camera," as the result of its New York premier at the Lyric theatre, Jan. 8, is one of the established theatrical attractions of Broadway, and an indefinite run has been booked at the West 42nd Street playhouse, according to the New York office.

Rarely in the annals of pictures has a verdict of such unanimity been given by the foremost critics of the daily, trade, fan, and national magazine press. The public evidently agreed with them, for not only capacity marked the opening week from Tuesday but also—a remarkable thing for a picture—an advance of thousands of dollars was received, it is claimed. Seats are being sold four weeks ahead, with every precaution taken to prevent speculators gouging the public.

A few lines from the principal comments of the dailies follow:

Quinn Martin of the *World:* "This is an extraordinary film." Gallico of the *Daily News:* "It thrilled, delighted and entertained us as much as anything has in years."

J. O. Spearing of the *Times* said: "It is the most complete, which means the most instructive and the most thrilling picture of wild animal life ever made."

"More drama than in a bale of Hollywood productions" was the vigorous characterizations of the *Tribune. Evening Mail:* "A marvelous panorama of wild life." The *Sun:* "Most fascinating animal picture ever seen." E. V. Durling, the *Globe:* "An example of the cinema at its best."

Pacific Ships Showing F. B. O. Pictures

TRAVELERS to the Orient will hereafter have an opportunity to see F. B. O. pictures during their long journey across the Pacific. An arrangement has recently been entered into by the Oriental line, with the Seattle branch of the Film Booking Offices of America, whereby all the passenger vessels of that line will be supplied with screen entertainment by that company.

The screening of motion pictures on trans-Pacific ships of the Oriental line marks an experiment which is expected to prove successful. Each vessel will carry five complete programs, consisting of feature, comedy and single reel novelty. The S. S. President Madison, sailing from Seattle for the Orient on January 2nd, was the first ship to screen pictures for the entertainment of its passengers. It carried five F. B. O. features, "The Blot," "The Girl From God's Country," "Salvage," "Black Roses" and "The Foolish Age."

Transcontinental Float Proves Asset

A striking example of the value of the Warner Brothers transcontinental float as an asset to the many exhibitors that have booked the seven classics being distributed by the organization for this season is evidenced in an unsolicited telegram from the Sears and Jones Circuit, Marshall, Mo.

The telegram follows: "Your transcontinental float here over Sunday somewhat battered after a week's struggle through Missouri mud, but a great advertisement nevertheless. Appreciating your efforts to sell pictures to public. We are going to book entire series of classics in our circuit of theatres."

Racing Hearts" Completed by Powell

Paul Powell has completed his Paramount production of "Racing Hearts," starring Agnes Ayres, and the film is now in the cutting room at the Lasky studio. Heavy rains delayed the production of this automobile story by Byron Morgan, making it too dangerous to undertake the big road racing scenes.

Governor Lake Approves "Oliver Twist"

Henry Needles, manager of the Princess theatre, Hartford, Conn., gave a private screening of Jackie Coogan in "Oliver Twist" at the home of Governor Lake for the entertainment of the Governor and his friends. The Governor not only put his stamp of approval on this production but like Oliver in the story pleaded "for more" of this kind of screen plays. The Governor wrote the following letter to Mr. Needles:

"I wish to thank you personally and the producers of the Jackie Coogan pictures for the splendid entertainment which you gave me at my home when "Oliver Twist" was shown there for me and my friends.

"It was a beautiful picture and raised the sincere enthusiasm of all of us who saw it."

"I most sincerely approve of such pictures as this one and consider it and pictures of its kind desirable in every way.

"Again thanking you for your kindness, I am,

"Signed) EVERETT J. LAKE,
Governor."

Paramount Pictures Win Contest Honors

Three of the first five winning pictures, with first and second places won by a wide margin, is the record of Paramount in the "What was the best photoplay you saw during 1922?" contest recently conducted by the New York Daily News.

"Manslaughter," Cecil B. De Mille's production featuring Thomas Meighan and Leatrice Joy, took the honor of first place from Fred Niblo's "Blood and Sand," starring Rodolph Valentino, by sixteen votes. This is the second time that "Manslaughter" has headed the list in a News contest for it was voted by that paper's readers as the best picture of last November.

George Melford's production, "The Sheik," is the Paramount picture that won fifth place in the contest closed in which thousands of votes were cast and more than 140 pictures were named.

Arrow Arranges Song for Special

According to an announcement received from Arrow Film Corporation this week that concern has arranged for a special song to be published in the interest of its Arrowplays Deluxe Special, "Lost in a Big City."

Arrangements were completed by Arrow with Irving Mills for the issuance of a song based upon this picture which is set for early release. Representatives of the publishing company are already busy preparing the words and music and the song will be released to the public coincident with the release of the picture.

This extra exploitation was decided upon by Arrow, it was stated, in view of the great success which the song, "Dear Old New York," published in connection with the Burton King Special "The Streets of New York," is achieving.

Unique Distinction Is Accorded Burr

C. C. Burr, president of Mastodon Films, Inc., was accorded a unique distinction Christmas week by the W. W. Hodkinson Corporation, when "A Social Error," one of the recent All-Star comedies was filmed before the Hodkinson organization as a feature of the annual Christmas festivities. It was received with great enthusiasm by the Hodkinson staff, according to the Burr offices.

C. C. Burr has already completed five All-Star comedies, and a sixth will soon be ready for titling and editing. All-Star comedies feature Raymond McKee, Charlie Murray, Mary Anderson and Flora Finch, the veteran comedienne, who is remembered for her work with the late John Bunny.

"Canyon of the Fools" New Carey Release

"Canyon of the Fools," a Harry Carey production adapted from the Saturday Evening Post story of the same name by Richard Matthews Hallett, is the current release of the Film Booking Offices of America, and will be available at all exchanges in late January. It is a story of Western mining life, with Carey in the role of an adventurer who frustrates the attempts of a gang to transport arms across the border into Mexico to revolutionary forces.

The star's leading woman is Marguerite Clayton, and a capable cast is seen in his support. Val Paul directed.

Margaret Leahy Starts with Keaton

Joseph M. Schenck has changed the plans for the picture education of Miss Margaret Leahy, the Norma Talmadge British prize winner, and instead of rushing Miss Leahy into the big part of Aggie in Norma Talmadge's production of "Within the Law," has designated her first step in screen education shall be had with Buster Keaton in the five-reel comedy the smileless comedian has begun on the coast.

Goldwyn Takes Classics for Stories

Goldwyn points out that the seeming paradox of looking backward to go ahead does not bother the far-seeing men who are making "Tess of the D'Urbervilles," Thomas Hardy's great novel which is being produced by Marshall Neilan; "Vanity Fair," Thackeray's most popular work, which is being filmed by Hugo Ballin for Goldwyn release; "Ben Hur," from the novel of perennial appeal by the late Gen. Lew Wallace; and "The Christian," by Sir Hall Caine, which has already been produced by Maurice Tourneur, with Richard Dix and Mae Busch in the leading roles, and will be released in January.

To Exploit "Mighty Lak' a Rose"

First National Arranging Extensive Campaign for Release Due Next Month

A BIG exploitation campaign is being arranged by First National for the new Edwin Carewe picture, "Mighty Lak' a Rose," which is on the First National release schedule for next month.

First National officials feel that the title, celebrated in song as it has been, will be a box office puller in itself but intends to put the picture over in a bigger way than any other feature released, being confident that the picture itself will win approval from all those attracted by the extensive exploitation.

First National officials believe also that every person that sees it will come out of the theatre either whistling or humming the song, "Mighty Lak' a Rose," which in itself will spread publicity for the picture. The song is a big part of the picture.

It is the belief around the First National offices that "Mighty Lak' a Rose" will be one of the biggest money makers First National exhibitors have had in a long time. In a way it is a Richard Rowland picture, the first one made since he became general manager of First National. He approved the story and he watched the picture closely in its making. It was not made at a big negative cost, but at the same time no expense was spared in its making.

The advertising campaign in the press book has been expanded. A series of big attractive advance ads have been prepared as an exhibitor help.

Equity Special Is Completed

Latest Production, "Has the World Gone Mad" Being Cut and Edited

DANIEL CARSON GOODMAN, author and producer of "Has the World Gone Mad," latest Equity special, has practically completed the cutting and editing of his latest production and in the course of the next few days, will have the finished product at the Equity office, ready for the pre-release trade showing. Activity is also evident in the advertising and accessory departments of Equity Pictures, under the supervision of Nat Rothstein, so that all the posters, lobby displays, and other advertising helps will likewise be ready at the same time that the picture is completed.

The usual novelty and class will be the keynote of the press book, posters and other accessories. Equity is convinced that it has a real box-office title and a remarkable production in "Has the World Gone Mad" and will spare no expense in the "trimmings." Each poster will contain a story in itself, at the same time give the picture a wonderful display and the finest kind of exploitation, it is claimed. The same can be said of the press book—Mr. Rothstein is exerting his every effort to give to the exhibitor the finest and most complete press book that they have ever received on any production.

At the present writing Daniel Carson Goodman has succeeded in bringing the picture to the approximate length of 6,800 feet and it is hardly probable that it will be cut any further. At this length the production shows complete strength of continuity and although it has been cut from 20 reels, Dr. Goodman has retained all "the meat."

"Gimme" Meets Critics' Favor

Rupert Hughes Picture Well Received in Premiere at New York Capitol

THE new Rupert Hughes' picture, "Gimme," just released by Goldwyn, received its New York premiere at the Capitou theatre last week and was received with marked favor by the newspaper reviewers and by the picturegoing public.

Among the criticisms were:

Quinn Martin, in the World: "Designed to make you laugh and gasp. It succeeds. Extremely well photographed and is acted perfectly by Miss Chadwick and Mr. Glass; titled brightly by Mr Hughes."

Herald: "'Gimme' . . . is a film version of that always popular volume. 'The Family Check Book' . . . Major Hughes has developed his theme skilfully, and has been wise in selecting Helene Chadwick for the part of the insurgent wire."

Journal of Commerce: "Another noteworthy contribution to this highly enjoyable type of photoplay . . . handled with Rupert Hughes' sure and masterly touch."

News: "Domestic stuff with subtle propaganda in favor of share and share alike with what you (husbands) get in the old pay envelope every week. . . . We greatly admired the work of Miss Chadwick; she's really awfully good."

Times: "Helene Chadwick is a real actress, as well as good looking."

New Version of "David Copperfield"

What is reported to be an elaborate new version of "David Copperfield" has arrived in New York in the care of Andre Olson of the Nordisk Company, producers of "Our Mutual Friend" and the new version of "Great Expectations," now being groomed for presentation by Hopp Hadley.

C.B.C. Prepares Fashion Story Layout

A fashion layout, and a three-column feature fashion story set up in newspaper style, which is available to territorial holders in cuts or in mats, is this week's exploitation aid prepared by the C. B. C. Film Sales Corporation exploitation department on their feature, "Only A Shopgirl."

This one, it is announced, is especially effective in that the stunning gowns worn by Estelle Taylor in "Only A Shopgirl" cannot fail to be of interest to editors of fashion pages on various newspapers throughout the country—and those costumes which follow the prevalent mode in black and white have been selected for the layout—with a specially written general fashion story that will interest women everywhere.

Press Book Ready on "The Christian"

Another distinctive exhibitors' service book has been issued by Goldwyn for Maurice Tourneur's production of "The Christian."

The first two inner pages are given over to large reproductions of a dozen stills whose action is highly dramatic and suggests the trend of the story. A page is devoted to pictures of the players and director, with interesting facts about the production. Four pages are devoted to press stories—features, briefs, advance notices and other press material. An entire page is devoted to small advertisements. A full page ad is illustrated as well as quarters and eighths. Many unique exploitation angles are explained and illustrated.

Old-Time Water Fight in "Java Head"

What is declared by Paramount to be a distinct novelty for picture audiences will be shown in George Melford's production of "Java Head," filmed from Joseph Hergesheimer's novel of the same title. It is a water fight between two hose companies. This is an extinct sport now, but back in the days of 1850 in Salem, Mass., of which Mr. Hergesheimer wrote, the annual water fight between the fire fighters of the various New England towns drew enthusiastic crowds.

The old-fashioned hand water engines used in this scene in the picture were obtained from a Salem museum.

"Through the Skylight" Being Cut

Hamilton Smith announces that "Through the Skylight" the Producers Security release of which he is director, is now finished, and in a week's time the cutting of the picture will have been completed. This is a fast moving farce starring Henry Rull, of "Cat and Canary" fame, and Mary Thurman, recently seen in "An Exciting Night."

The story and treatment of this picture are said to be decidedly different from that of most farces, and Producers Security feels that in "Through the Skylight" they are offering a real novelty. Syracuse Motion Picture Corporation are the producers.

Elaborate Settings For "Glimpses Of Moon"

For Allan Dwan's Paramount production of Edith Wharton's novel, "The Glimpses of the Moon," at the Long Island Studio, Paramount claims one lavish setting after another has been used as background before which Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Charles Gerrard and Maurice Costello move in the portrayal of the leading characters of this many-angled drama.

For the Altringham villa in Paris the Art Department built a drawing room of the Louis XVI style, a picture gallery done in French Gothic, a music room of Marie Antoinette mode, and a beautiful hallway that occupied more than half of the huge studio stage.

The Vanderlyn palace in Venice, where much of the action of the story takes place, is said to be an exact reproduction of the interior of an old Venetian palace and is old Italian renaissance style of architecture.

A section of the Venetian canals was reproduced in the studio for the exterior scenes in Venice. Eighteen inches of water flowed through the street on which gondolas were propelled.

Don't Give Up Club Aids Arliss Picture

C. Frederick, manager of the Union Square theatre, New York, organized the "Don't Give Up Association" recently to exploit "The Man Who Played God," the Distinctive Pictures production with George Arliss in the leading role.

This film is the story of a man who at first gave up to a great affliction, became embittered and defeated, and who then won out by forgetting his own troubles and helping others.

Mr. Frederick nominated and elected George Arliss president of the "Don't Give Up Association," adopted the motto of "Smile and the world smiles with you," sent a cheerful looking card inviting all his patrons to membership and then did a very good "membership" business. The initiation fee was the price of admission to the Union Square.

17 Baby Peggy Kiddie Clubs in the U. S.

There are seventeen Baby Peggy Kiddie Clubs throughout the United States, the credit for the first and original Baby Peggy Club must be given to New York, however.

Last May, the little Century Comedy star was notified by special delivery letter from Miss Annette de Fucco, aged 10, that a Baby Peggy Club had its conception several days prior to the mailing of the letter, and that Baby Peggy was made life-long and honorary president. The charter members numbered 12 at that time, and since then have increased to 31, with the age limit at 14 years.

Watch Out For

A Front Page Story

The Truth About Gorham

L. A. Critics Praise "Suzanna"

Early Southern California Days Seen in Latest Mabel Normand Vehicle

"FIERY Spanish Dons, dashing caballeros, handsome, reckless toreadors and liquid-eyed, beautiful Senoritas who dwelt in Southern California prior to its acquisition by the United States, are made to live again in 'Suzanna,' Mack Sennett's newest comedy-drama starring Mabel Normand," said the critic for the Los Angeles *Record*, when this Allied Producers and Distributors Corporation release was shown for the first time at the Mission theatre.

"Filled from beginning to end with colorful action and adventure flavored with the romance of historical incidents, 'Suzanna' consecrates the memory of a race long since dead—that of the Spanish-Californians," said the reviewer for the *Evening Herald*.

"Mack Sennett's latest, and said to be his greatest production, 'Suzanna,' starring Mabel Normand is having its world premiere," said the *Express*. "Miss Normand portrays the role of a beautiful, intelligent girl, whom fate has seen fit to deny what is rightfully hers. From the day of her birth, raised as a peon child, she was in reality the daughter of a Spanish Don."

"Pictorially depicting the battles waged between dashing caballeros and handsome, reckless toreadors, each endeavoring to win favor with some soft-eyed senorita, whose inviting lips were of the color of pomegranates and as curved as a Cupid's bow," wrote the reviewer for the *Evening Express*.

"It has atmosphere and it has color; and in settings and costumes and the feeling for beauty 'Suzanna' excels," wrote the critic for the *Times*. "It gives vibrant reality in a poetic background. The audience received the picture with great enthusiasm."

"Masters of Men" Cast Selected

Vitagraph Sea Thriller Is Making Rapid Progress at Coast Studios

WORK is progressing rapidly at the Hollywood studios of Vitagraph on "Masters of Men," Morgan Robertson's sea thriller. Albert E. Smith, president, who arrived in Los Angeles last week, has taken personal charge of this production, the second of the twenty-four specials announced by his organization for release.

The all-star cast of "Masters of Men" has been selected. There are four principal parts of equal importance and these will be played by Earle Williams, Alice Calhoun, Cullen Landis and Wanda Hawley. Others in the cast according to advices received from Hollywood are Jack Curtis, who will play Captain Bilker, commanding the three master upon which the two heroes are shanghaied; Dick Sutherland, Charles E. Thurston, Bert Apling, and Martin Turner.

The story is a "he-man" thriller of life before the mast and critics have named "Masters of Men" as the greatest of all Morgan Robertson's sea stories. Mrs. Robertson, widow of the writer, from whom Mr. Smith purchased the picture rights, said recently that the author himself considered this story to be his best.

Mr. Smith personally will supervise the production of the twenty-four specials. Particular care will be exercised in casting so that only players of known box office power will be assigned to the principal parts. "The Ninety and Nine" was the first of these super-features. This stirring human drama with a raging forest fire through which the hero drives a locomotive and rescues a village, is said to be going big.

Christie Favoring Polite Satire

"A Hula Honeymoon" Will Follow "Hazel From Hollywood" Soon

IN ADDITION to being president and supervising director of his organization Al Christie continues to direct pictures practically all the time, and in addition has Scott Sidney and Harold Beaudine directing new stories featuring the comedy stars, Bobby Vernon, Neal Burns, Dorothy Devore, Henry Murdock, and others.

A company has just returned from Honolulu, where scenes were taken for "A Hula Honeymoon." Advance information on this subject indicates that the South Sea island type of drama is in for a little gentle kidding along the same lines as that employed in "Cold Feet" and "That Son of a Sheik."

Educational, which distributes all the two-reel Christie Comedies, has just released one of Christie's biggest satires, "Hazel From Hollywood," featuring Dorothy Devore supported by Murdock, in which the movie serial "thriller" and the girls who "would be stars if they had a chance" come in for travesty. This picture was directed by Scott Sidney.

Before "A Hula Honeymoon" gets on to the screen, two other Christie Comedies will be ready. They are "Be Yourself," a comedy about a strike of the girls in a shirtwaist factory in which Neal Burns is featured, directed by Christie, and "Second Childhood," with Bobby Vernon in the leading role, directed by Harold Beaudine.

"Hero" Commended by Review Board

The Exceptional Photoplay Committee of the National Board of Review has selected Gasnier's Production "The Hero" as one of the outstanding films of the year. The forthcoming bulletin issued by the Committee will contain an extended review of the film.

"The Hero" is the second of the Preferred Pictures distributed by the Al Lichtman Corporation to be thus chosen this year. The Board's Committee recently showed "Shadow," Tom Forman's production featuring Lon Chaney, at the Toen Hall under their auspices.

"The Hero" is an adaptation of Gilbert Emery's play which Sam Harris presented on the Broadway stage last season with marked success. In the screen version which has been adapted by Eve Unsell, the featured rôles are enacted by Gaston Glass, Barbara La Marr, John Sainpolis, Frankie Lee, Martha Mattox, David Butler and Doris Pawn.

Final Scenes Halted on "The Broken Violin"

President R. W. Wood, Jr., of Atlantic Features, Inc., who are producing a series of special features for Arrow Film Corporation, announces that work on their first production to be released under the brand of Arrowplays De Luxe, is rapidly nearing completion. Director Jack Dillon has his company assembled and is waiting for the weather to break to shoot the final scenes on "The Broken Violin," an original story from the pen of George Rogan and adapted to the screen by L. Case Russell.

This production has an all-star cast headed by Reed Howes, Rita Rogan, Zena Keefe, Dorothy Mackaill, Gladden James and Henry Sedley.

"Rod and Gun" Series Meeting With Favor

"Days Afield with Rod and Gun," which is a sporting reel produced by Eltinge F. Warner, publisher of "Field and Stream," and distributed by Hodkinson, has been meeting with success all over the country.

Many reports coming in from first run theatres express great satisfaction at the manner in which their audience have received these films. Due to the unique character and interesting features contained in these films, the McVickers theatre, Chicago, and the Missouri theatre, St. Louis, two of the most important first run theatres in the Middle West, have booked this series, in fact the list of theatres which have booked this series is growing larger each day, according to the Hodkinson officials.

Bruce Wilderness Tales Acclaimed by League

Listed in the current bulletin published by the National Motion Picture League, and recommended for family showing, are the Educational releases, "Ouch," a Cameo Comedy featuring Jimmie Adams, and "Prickly Conscience," the latest of the Wilderness Tales.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Choice of Electric Sign for Motion Picture Theatre

Selection of Type Governed by Location and Exterior of the Building

J. M. SHUTE,
Illuminating Engineer.

WE will consider the theatre manager sold on the electric sign idea and ready to buy, but in a quandry to know what type to select. Of course, he can call on reputable sign companies and engineers who are only too willing to assist him in every way and have at their command much authentic data to guide their patrons. On the other hand, most of us like to be in a position to make our own choice and have some definite ideas of our own. The purpose of this article is to point out the factors which affect one's decision.

Influence of Location on Type of Sign.

The important element which governs the type of sign selected is the location of the theatre. There are three general classes of location as follows, (1) theatres located on White Ways, (2) theatres located on less important streets in large cities or on main streets of small cities, (3) theatres located in suburban sections of cities or in small towns.

For a theatre falling in any one of the above groups there are the certain general classes of patronage which will be attracted. Thus, a theatre located on the main street of a large city derives its business from a crowd of sightseers and advertises to attract a high grade of patronage, while a small town theatre with less competition attracts business to a great extent direct from the home.

Influence of Architecture on Sign Design.

The sign equipment must harmonize with the architecture of the building. Thus, if the theatre is located in one of the city's skyscrapers, an entirely different sign would be erected than if it is in one of the small buildings on some street of a country town.

Much of the criticism of electric signs in the past has been due to the lack of consideration from a standpoint of architectural harmony. Nothing can detract more from the appearance of not only the sign itself but also the building on which it is located, than a display which is out of proportion and which distorts the appearance of the combination. It should be remembered, however, that simplicity is a basis of good advertising and an overload of useless decoration detracts from the selling power, since it renders the real message less prominent. A sign, therefore, must never be expanded into a multitude of scrolls and other decorations, merely because the building is of a highly ornamental type. The result obtained is much better if outline lighting of the building is planned in such a manner as to blend with the sign itself.

Second of Series

THIS article presented herewith is the second of a series of articles on Signs for Motion Picture Theatres which are being written especially for the Technical Department of the MOTION PICTURE NEWS. J. M. Shute, the author of this series, is an illuminating engineer of repute, having conducted an exhaustive study of signs.

Much valuable recommendations and data are contained in these articles on theatre signs. Every exhibitor should give this phase of advertising his serious attention particularly as a decided material part of the drawing power of the theatre rests, in a final analysis, on this feature.

Only too often a dismal unattractive sign offers an affront to prospective patronage rather than a cheering inviting display. And good sign advertising is decidedly less expensive than newspaper advertising.

Any further advice or information other than is embodied in these articles can be secured from the author, Mr. Shute.

This series will be continued in next week's issue of the MOTION PICTURE NEWS.

A point in this phase of the choice of sign equipment is the shape of the building for which it is built. Thus, if located on a tall building, a main display sign to be proportional must be narrow and extend upward several stories from the marquee. Nothing can spoil the appearance of the electrical display in such a case more than a sign of low, squatty design. On the other hand, for a low building with a wide street front the reverse shape must be used. Fine examples of proper sign proportions in respect to building construction can be seen in adjacent theatres, Loew's State (Fig. 4) and the Criterion (See Fig. 4 preceding article of this series; issue of NEWS Jan. 13) at Times Square. In both cases the designer has adapted the shape of the display to the building and in consequence has produced an attractive sign.

Effect Necessary.

Besides the general consideration given above, there is a choice in the desired effect to be provided. Shall the sign produce motion effect in addition to brightness or be continuous burning? Shall it be colored or clear? Shall it consist of a picture or text? These separate effects or combinations of them can be obtained and the manager must decide on an effect or combination suitable to give his sign the necessary attracting and selling power. If all the elements are properly balanced, the finished sign will become an integral part of the building for which it is constructed. It will add to the beauty not only when lighted but also during the day, instead of being merely an ugly mass of iron framework. The sign will perform its advertising functions of attracting and selling the passers-by, the thought for which it was constructed. Thus, no matter whether located on Broadway or in a small country town, the theatre will feel assured that its sign is really an advertiser and not an expense. With the desired effects mentioned above in mind we can now discuss the requirements of theatres in each of the three classes of locations.

Theatres Located on White Ways.

Just to mention the term "White Way" sends the imagination of the reader to Broadway with its surging crowd, theatres, attractive displays and flashing signs. Broadway on a clear night with its thousands of artificial stars twinkling brightly in an attempt to attract the attention of the pleasure-seekers no doubt presents the most striking lighting display in the world. The keenest competition in advertising has caused the creation of larger and brighter displays in a never ending effort on the part of each advertiser to give recognition to his product over that of his competitors. This continuous struggle for supremacy has resulted in the greatest aggregation of gorgeous advertising displays to be seen anywhere.

The value of electric advertising is so apparent through the results secured on Broadway that every city with a desire to succeed has taken it as an example and we now see throughout the country spectacular white ways of growing magnitude and importance. To obtain success in these ventures the same method, which has been found valuable on Broadway must be applied to give the theatre display in such a location its maximum advertising value.

The White Way theatre must be a veritable temple of the motion picture art to attract the pleasure-seeking crowd. The elecric display must be of the finest possible type to compete with the many other similar displays, each trying to lure the sightseer to the amusement which it advertises. The majority of the crowd is away from home solely bent on diversion and the sign must be so attractive that it

(*Continued on page* 486)

Electric Signs for Motion Picture Theatres

(*Continued from page* 485)

stands out in comparison with the others and attracts the patrons to its particular theatre rather than allowing them to pass on to another. Therefore, it is seen that for the White Way theatre the sign must have brightness, motion, color and picture, combined in an original manner with sufficient text to give the final punch.

Motion and Brightness.

Such a sign must first of all be very bright and have motion of some kind depicted. Without these factors the attention will not be attracted. A blaze of light suddenly flashed on is bound to produce the desired effect, but in creating such a powerful display the manager must visualize the completed picture and know that the all important brilliancy which he is planning is not of such a character as to impair the beauty and legibility. The motion effects obtained aid the brilliancy in attracting, and tend to hold the attention for a greater period of time. The particular motion decided upon must be original and to a great extent characteristic of the one theatre under consideration. An example of this type of display is shown in Fig. 2.

Though tests show that brightness beyond a certain point decreases the legibility of a sign yet for signs in this location brightness is absolutely essential and long distance readability is not. In fact, the selling power of the sign may actually be increased if the distant observer can be brought within a comparatively close range of the theatre itself to determine the actual story in the text. Thus, a display so bright that at a distance of ten blocks it appears blurred due to the size of letters, still attracts attention by its brightness, and when the observer has approached within a few hundred feet of it holds the attention by the beauty of the picture and sparkle of the letters. In this respect the sign on the theatre itself is different from the sign advertising a certain commodity, for in the case of the latter the sign does not mark the spot where the advertised object is located. It merely is a means of impressing the advertised product upon the mind of the observer and while it must be bright to attract its share of attention it must also consist of huge letters to increase its readability and widen its circulation.

Color Adds Charm.

Coupled with this brilliancy and motion there should be color to make the picture more natural. Color effects must receive very careful thought in design. A touch of color adds charm and richness but an overload detracts from the beauty, causing the sign to appear crude and flashy. Opal, yellow and red, due to low absorption, produce the most striking effects, though soft tones of the darker and richer colors, blue, green and purple can be used in borders or decorative scrolls to make the more important message stand out by contrast.

Fig. 1. *The Capitol theatre derives great advertising value from its electric sign which has become a landmark on Broadway. The Bright letters are shown to a better advantage by the background furnished by the Dome*

Pictures by Signs.

Signs for this type of theatre should present, if possible, some definite picture. Here are shown the first runs of the great film masterpieces, often for periods of time rivaling the best of the spoken dramas. Higher admission prices can be charged than the smaller theatres and the advertising must be of a type to attract patrons. What can have better selling power than a sign picture illustrating some dramatic scene in the picture or characteristic of the film itself? The value of this type of advertising is being recognized and probably will be followed to a greater extent in the future.

Often the name of a theatre brings to mind some well-known shape or object. The effect of combining this shape in the sign advertising is invaluable and has been used quite considerably in the past. The display of a large brilliantly lighted star often in conjunction with a shower of smaller and rapidly twinkling stars has been used to advertise a theatre of the name which is immediately brought to mind by the picture formed. The word "Capitol" at once forms a mind picture of the characteristic dome construstion of our National Capitol building and of Capitol buildings of many of our states. The construction of an electric sign to form such a picture combining beauty and originality gives an almost priceless type of advertising to the theatre by that name on the Great White Way. This display is shown in Fig. 1.

Theatres displaying such characteristic forms of picture advertising are impressed indelibly on the mind of the human being. The value of those already in use should serve as a stimulus for others so that in the future we may expect to see many more of these

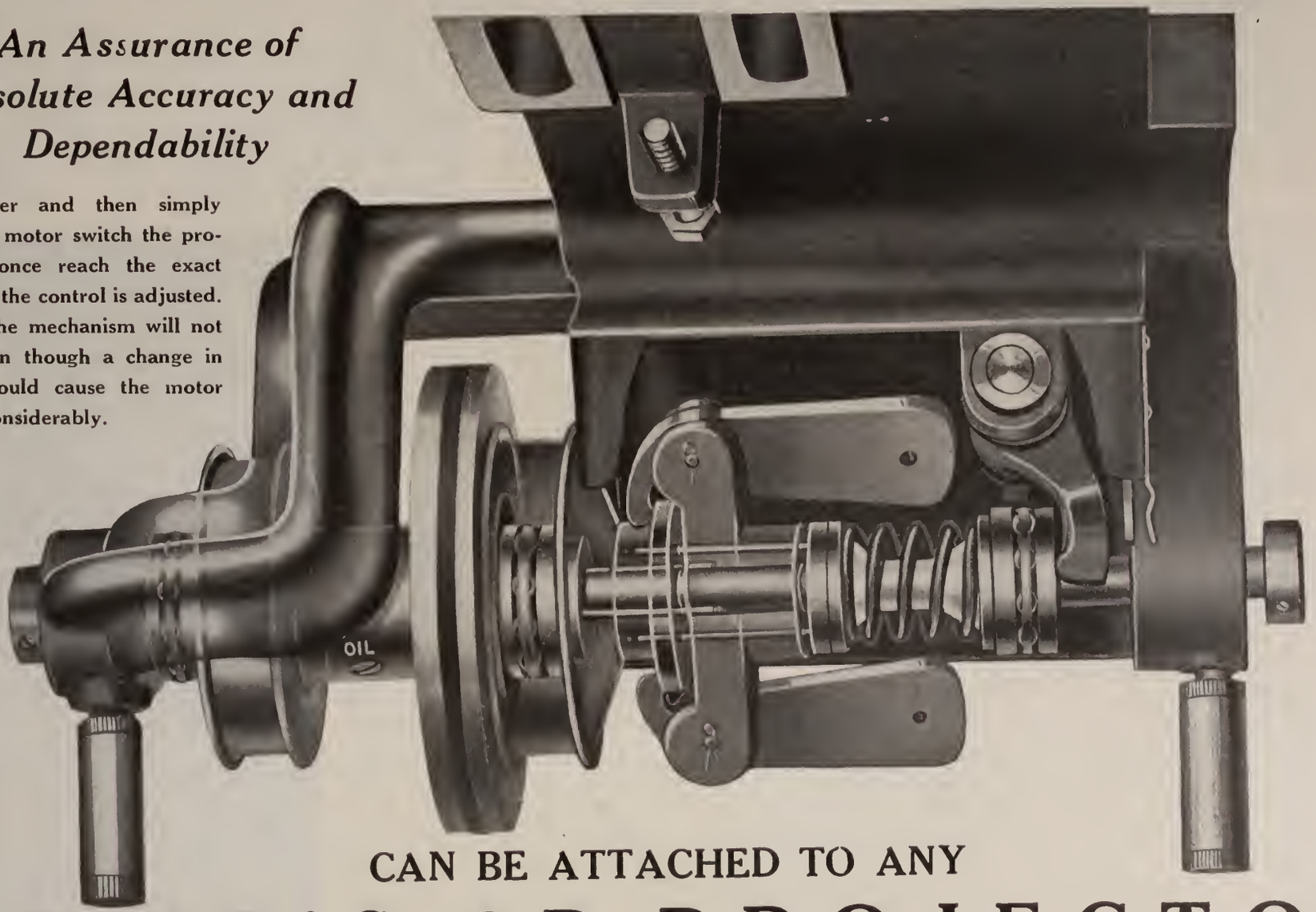
(*Continued on page* 488)

Fig. 2. *This sign formerly used by the Rialto theatre at Times Sq. shows an original combination of brightness, color and motion. The pinwheel whirls and shoots a rocket which bursts into various colors as it hits the letter which then lights. This continues till "Rialto" is spelled out, then the sign changes color*

POWER'S GOVERNOR TYPE MECHANICAL SPEED CONTROL

An Assurance of Absolute Accuracy and Dependability

By setting lever and then simply throwing in the motor switch the projector will at once reach the exact speed for which the control is adjusted. The speed of the mechanism will not be affected even though a change in line voltage should cause the motor speed to vary considerably.



CAN BE ATTACHED TO ANY

POWER'S 6B PROJECTOR

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Electric Signs for Motion Picture Theatres

(*Continued from page* 486)

original and interest-drawing signs. There are many opportunities to embody original pictures of this type in the signs of other theatres and the sign designer should not let such a chance of building a sure seller go by without giving it full attention.

Type and Size of Text.

The factor of letter size and design, is important in planning the display. The distance of maximum readability is directly proportional to letter height and inversely proportional to the brightness. Since competition demands high brightness, the letters used must necessarily be larger to be legible at a given distance than would be the case if a lower intensity of lighting could be used. Therefore in the case of each theatre the distance of desired legibility for each part of the sign must be determined in order to produce a complete display giving the desired effect. Fig. 3 shows a well proportioned display.

For this reason the letters in the message can be under two feet in height, equipped to allow for high intensity lighting, resulting in a longer text displayed in a given space. The name of the theatre itself, however, should be shown in much larger letters as in this case it is necessary that the name be readable at a considerable distance for the purpose of identification. Investigation has shown that well-proportioned letters between four and eight feet in height will allow a range of readability wide enough for this purpose with little chance of blurring effect due to brightness in lighting.

The proportions of sign letters has become more or less standardized as a result of investigation and experience. Thus, from common practice sign letters of this type are usually made to have a length of from 65% to 75% of the height, a width of approximately 20% and a spacing distance between letters of from 25% to 40% when placed in a horizontal line. For vertical signs where the spacing distance between letters has less effect on legibility, 25% or even less is allowed between adjacent letters. These dimensions are applicable to signs using the plain block letter as is customarily employed for such displays.

With this type of sign, where originality is one of the most important essentials, an attractive individuality for a certain theatre might be obtained through the use of an uncommon letter construction. To insure the success of such a venture from the beaten path, it would be well to give the factor of letter proportions and spacings a special study lest the ensemble result in an unintelligible mass wholly detrimental to the selling power of the display, as deviation from the usual practice is often necessary to make the more uncommon type of letter readable at a specified distance.

The use of a trough is strongly recommended for letters for the theatre display. It adds to the appearance and confines the light to useful areas, increasing the readability when the sign is read at an angle and preventing to a great extent halation, the cause of blurring of the letters when viewed from a distance. Such troughs vary in depth to some extent with the size of the letter, but in every case should extend out beyond the filament of the lamp to be used. Thus, all the light given off back of a plane through the filament, parallel to the face of the letter will strike some surface and be re-directed in a useful direction.

Conclusion.

The sign engineer must decide from his experience and the particular conditions at hand the proper course to follow in order to make the sign one of real advertising value. The design of signs, as that of so many other articles which are on the market in large quantities, is too likely to degenerate into practice of utilizing something which has been used elsewhere. The result of such a course is the gradual lessening in the advertising value of electric signs finally ending in a stagnation of the industry as a whole.

The physical characteristics of letter size and shape must be combined with the aesthetic factors of brightness, motion, color and picture to form an entity which harmonizes with the architectural peculiarities of the building for which it is designed. The success of the project is finally measured by the number, who from the thousands seeking pleasure along the White Way are attracted to the theatre which is advertised.

Editor's Note: This is the second of a series of articles on electric display signs for motion picture theatres. The third installment will appear in next week's issue.

Fig. 3. The lighting of the Marquee of the Rivoli theatre is bright and attractive and yet does not annoy the patrons by glaring illumination. The well balanced combination of letters and border is obtained by using 2,500 lamps of low brilliancy

Fig. 4. The Loew's State theatre sign of the narrow vertical type is fairly high above the street. Such a location allows the use of lighting of a high intensity without glare. Over 4500 lamps are used in the double faced sign

Something New

Considerable comment not only from theatrical organists but from music lovers in general resulted from a novel idea at the Strand theatre, Market Street, San Francisco, Cal. Before the overture at each performance a 300 foot motion picture strip was run illustrating the various hand and foot operations of the organist playing their new Robert Morton organ. This was of considerable interest to the theatregoers who for the first time realized the dexterity necessary for proper organ playing.

Standard Laboratories Increasing

Although the Standard Film Laboratories at Seward & Romaine Sts., Hollywood, Cal., have been in operation less than a year, several additions have already been made to care for the organization's rapidly growing business. An auxiliary drying room was built several months ago, adding several more drums to those already in use. A number of new negative cutting rooms have been added to the facilities already available for independent producers. The Standard Film Laboratories were designed and built under the personal supervision of John M. Nickolaus and S. M. Tompkins, who were respectively in charge of the Famous Players Lasky and Universal West Coast Laboratories.

Metropolitan, Baltimore, Installs Automaticket

The new Metropolitan theatre, Baltimore, Md., which is to be opened very shortly, is equipped with the Automaticket system, embracing the Automatic Ticket Issuing and Registering Machine and the tickets used therein.

Palace To Be Remodeled

M. J. (Jake) Cohen has leased the old Palace theatre at Burleson, Texas, and will remodel and practically make it a new theatre in the near future.—Noble.

Every print deserves all the photographic quality that can be put into it.

EASTMAN POSITIVE FILM

has the long scale of gradation that reproduces all the delicate halftones between high lights and shadows—it carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

National Anti-Misframe League Forum

Good Suggestions

Right in line with the discussion that was published in this department in the issue of January 13th, comes a letter from a projectionist in Canada. The criticisms and suggestions contained therein are good.

Dear Editor:

Although I have been a reader of the NEWS for many years, and while I have kept very close watch on the N. A. M. L. since it was an infant, as you will know my membership dates back to 1918, I have never written in to the League. Possibly one of the reasons is that I have just kept putting it off, but the real reason has been that I was just sitting back like many other of the older projectionists of to-day, watching and waiting to see what the League was going to be, and although you may lose your temper for a moment, I must admit that I am very disappointed in it.

Criticises N. A. M. L.

Although the N. A. M. L. is no doubt a wonderful movement of its kind and could be made into a great thing, I can't see where the columns that now appear from week to week in the NEWS are worth very much to even the rank beginner, not mentioning the older projectionist, who is always striving, just the same as the beginner is to improve the standard of his work. If all the operators and projectionists looked after their work, cared for their films as they state in letters that appear in the NEWS, the N. A. M. L. would soon be useless to any one, just for the simple reason that there would be no damage the films. While true enough a large portion of the so-called film damage is due to carelessness, I believe firmly that the greater part is done through ignorance of the smaller town men, and, yes, the big town men, too, of not knowing their machines. In other words, they do not know how to keep their machines in good running condition; they lack knowledge of fine adjustments of their projectors; therefore the result is that they cannot help but damage films. It is also true that the said film exchanges are responsible for a certain percentage of the film damage, simply because they neglect to give them the proper inspection, but if the films were not damaged in the first place there would be no need of inspection in the exchanges. I have been in the projection game for the past eleven years. Six years on the present job, and at one time in your own state, because that happens to be my state, too. Before leaving this subject, do not get the impression that I am blaming the small town man altogether. On the contrary, I am not. I have faith in every small town man who wants to learn his profession, and I am sure that the most of the larger town men feel the same and would at any time assist them in any way possible in gaining a better knowledge of their work. Because the small town man does not have the chances and opportunities of improvement as the larger town man.

Milton O. Field, projectionist, Empress theatre, Lethbridge, Canada

What Is Needed

In getting back to the N. A. M. L. Forum, why can't its editor get right down to business with the co-operation of projectionists throughout the country and give us a real live, honest-to-goodness projection department in the NEWS in the place of two or three split-up pages of letters from this man and that man simply saying that he desires to join your league or that he desires to wear one of your buttons and find enclosed 25 cents? No doubt you are looking for the nearest brick and wishing that Lethbridge wasn't so darned far from New York, but just the same we will take that chance. About the only thing of real interest that has appeared in the Forum lately was the series on Mazda projection. Let's have more of it.

To start the ball rolling, why can't the Editor start a real projection department off by giving a series of questions, having them deal at different angles on the optics of the projectors, electricity, including generators, converters, etc.? Say, give from five to ten questions each week, depending, of course, upon their nature, publishing the best answers and offering, say, an honor roll. This, of course, would involve a little more work on our Editor, possibly too much, but if the NEWS wants to serve the projectionists it would be the least the NEWS could do, and I am sure that if this is gone after in the right way that it won't be long until you will have the co-operation of projectionists everywhere, and we will have a Projection Department that all can be proud of and not a disappointment from week to week. The new N. A. M. L. members could be looked after in, say, another honor roll.

Alberta Has Real Ones

Here in Alberta we have some real projectionists if I do say it myself, but then when we stop to consider who is behind the "boys" we could not expect anything else. We have an examination that we are proud of, and we have a theatre inspector of whom we are still prouder—Mr. Philip Barber, of Edmonton. He is a thoroughly experienced projectionist and one of the best versed men on the profession in this country. He was the first up here to introduce the classification of the projectionists in Alberta, and it has done wonders. It has made many good men out of just mere operators, and we certainly pity

(*Continued on page* 494)

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

NO MATTER WHAT THE FEATURE

A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

PROBERT SHEET METAL CO.
CINCINNATI, OHIO

RAVEN HAFTONE SCREEN

Has a surface of very finely woven material, into the pores of which, by a special process, a reflecting substance is forced from the rear. This congeals or partly solidifies, yet always remains pliable. Secured to this is another layer of woven material, and back of this is a coating of black rubber, making the whole very strong and absolutely opaque, points very essential in screens.

RAVEN SCREEN CORPORATION
One Sixty-five Broadway, New York

GUNDLACH
RADIANT
PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of Image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets	$17.00	No. 2 Size Projection Lenses without jackets	$30.00
No. 1 Size jackets	3.00	No. 2 Size jackets	5.00

Sold subject to approval by all dealers. Write today for illustrated folder.

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.

Little Stories of

Successful Exhibitors No. 2

S. L. Rothafel

Coming from a small town in Minnesota to New York at the age of 13, S. L. Rothafel started as a $2-a-week cash boy. From this he graduated into a book agent; then he joined the Marines, with which he served in the Boxer Rebellion in China. His first moving picture venture was behind a bar-room in a small Pennsylvania mining town, where he met with the usual difficulties of a pioneer. He borrowed his chairs from a local undertaker, and when there was a funeral there was no show. But, naturally, he soon outgrew this field.

After a rapid rise he returned to New York where he opened the Strand, the Rialto and the Rivoli. It is no wonder that when the builders of the biggest theatre on Broadway looked for a man big enough to direct its management they should seek out S. L. Rothafel. Nor is it a wonder that in their choice of ultra-modern equipment they should select GOLD SEAL Automatic Registers for the Capitol ticket booths.

No modern theatre starts without a GOLD SEAL. And every established theatre which installs a GOLD SEAL finds it second in importance only to their projector. Its price is low and it is a time-saver as well as a money maker.

Write **today** for GOLD SEAL prices and terms.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

Latest GOLD SEAL Model Automatic Ticket Register as used in the Capitol theatre, New York City.

NOTE:—Distributors in principal cities. Write for name of one nearest to you.

H. ROBINS BURROUGHS
M. AM. SOC. C. E.
THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

New Theatre Assures Patrons of Cool, Fresh Air in Summer

CERTAIN to be one of the coolest and best ventilated theatres in all Greater New York—the new Forum theatre, located at 138th Street and Brook Avenue, is scheduled to be opened within the next few days.

It stands out as a splendid example of the modern motion picture theatre. The appointments throughout are of the finest and were selected with an eye single for the utmost in comfort for the public.

For instance, in the hottest summer weather, every one of the Forum's patrons will be able to enjoy the program in absolute comfort. Cool refreshing breezes will make the interior of the Forum far more pleasant than any seashore resort.

Up on the roof are two gigantic Typhoons—each 12 feet in diameter. It can readily be imagined what the effect will be on a broiling hot day when these two mammoth breeze makers get on the job. In just one minute they will blow in over 285,000 cubic feet of fresh air—nearly 17,000 cubic feet every hour. The magnitude of this volume of air may be more easily grasped when it is said that its weight is over 1,200,000 lbs.—600 tons of air per hour.

The Forum theatre is one of the large chain of other houses all controlled by the same interests—and practically all equipped with the Typhoon Cooling and Ventilating System.

Necessity of "Safety First" For Theatres, Exchanges, Studios, Laboratories

"GIVE some well merited thought to 'Safety First'," is the message of Frederick H. Elliott, Vice-President of the Feaster Manufacturing Company, to those engaged in the motion picture industry. Mr. Elliott knows whereof he speaks, for he has the unique distinction of having inaugurated and directed the original "Safety First" movement in this country and subsequently co-ordinated the various branches of the motion picture business through the formation of the National Association of the Motion Picture Industry.

"Throughout the theatre, the 'Safety First' slogan should be brought home forcefully to every employee, particularly in the projection room," says Mr. Elliott. "In handling film the greatest care should be exercised to avoid even the slightest trouble. Smoking when motion picture film is exposed is criminal and the law prohibiting smoking, or even the carrying of parlor matches, should be rigidly enforced by the management.

"It is the duty of attendants at theatres to exercise the greatest watch over the carelessness of smokers, owing to the habit of throwing matches, lighted cigars and cigarettes about the lobbies and theatre entrances. There have been many instances where panics have been created through such carelessness.

"The attainment of good housekeeping conditions rests largely with executives whose first duty is to thoroughly instruct all employees concerning what is expected of them. They should be informed regarding the various proper and improper practices and warned that they must adhere strictly to the rules and regulations under pain of instant dismissal.

"Particular attention should be given to the handling of crowds attending the motion picture theatres. The safety, comfort and convenience of theatre patrons should be the watchword and undue diligence will gain thousands of friends for the silent drama and the management of the motion picture theatres.

"In the exchanges, laboratories and studios, the same care and diligence should be exercised to safeguard life and property. Motion picture film should be kept in approved containers at all times, except when being actually handled or inspected.

"The stacking of naked film is one of the most dangerous practices in the industry and should be absolutely forbidden. Such exposure of film affords an opportunity for fire to spread; whereas, containers or other protection retard the spread of fire.

"The ease of ignition can only be offset by an habitually careful and conscientious elimination of all possible causes by which film might be ignited, through contact with flame, sparks or heat.

"Rubbish, scraps of paper under tables and desks and back of radiators, cabinets and other fixtures afford a starting place for a conflagation that might prove most disastrous.

"Many fires have their origin with the heating system, because combustible materials, such as wood, paper and film, if left in contact with hot pipes or surfaces for a sufficient length of time, may ignite. Steam pipes and radiators are especially dangerous and should be properly guarded.

"Nitro-cellulose motion picture film handled with simple precautions offers no great danger or hazard; nevertheless, those engaged in the industry should have a full knowledge of the characteristics of motion picture film and applying the correct methods of handling and storing, with an understanding and an appreciation of the necessity of complying with the established rules and regulations for the protection of life and property.

"Good housekeeping should be the motto of everyone connected with the great cinema industry; for the art of good housekeeping consists principally of two things;—order and cleanliness. The easiest, most effective, yet most neglected means of eliminating hazards is the exercise of this warning."

World Ticket Co. Reports Sales

S. G. Lamm of the World Ticket & Supply Co., has just returned to New York from a very successful trip through the middle west and reports the following installations of Simplex Ticket Machines: Kunsky's Columbia theatre, Detroit, Mich.; La Salle Gardens, Detroit, Mich.; New Diamont theatre, Phila., Pa.; and the Garden, New, Parkway and Century theatres of Baltimore, Md. The Wilmer & Vincent Co. of New York have also placed an order with the World Ticket Company for a three unit Simplex Ticket Machine to be installed in their Hippodrome theatre, Reading, Pa. Mr. Lamm, while in Detroit, also made arrangements with G. D. Brady of the Exhibitors Supply Co., Detroit, to handle Simplex Ticket Registers and World Tickets exclusively in the State of Michigan.

Due to increased business the World Ticket & Supply Co., Inc., have taken additional office space in 1600 Broadway, New York, and have increased their office staff.

Views of the new Whiteside theatre, Corvallis, Oregon, which recently opened. This theatre is very attractively designed and furnished

Bausch & Lomb
CINEPHOR
Projection Lens

A high-grade optical product backed by Bausch & Lomb's 70 years of lens-making experience. Made to produce the best showing of good films.

Write for helpful Cinephor booklet, or get one from your dealer.

BAUSCH & LOMB OPTICAL CO.
Rochester, N. Y.

NEW YORK WASHINGTON CHICAGO
SAN FRANCISCO LONDON

"THE MACHINE THAT MAKES GOOD EVERY DAY"

SIMPLEX TICKET REGISTER

IMPLEX TICKET REGISTER St. Louis, Mo.

1923 MODEL NOW READY FOR DELIVERY

Our Price Will Interest You. Write Us—

With one in your box office your ticket machine troubles are over.

We guarantee SERVICE–QUALITY –PRICE–and that our folded style tickets will operate in all ticket machines.

WORLD TICKETS 1600 BROADWAY N.Y.C.

WORLD TICKET & SUPPLY CO., Inc.
1600 BROADWAY
BRYANT 6973 NEW YORK

The New Era Organ

The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.

(Write for Interesting Literature)

THE MARR & COLTON COMPANY, Inc. EVERYTHING MUSICAL WARSAW, N. Y.
Also Builders of Famous Marr & Colton Concert Organ

Valuable Information on All Phases of Motion Picture Industry is available thru the transactions of the Society of Motion Picture Engineers. Copies may be obtained thru the office of the Secretary, Room 402, 729 7th Ave., N. Y. City.

LIBMAN-SPANJER CORP.
BUILDERS OF
LOBBY FRAMES DE LUXE
CHANGEABLE SIGNS
TICKET BOXES
TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
1600 Broadway
Factory: CHICAGO, ILL.

Business Offerings

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

Metropolis Theatre, 142d Street and Third Avenue, Bronx, New York City. Seating capacity, 1,400; for rent; possession September 1st, 1923. Apply to Saul J. Baron, 32 Nassau Street. Telephone: John 3299.

BUYS, SELLS OR LEASES THEATRES FOR YOU

I have a large list of clients for large and small theatres. Quick reliable action assured.
HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mallers Bldg.
Chicago

WILL PURCHASE LEASE

on desirable improved theatre property. All communications confidential. Write full particulars. Price, seating capacity, equipment, etc. Principals only.
Box 275, Motion Picture News,
729 7th Ave., New York City

WE CAN SERVE YOU IN MANY WAYS

Projection machines overhauled and repaired. We make your old machines good as new. Best equipped machine shop, expert mechanics. Prompt service, reasonable prices.

Making Screens is a fine art. We make the best in the country. We also recoat old screens. Get our quotations.

We can furnish your weekly supply of slides, photos and posters (all productions) at a saving of fifty per cent. Complete service, prompt shipment. Write for price list and order blanks.

For Sale. Entire equipment purchased from five theatres, including 2300 opera chairs, projection machines, compensarcs, ventilating fans, motors, generators, booths, screens, spot lights, portable projectors, poster and photo frames, rewinds, wall-fans, stereopticons, fire extinguishers, rubber matting, electric heaters, film cabinets, lenses, lightning changers, ticket machines and everything needed in a theatre.

We make artistic advertising slides. Lobby display frames made to order. Banners and sign work of all kinds. We can save you money on opera chairs, projection machines, screens, equipment, supplies, accessories, carbons, mazda lamps, tickets, etc. Send us your order.

MOVIE SUPPLY COMPANY
844 S. Wabash Ave. Chicago, Ill.

N. A. M. L. FORUM

(*Continued from page* 490)

the man who has the impression that any "dub" in technical knowledge can hold a first-class Alberta license.

This is getting to be quite a lengthy letter, and no doubt is headed straight for the waste-basket. However, it would not hurt to give a brief description of my equipment, which is one that any man can well be proud of. My projection room is just a little small, but we hope to soon have this larger. It consists of two type "S" Simplex projectors, finished in battleship grey, one equipped with Gundlach-Manhattan lens, the other with the "Snaplite." The "Snaplite" I have for a try-out. The Martin rotary converter, which we have also found to be a very serviceable machine, supplies D. C. at the arcs. An emergency panel board is a part of the projection room. This board controls both the converter and the A. C., and is equipped with ammeters, voltmeters, etc. The lamp houses are piped off to an 18-inch exhaust fan, which is located in the ceiling, which leads to a large vent which leads directly to the open. Sufficient vents allow a supply of fresh air at all times. I have in stalled the second rewinder, one being of the hand rewind for inspection and assembling purposes, while the other is an automatic electric rewind. I will at an early date send you some photos of both my projection room as well as the room in which the converter, controlling devices, etc., are installed.

In closing allow me to wish you much continued success, and, for goodness sake, let's have a real projection department in the NEWS. You will certainly have my co-operation, and there will be lots of others, too.

Sincerely yours,
MILTON O. FIELD,
Projectionist Empress Theatre,
Lethbridge, Canada.

Mr. Field undoubtedly will be glad to know that this department is planning a series of short articles which will deal with mathematics, electricity, optics, etc., to be presented in such a manner as to inform the projectionist on the phases of these subjects of most help to him. This series will probably commence within the next two or three weeks.

Dear Editor:

Enclosed please find 25 cents for which please send me a membership button to the Anti Misframe League.

Yours truly,
P. W. BRICKLEY, No. 1746,
Rialto Theatre,
Rapelje, Mont.

Dear Editor:

Enclosed find 50 cents for which please send me two N. A. M. L. badges.

Luck and success to the N. A. M. L.

Sincerely yours,
MATHEW J. GERBATZ,
Box 486,
Virginia City, Nev.

Have Your Electric Sign in Colors

The color is in the glass of Reco Color Hoods. Clear, brilliant, eye-catching color that out-attracts the signs of your competitors. Pay for selves within a year over dipped or colored lamps. Circular on request.

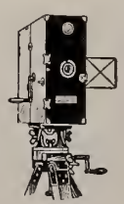
REYNOLDS ELECTRIC COMPANY
Makers of Reco Flashers and Motors
2628 W. Congress St., Chicago, Ill.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

50 for $2.00
STANDARD TYPEWRITER SLIDE
SEND FOR CAT.
STANDARD SLIDE CORP.
For neat, quick announcements made on any typewriter send 10c for sample
209 W. 48 ST.
ALL DEALERS

WORLD TICKET CO. REPORTS INSTALLATIONS



A complete equipment of camera and tripod ready to use, price $150.00. Dozens of other bargains in the new Bass Book of Cinema Apparatus. Send for your copy.

BASS CAMERA COMPANY
111 N. Dearborn Street Chicago

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

At Universal City

Four subjects have been selected for Hoot Gibson to be made following the completion of his present vehicle, "Poor Worm." They are "Katydid," western, "The Shave Tail," Boy Scout training story, and "Out o' Luck," a story of the Navy.

Tully Marshall, Braden Hurst, Eulalie Jensen and Raymond Hatton have been added to "The Hunchback" cast.

Harry Pollard has completed "His Good Name," baseball and convict story, to embrace an all-star cast.

Ed Sedgwick has been engaged as director. Assignment to company will be made this week.

R-C Production Notes

Joe Rivers and Ad Wolgast double for the knock-out fight of eleven years ago in the sixth of the "Fighting Blood" series, titled "The Gall of the Wild," featuring George O'Hara and Clara Horton, direction of Mal St. Clair. Leach Cross and Phil Salvadore are in the cast.

The DeHaven's next starring two-reeler, titled "Private, Keep Out," from an original by George W. Bartlett, is being directed by Carter DeHaven.

Emory Johnson's "Westbound Ninety-Nine" troupe have leased track and trains of the Southern Pacific and are making exteriors at Pacoima. The cast includes Ralph Lewis, Ella Hall, Claire McDowell, John Harron.

Ethel Clayton's "The Greatest Glory" is completely edited.

Johnny Walker's "The Fourth Musketeer" is being completed.

Harry Carey, directed by Val Paul, is at Barstow, making exteriors for "The Man from the Desert." The complete cast embraces Margaret Clayton, George A. Wagner, Charles LeMoyne, Alfred Allen, Camilla Johnson, Dan Crimmons, A. W. Fremont, Fred Kelsey, Ford West, Ashley Cooper, C. Sovern, Otto Myer.

Hyatt Dadd has been transferred from the New York publicity department to the coast department in charge of Will T. Gentz.

Around Metro Studios

Buster Keaton's first five-reel subject for Metro, "The Three Ages," is now being made under the direction of Eddie Cline. The players engaged include Margaret Leahy, Wallace Beery, and Lionel Belmore.

The complete cast for Hunt Stromberg's "The Two Twins," starring Bull Montana, includes Roy Atwell, Fontaine LaRue, Chuck Reisner, Stanhope Wheatcroft, Billy Armstrong, Grace Gordon, Margaret Cloud, "Pal," the dog, and Jimmie Clemmons, for-

Warner Brothers Items

The complete revised cast for "Main Street" includes Florence Vidor, Monte Blue, Noah Beery, Robert Gordon, Harry Myers, Louise Fazenda, Josephine Crowell, Otis Harlan and Gordon Griffith. The picture is under the direction of Harry Beaumont, the continuity written by Julian Josephson.

Harry Rapf has engaged Chet Franklin to produce a northwest story title "Wolf Fangs," featuring the police dog named "Rintintin." The continuity was written by Fred Myton. Sada Cowan has been engaged by Rapf to write the continuity of the Kathleen Norris novel "Lucretia Lombard" and Mary O'Hara to write continuity for "Beau Brummel."

Warner Brothers have assigned Julien Josephson to write the continuity of "Little Johnny Jones," from the play by George M. Cohan. William Beaudine will direct.

Here and There

Phil Goldstone has completed a Richard Talmadge subject titled "Through the Flames," and will make as his next picture one founded on a story laid in Central America, also starring Talmadge.

Goldstone has engaged Howard Mitchell and Reaves Eason to direct an original melodrama titled "His Last Race." The cast to date includes Pauline Starke, Noah McKim, Tully Marshall, Alec. B. Francis, Rex "Snowy" Baker, William Scott, Dick Sutherland, Robert Kortman, Harry Depp, Phil Hall, Ed Burns and "Boomerang," Baker's educated horse. Goldstone is also planning to make "David Crockett," as an all star special.

The first Douglas McLean production for Associated Exhibitors was started this week at Hollywood studios, under the direction of Lloyd Ingraham, the James Montgomery play "The Aviator," later adapted as the musical comedy, "Going Up." The executive staff has been named, with Bogart Rogers, business manager and J. R. Crone, production manager.

Fred Caldwell Productions have been organized and the filming of "Knighthood in Hollywood," by John Blackwood, is under way. In the cast are Raymond Cannon, Victor Potel, Cecil Holland, Gale Henry, Violet Schram and Charles Mack. Edgar Lyons will act as camera-man, the continuity by Helen Van Upp. Caldwell, responsible for this comedy drama, also directed "Night Life in Hollywood."

Edwin Carewe has engaged J. Warren Kerrigan, for the lead, Sylvia Breamer, for the role of teacher, Russell Simpson, the sheriff, Hector Sarno, the heavy for "The Girl of the Golden West," the David Belasco stage play.

The Jackie Coogan picture "Toby Tyler," has been completely edited.

Kenneth Webb, who directed "Secrets of Paris," the C. C. Burr feature, has just been elected director of the Eastern branch of the Motion Picture Directors' Association. The office corresponds to that of President and the organization here is affiliated with the same association on the Pacific Coast.

Roy Del Ruth, comedy director, has been signed by Jack White, producer of Educational-Mermaid comedies, to direct Lige Conley in his next production.

Herschel Mayall has been added to the cast of "The Isle of Dead Ships" which Maurice Tourneur is now making on the coast for the M. C. Levee for First National release.

Edgar Lewis has already completed "Are You Guilty" and will start work shortly on "Oh Ye Fools." Both these pictures are for C. C. Burr. "Oh Ye Fools" is an original story by Mr. Lewis. "Are You Guilty" features James Kirkwood, Doris Kenyon and Mary Carr.

Betty Blythe is now working on her third Whitman Bennett production, "The Garden of Desire." Will Carleton is leading man, while Tyrone Power is also cast in a prominent role.

Corinne Griffith will complete work on "The Common Law" about the middle of January, when she will return East to begin a series of productions of her own. Webster Campbell will direct this star's productions and several stories have been bought.

Captain Leslie T. Peacocke, who produced "The Wheel of Fortune" for Anchor, has finished his second production of this series, which has Vola Vale as the star.

Earl Hurd is now at work on his fifth comedy for C. C. Burr. No title has been chosen for it yet, but it will be along the lines of his other work for the same company. Mr. Hurd recently finished a comedy called "Chicken Dressing."

With Paramount Units

Herbert Brenon is engaged in preliminaries for production of "Rustle of Silk," adapted by Sada Cowan and Ouida Bergere from the Cosmo Hamilton novel, which will co-star Betty Compson and Conway Tearle.

Frank Condon has written "Seventy-Five Cents an Hour," continuity by Grant Carpenter, the next vehicle for Walter Hiers, to be directed by Joseph Henabery. Production begins January 22, upon Hiers' return from his honeymoon. Jacqueline Logan will play the feminine lead.

Charles Maigne is finishing "The Trail of the Lonesome Pine."

George Fitzmaurice puts "The Cheat' into production on January 29.

William DeMille is half finished with "Grumpy."

Sam Woods is making the last scenes for "Prodigal Daughters." These include airplane trips through a storm to Lonely Inn.

Battles between Tartars and Gypsies for "The Law of the Lawless" are being fought at Lasky Ranch under the direction of Victor Fleming. Dorothy Dalton is the star, with Kosloff and Charles De Roche in the support.

Wesley Ruggles has been assigned to direct Agnes Ayres in "Contraband," the Clarence Budington Kelland story, adapted by Albert Levino.

Irvin Willat has arrived from the Coast to prepare for the filming of "Fog Bound," which will be made at the Long Island studio with Dorothy Dalton as the star.

Paul Dickey, famous as a playwright and author, has been engaged to write the scenario of "Fog Bound" from this story by Jack Bechdolt.

"Bella Donna," the first American-made starring picture of Pola Negri, has been completed after nearly three months of production work at the Lasky studio by George Fitzmaurice, Paramount producer.

Guy Wilky, who has started his fourteenth picture, "Grumpy," as cameraman for William DeMille, has just signed a three-year contract with Famous Players-Lasky, by which he will continue to be associated with Mr. DeMille for that length of time in the same position.

On the Goldwyn Lot

A unit system is being installed to give freer rein to individual directors, each to have a complete staff working in co-operation with executive organization of plant.

Eileen Pringle has been placed under a long-term contract by Goldwyn as a result of her work in "Strangers Banquet" and "Souls for Sale."

William Orlamond has been placed under contract.

Marshall Neilan will film part of "The Ingrate" in Grand Canyon.

Katherine Hilliker and H. H. Caldwell are titling the foreign production starring Pola Negri for release in February, release title to be "Mad Love."

William Worthington has been engaged for an important role in Marshall Neilan's "Red Lights," directed by Clarence Badger.

Katherine Kavenaugh, from the New York scenario department has been named writer and personal assistant to June Mathis.

Goldwyn has signed Claude Gillingwater to act in its screen version of Austin Strong's play, "Three Wise Fools," the role of Findley which he created upon the speaking stage.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 2
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Man She Brought Back, The	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Night Life in Hollywood	Special Cast	Arrow-S. R.	6 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Aug. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God, The	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	6 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 30
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox		
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	K. Hammerstein	Selznick	7 reels	Nov. 25
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 21
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast		10 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	8 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	5 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 9
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	8 reels	Dec. 16
Dr. Jack	Harold Lloyd	Asso. Exhib.	5 reels	Jan. 6
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	

Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16
Woman Conquers, The	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	
Brass Commandments	William Farnum	Fox	9 reels	Jan. 20
Christian, The	Special Cast	Goldwyn		
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Dollar Devils	Special Cast	Hodkinson		
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox		
Fury	R. Barthelmess	First National	9 reels	
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	
House of Solomon, The	Wm. H. Strauss	Amer. Releasing	6 reels	
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Little Church Around the Corner	Claire Windsor	Warner Bros.	6 reels	
Living Mask, The	Special Cast	Amer. Releasing		
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	Dec. 30
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Spanish Cavalier, The	Rodolph Valentino	Paramount		
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep	Special Cast	Amer. Releasing		
Voice from the Minaret	Norma Talmadge	First National		
While Paris Sleeps	Lon Chaney	Hodkinson		
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Adam's Rib	Special Cast	Paramount		
Brass	Monte Blue	Warner Bros.	8 reels	
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	6 reels	Jan. 20
Drums of Fate	Mary M. Minter	Paramount		
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 20
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Lap of Luxury	Glenn Hunter	Hodkinson		
Love Letter, The	Gladys Walton	Universal	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Nobody's Money	Jack Holt	Paramount		
One Million in Jewels	MacGowan-Holmes	Amer. Releasing		
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National		
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagrapb	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrel-ville		Lee-Bradford-S. R.	1 reel	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Bridle-Screams	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al. St. John	Fox	2 reels	
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archera	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1 reel	
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1 reel	
Foolish Lives	Lee Moran	Universal	2 reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	
Fresh Heir, The		Fox	2 reels	
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel	
Ginger Face	Johnny Fox	Universal	2 reels	
Golf	Larry Semon	Vitagraph	2 reels	
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28
Good Scout, A		Educational	2 reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2 reels	
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18
Haunted Castle, The		Educational	1 reel	
Haunted House, The		Fox	2 reels	
Hee Haw!	Trimble & Maud	Universal	1 reel	
Heeza Liar and Ghost		Hodkinson	1 reel	
Heeza Liar's Treasure Island		Hodkinson	1 reel	
Hello Judge	Lee Moran	Universal	2 reels	
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel	
High and Dry	Clyde Cook	Fox	2 reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels	
High Power	Lige Conley	Educational	2 reels	Dec. 2
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14
Home Made Movies	Ben Turpin	First National	2 reels	
Hook, Line and Sinker	Snub Pollard	Patbe	2 reels	Nov. 18
Hurry Up		Educational	1 reel	
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel	
Jungle Romeo, A	Snooky	Hodkinson	2 reels	
Just Dogs		Universal	2 reels	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 16
Look Out Below	Lige Conley	Educational	2 reels	Aug. 19
Lot O' Bull	Molina	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Me and My Mules	Queenie (horse)	Universal	2 reels	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Mud and Sand	Stan Laurel	Metro	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel	
Newly Rich	Snnb Pollard	Pathe	2 reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Ocean Swells	Neal Burns	Educational	2 reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1 reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel	
Old Sea Dog, The	Snub Pollard	Pathe	2 reels	
Once Over		Educational	1 reel	Dec. 30
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28
One Terrible Day	Children	Pathe	2 reels	
Our Gang	Children	Pathe	2 reels	Nov. 4
Out of Place	Al. St. John	Fox	2 reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1 reel	Dec. 23
Pirate, The	Lupino Lane	Fox	2 reels	
Pitter Patter	Jimmie Adams	Educational	2 reels	Nov. 18
Please Be Careful		Fox	1 reel	
Poor Fish, A		Fox	2 reels	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels	

Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept. 16
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct. 28
Puppy Love		Fox	2 reels	
Quiet Street, A	Children	Pathe	2 reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1 reel	
Railroading	Earl Hurd Cart'n	Educational	1 reel	Dec. 2
Ranch Romeo, The		Fox	2 reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Rides and Slides		Fox	2 reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel	
Ring Tail Romance, A		Educational	2 reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel	
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels	
Rookies	Brownie (dog)	Universal	2 reels	
Saturday Morning	Children	Pathe	2 reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels	
Soak the Sheik	Paul Parrott	Pathe	1 reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels	
Some Family	Lee Moran	Universal	2 reels	
Some Service	Neely Edwards	Universal	1 reel	
Speed Boy, The	Lewis Sargent	Universal	1 reel	
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Squirrelville Circus		Lee-Bradford-S. R.	1 reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel	
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct. 7
Step Lively Please		Fox	2 reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel	
Stung	Johnny Jones	Pathe	2 reels	Jan. 13
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels	
Tattle Tail, The	Brownie (dog)	Universal	2 reels	
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels	
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1 reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec. 9
Tin Bronco, The		Fox	2 reels	
Toonerville Topics	Dan Mason	Educational	2 reels	
Town Terrors, The	Lee Kids	Fox	2 reels	
True Blue	Queenie (horse)	Universal	2 reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel	
Two of a Trade	Aesop's Fables	Pathe	2/3 reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels	
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1 reel	
Watch Your Wife	Paul Parrott	Pathe	1 reel	
Weak End Party, The	Stan Laurel	Metro	2 reels	
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
When Summer Comes	Bevan-June	First National	2 reels	
Where's the Parade?	Neely Edwards	Universal	1 reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel	
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec. 23
Why Worry	Billy West	Smart Films	2 reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2 reels	
Wise Cracker, The		Fox	2 reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½ reel	
Women First	Lee Moran	Universal	2 reels	
Young Ideas	Roy Atwell	Universal	1 reel	
Young Sherlocks	Children	Pathe	2 reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)	Vitagraph	1 reel		
Alligator Hunting and Farming	Fox	½ reel		
Alphahetical Zoo, The (Urban Classics)	Vitagraph	1 reel		
Ancient Rome	Fox	1 reel	Sept. 23	
Around the World in 18 Days (Serial)	Universal			
Bar Cross War, The (Drama), Leo Maloney	Pathe	2 reels	Oct. 28	
Bare Facts Concerning Bears (Urban)	Vitagraph	1 reel		
Beersheba (Holy Land Series)	Amer. Releasing	1 reel		
Bending the Twig (Urban Classics)	Vitagraph	1 reel		
Benjamin Franklin (Urban Classics)	Vitagraph	1 reel		
Better Milk (Urban Classics)	Vitagraph	1 reel		
Beyond the Jordan (Holy Land Series)	Amer. Releasing	1 reel	Nov. 25	
Bird Life	Fox	1 reel		
Bits of Europe	Fox	1 reel		
Blanket Stiff, The (Wilderness Tales)	Educational	1 reel		
Blue Blood and Red (Drama), Roy Stewart	Universal	2 reels		
Bohhie's Ark (Urhan Classics)	Vitagraph	1 reel		
Bucking the Bucket Shop (Tenement Tales)	Clark-Cornelius	2 reels		
By the Still Waters (Travelogue)	Lee-Bradford-S. R.	1 reel		
Camphor	Fox	½ reel		
Castaway, The (Bruce Scenic)	Educational	1 reel	Oct. 7	
Cavy and the Rat, The (Urhan Classics)	Vitagraph	1 reel		
Channel Raiders (Drama), Jack Mulhall	Universal	2 reels		
Chickasha Bone Crusher (Leather Pushers)	Universal	2 reels	Dec. 16	
Come and Get Me (Drama), Leo Maloney	Pathe	2 reels		
Committee on Credentials (Drama), H. Carey	Universal	2 reels		
Copper Beeches, The, Eille Norwood	Educational	2 reels		
Crown of Courage, The, Arthur Trimhle	Anchor-S. R.	2 reels		
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel		
Dangerous Waters (Drama), Jack Mulhall	Universal	2 reels		
Deputized (Drama), Leo Maloney	Pathe	2 reels		
Doomed Sentinels (Drama), Roy Stewart	Universal	2 reels		
Drifter, The (Drama), Leo Maloney	Pathe	2 reels	Nov. 11	
Drifter, The (Tenement Tales)	Clark-Cornelius	2 reels		
Drifters, The (Wilderness Tales)	Educational	1 reel		
Duty First (Tenement Tales)	Clark-Cornelius	2 reels		
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel		
Empty House, The (Drama), Eille Norwood	Educational	2 reels		
Enchanted City, The	Educational	1 reel	Oct. 14	
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel		
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2 reels		
Fleeced For Gold (Artfilm)	Pathe	1 reel	Dec. 23	
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2 reels		
Fresh Fish	Educational	2 reels	Oct. 7	
Fruits of Faith (Drama), Will Rogers	Pathe	3 reels	Dec. 23	
Fun From the Press	Hodkinson	1 reel		
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Giants of the Open (Drama), Roy Stewart	Universal	2 reels		
Giheah (Holy Land Series)	Amer. Releasing	1 reel		
Golden Bullet, The (Drama), Harry Carey	Universal	2 reels		
Goose Safari on Lower Mississippi	Hodkinson	1 reel		
Grandfather's Clock (Urhan Classics)	Vitagraph	1 reel		
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels		
Hair Trigger Burke (Drama), Harry Carey	Universal	2 reels		
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel		
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel		
He Raised Kane (Leather Pushers)	Universal	2 reels		
Here's Your Men (Drama), Leo Maloney	Pathe	2 reels	Dec. 23	
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels		
His Own Law (Drama), Leo Maloney	Pathe	2 reels		
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel		
Hunting Ground of Hiawatha (Urhan Classics)	Vitagraph	1 reel		
In the Days of Buffalo Bill (Serial)	Universal	18 epis.	Sept. 16	
Jack and the Beanstalk, Babby Peggy	Universal	2 reels		
Joan of Newark (Leather Pushers)	Universal	2 reels		
Kings of the Forest (Drama), Roy Stewart	Universal	2 reels		
King Winter (Lyman Howe)	Educational	1 reel		
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1 reel		
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2 reels		
Law of the Sea (Drama), Jack Mulhall	Universal	2 reels		
Little Knight, The, Arthur Trimble	Anchor-S. R.	2 reels		
Little Red Riding Hood, Baby Peggy	Universal	2 reels		
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1 reel		
Love Charm, The, Arthur Trimhle	Anchor-S. R.	2 reels		
Madonna of the Chair (Novelty)	Clark-Cornelius	1 reel		
Man vs. Beast	Educational	2 reels	Oct. 21	
Mass Play (Sport Review)	Goldwyn	1 reel		
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1 reel		
Moosehack Riding on the Miramichi	Lee-Bradford-S. R.	1 reel		
Mural Decorations of Sistine Chapel	Clark-Cornelius	1 reel		
Mystery Box, The	Hodkinson	1 reel		
Nature and Poet (Urban Classic)	Vitagraph	1 reel		
Nature's Wild Babies (Urban Classic)	Vitagraph	2 reels		
Old Spain	Fox	1 reel		
One Jump Ahead (Drama), Leo Maloney	Pathe	2 reels	Dec. 16	
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2 reels		
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1 reel		
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2 reels		
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2 reels		
Pekin Ducks	Fox	½ reel		
Perils of the Yukon (Serial)	Universal	15 epis.	July 8	
Pirates of the Air (Urban Classic)	Vitagraph	1 reel		
Pirates of the Deep (Drama), Jack Mulhall	Universal	2 reels		
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1 reel		
Plunder (Serial)	Pathe	15 epis'd's.	Dec. 16	
Price of Progress, The	Pathe	2 reels	Nov. 18	
Priory School, The (Drama) Eille Norwood	Educational	2 Reels	Oct. 14	
Quail, The	Hodkinson	1 reel		
Radio King, The (Serial)	Universal	10 epis.	Sept. 30	
Redheaded League, The, Eille Norwood	Educational	2 reels		
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1 reel		
Resident Patient, The, Eille Norwood	Educational	2 reels		
Road to Jericho (Holy Land Series)	Amer. Releasing	1 reel		
Rough Going (Drama), Leo Maloney	Pathe	2 reels		
Roving Thomas in Nova Scotia	Vitagraph	1 reel		
Roving Thomas on an Aeroplane	Vitagraph	1 reel		
Roving Thomas on Fishing Trip	Vitagraph	1 reel		
Royal Chinook, The (Artfilm)	Pathe	1 reel		
Runaway Dog, The	Fox	1 reel		
Rustlers of the Redwoods, Roy Stewart	Universal	2 reels		
Samaria (Holy Land Series)	Amer. Releasing	1 reel		
Sea Elephants (Lyman Howe)	Educational	1 reel		
Shechem (Holy Land Series)	Amer. Releasing	1 reel		
Shiloh (Holy Land Series)	Amer. Releasing	1 reel		
Siege of Lancashire Queen, Jack Mulhall	Universal	2 reels		
Sky Splitter, The	Hodkinson	1 reel	Dec. 2	
Social Buccaneer, The (Serial)	Universal			
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2 reels	Oct. 28	
Soul Herder, The (Drama), Harry Carey	Universal	2 reels		
Speed (Serial)	Pathe	15 eps'ds.	Sept. 23	
Spending Six Million a Day (Urban)	Vitagraph	1 reel		
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Split Outfit, The (Wilderness Tales)	Educational	1 reel	Nov. 18	
Staff of Life, The (Urhan Classic)	Vitagraph	1 reel		
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2 reels		
Story of Ice, The	Fox	½ reel		
Strike Father, Strike Son (Leather Pushers)	Universal	2 reels		
Such Is Life Among Idlers of Paris	Film Book. Offices	1 reel	Sept. 30	
Such Is Life in the Riviera	Film Book. Offices	1 reel	Sept. 30	
Such Is Life Near London	Film Book. Offices	1 reel	Sept. 30	
Sure Shot Morgan (Drama), Harry Carey	Universal	2 reels		
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1 reel		
Texas Sphinx, The (Drama), Harry Carey	Universal	2 reels		
This Wife Business	Alexander Film	2 reels		
Thrills and Spills	Fox	½ reel	Sept. 23	
Tiger of San Pedro (Drama), Eille Norwood	Educational	2 reels	Sept. 30	
Timherland Treachery (Drama), Roy Stewart	Universal	2 reels		
Timher Queen, The (Serial)	Pathe	15 ep'sds.	June 24	
Towering Wonders of Utah (Urban Classic)	Vitagraph	1 reel		
Tracked Down (Drama), Art Acord	Universal	2 reels		
Trail and Stirrup (Sport Review)	Goldwyn	1 reel		
Under Suspicion, Leo Maloney	Pathe	2 reels	Jan. 13	
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11	
Vacation Cocktail, A (Sport Review)	Goldwyn	1 reel		
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1 reel		
Volcanoes of the World	Fox	1 reel		
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1 reel		
Water Sports	Fox	½ reel	Sept. 23	
When Kane Met Abel (Leather Pushers)	Universal	2 reels		
White and Yellow (Drama), Jack Mulhall	Universal	2 reels		
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1 reel		
William Tell (Urhan Classic)	Vitagraph	1 reel		
Without Evidence (Tenement Tales)	Clark-Cornelius	2 reels		
Wrong Man, The (Drama), Harry Carey	Universal	2 reels		
Yellow Handkerchief, The, Jack Mulhall	Universal	2 reels		
Young King Cole (Leather Pushers)	Universal	2 reels		

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THE SECRET

OF THE

YEARS AND YEARS OF SERVICE

WHICH THE SIMPLEX
CONSISTENTLY RENDERS

LIES IN ITS

HONEST WORKMANSHIP AND MATERIAL

IT HAS COME TO OUR NOTICE THAT OUTSIDE PARTIES ARE OFFERING ALLEGED "SIMPLEX" PARTS TO THE TRADE.

TO BUY AND INSTALL THESE "FAKE" PARTS ENCOURAGES "FAKING" ON ONE HAND AND LESSENS THE EFFICIENCY OF THE SIMPLEX ON THE OTHER.

WHEN YOU REQUIRE SIMPLEX REPAIR PARTS SEE THAT YOU RECEIVE THEM IN FACTORY-SEALED BOXES LIKE THESE.

THESE LITTLE BOXES ARE YOUR PROTECTION

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Good-will subdues its opposite!

Absolute truth is indestructible; yet, *an untruth whispered in the ear is heard miles away.*

When we hear things not nice about individuals or institutions in our Industry we remember that —

> *"It is harder to be poor without murmuring than to be rich without arrogance."*

Abstract good principles, or promises without performance-ability, are not enough; *laws cannot execute themselves.*

You can't test the value of a print until it is screened; — then, ***Rothacker Prints look better —***

And they wear longer!

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Ask the Exhibitor

Founded 1910
by
Watterson R. Rothacker

FEBRUARY 3, 1923

Motion Picture News

Reg. U. S. Patent Office

Value:

It's value and
value alone that
has made *Motion
Picture News* the
leading publication
of the industry.

The News Alone Covers the Field

VOL. XXVII No. 5

Entered as Second Class Matter, October 1, 191— at the Post Office at New York, N. Y. under the Act of March —, 189—

PRICE, 20 CENTS

Published Weekly—$3.00 a Year

Los Angeles — *729 Seventh Avenue, New York* — *Chicago*

Centralized Buying

PRODUCERS of the West are saving thousands of dollars each week through centralized buying. Their combined purchasing power effects an economy that benefits the whole industry. If it's a keg of nails, complete furnishings for a lavish set, or building materials for a new stage, they save money by the system of centralized buying. Many of the foremost producers are applying this same system to their laboratory work with the same beneficial results. They have found they can get more for their money at THE STANDARD FILM LABORATORIES than by operating an individual laboratory of their own.

NO one producer can afford to maintain an organization the size and character of THE STANDARD FILM LABORATORIES. It wouldn't be sound business. But any producer, large or small, can utilize our superior facilities and can profit by the completeness of our equipment, and the efficiency of our organization. Each one gets the same service he would if he owned the plant, without having the responsibility of its operation. This is possible through the power of centralized buying, the efficiency that is the salvation of big business. Our camera-to-screen service is a matter of economy for any producer.

Standard Film Laboratories

John M. Nickolaus — S. M. Tompkins

Phone
Hollywood
4366

Seward and Romaine Streets
Hollywood California

Standard Prints

LAUREN STOUT

The greatest novelty the screen has ever seen!

"And God took one of Adam's ribs and out of it He made woman."
Genesis 2:22

CECIL B. DeMILLE'S

Triumphant spectacular drama of modern life and ancient laws.....

"ADAM'S RIB"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

BY JEANIE MACPHERSON
PRESENTED BY JESSE L. LASKY

In "Manslaughter" you saw one aspect of the modern girl.

In "Adam's Rib" you see the other.

Who's right—the modern girl or her old-fashioned parents?

DeMille shows you—in a drama that blazes a new trail in screendom.

"Adam's Rib" will arouse discussion everywhere.

It was *made* to be talked about!

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

IN novelty of theme and story, in greatness of production, and in strength of cast "Adam's Rib" stands at the top of the season's releases.

"Adam's Rib" will be a bigger money-maker than "Manslaughter." You know what that means!

A Paramount Picture

JESSE L LASKY PRESENTS

CECIL B·DeMILLE'S

PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS, ELLIOTT DEXTER
THEODORE KOSLOFF, ANNA Q. NILSSON
and PAULINE GARON

BY JEANIE MACPHERSON

HOW'S THIS

POSTAL TELEGRAM — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

DELIVERY NO.

TELEGRAM

RECEIVED AT
20 BROAD STREET
ALWAYS OPEN
NEW YORK CITY
PHONES: 1276, 1278 RECTOR

724 SEVENTH AVE.
BRYANT 4044

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram) 10—35604

STANDARD TIME INDICATED ON THIS MESSAGE

R40GS OC 540AM 90 NL

GS LOS ANGELES CAL JAN 15 1923

HIRAM ABRAMS UNITED ARTISTS CORPN
729 SEVENTH AVE NEWYORK

MARY PICKFORDS NEW TESS OF THE STORM COUNTRY JUST COMPLETED
ELEVEN WEEKS RUN AT CALIFORNIA AND MILLERS THEATRE STOP
PERFORMANCE OF PICTURE HERE INDICATES NEW TESS IS EVEN
BETTER BOX OFFICE ATTRACTION THAN OLD ONE STOP WE OPENED
AT CALIFORNIA TO RECORD BUSINESS AND WERE FORCED TO PLAY
PICTURE AT BOTH CALIFORNIA AND MILLERS DURING SECOND WEEK
TO ACCOMMODATE CROWDS STOP FOLLOWING THIS WE RAN IT NINE
WEEKS AT MILLERS STOP PLEASE GIVE US ANOTHER PRODUCTION
LIKE THIS

FRED MILLER

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

BOOKING NOW!

City Officials Anxious as "One Exciting Night" Breaks All House Records

Municipal authorities of Minneapolis watched closely when this great D. W. Griffith mystery picture played the Garrick theatre and the crowds packed every inch of space in the house, jammed the lobby and milled around in the streets. Then the management put on an extra force of employes to handle a patronage that broke all attendance records for the first week and went into a tremendous opening for a second big week. The advance campaign for "One Exciting Night" was chiefly through liberal newspaper space.

A Tremendous Box-Office Picture

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

A Race-Track Melodrama That Starts With a Sprint And Gallops All the Way to A Most Spectacular Finish

Race-track melodrama never was more popular and more in demand than today. This type of motion picture is a certain winner from both the audience and the box-office standpoint.

Jack Pickford in "Garrison's Finish"

Is the exceptional screen feature of the melodrama type. Not only does it tell a really big story and have a genuine plot, but it shows actual racing scenes of the Kentucky Derby and the Metropolitan Handicap that have been described in the Exhibitor's Herald as "the best racing scenes ever screened." There also is one of the sweetest and most beautiful love stories ever spread on celluloid, and a tender theme covering the sacrifices of mother love.

Mystery and Melodrama
Love and Adventure, Plus
Thrilling Action Galore

JACK PICKFORD

in

"GARRISON'S FINISH"

Based on W. B. M. Ferguson's novel of the same name
Supervision and screen version by Elmer Harris
Direction by Arthur Rosson • Photography by Harold Rosson

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

THANK YOU,

AN APPRECIATION BY CARL LAEMMLE

Certain directors make certain types of pictures. ABSOLUTELY, MR. HENLEY.

A great " society " picture comes from Director X. After that we expect Director X to make " society " pictures. AND HE DOES.

Another director, Mr. Y, makes a great spectacular production and ever after HE REPEATS THE DOSE.

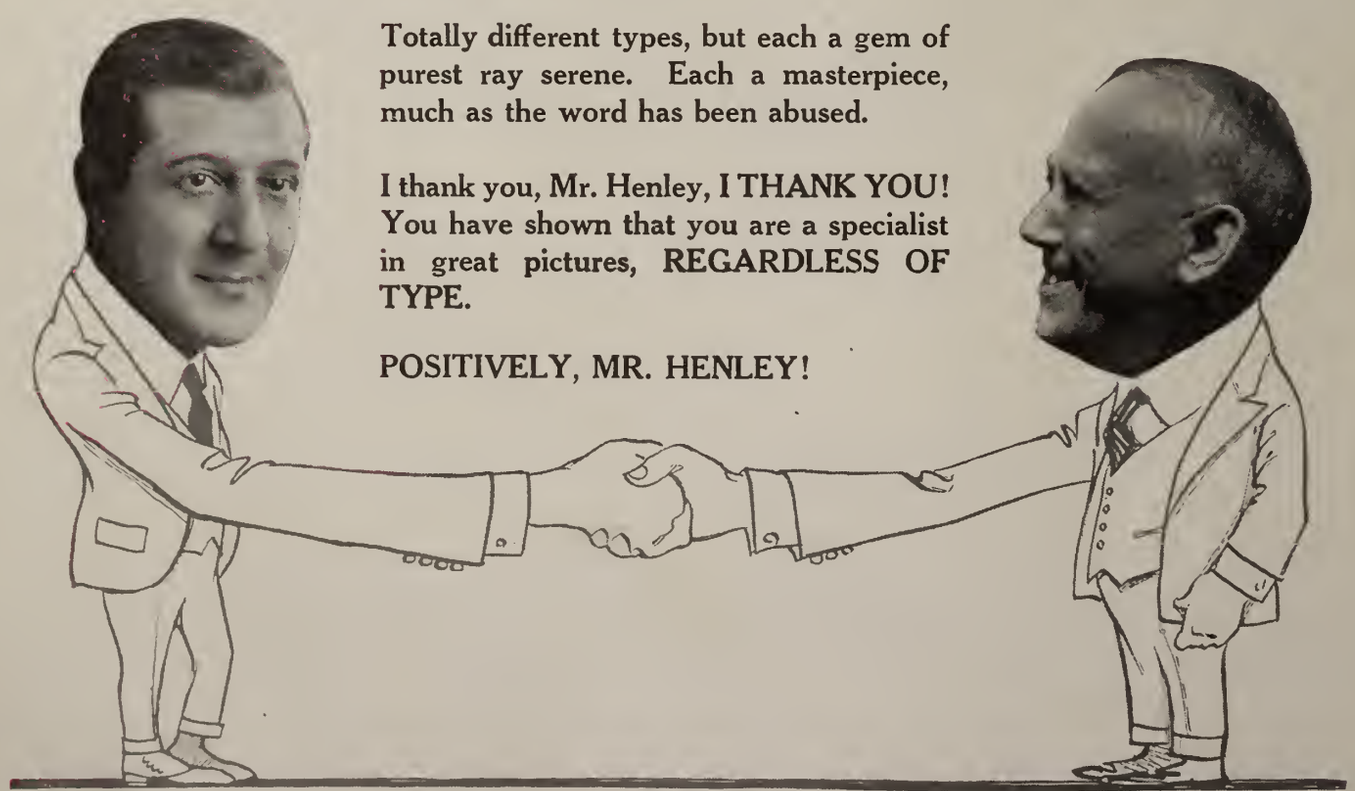
And so on down through a great and growing list of director-specialists. We know what to expect from them, AND WE GET IT.

But you have shown a greater versatility, Mr. Henley, because you have produced not only " THE FLIRT " but " THE FLAME OF LIFE."

Totally different types, but each a gem of purest ray serene. Each a masterpiece, much as the word has been abused.

I thank you, Mr. Henley, I THANK YOU! You have shown that you are a specialist in great pictures, REGARDLESS OF TYPE.

POSITIVELY, MR. HENLEY!



HOBART HENLEY PRODUCTIONS *Presented by*

Mr. HENLEY!

Vivid and vital—not a moment when it fails to grip one's attention! Direction is truly inspired! Get it quick!—Motion Picture News.

High in entertainment value—should appeal strongly! Well directed. There is a big climax.—Moving Picture World.

A gripping story, vividly portrayed! A worth-while attraction. Excellently directed!—Exhibitors Trade Review.

Well directed Hobart Henley production. This ought to sell tickets and satisfy! Billboard

Vivid—holds the interest in a tight grip from start to finish! Hobart Henley has handled the direction expertly! A 100% appeal!—Harrison's Reports.

Unusual atmosphere, action, thrills and a fine production! Away from the ordinary! Henley deserves much credit! The picture is really there.—The Film Daily.

"The FLAME of LIFE"
starring Priscilla DEAN

From one of FRANCES HODGSON BURNETT'S *most famous novels*

Wonderful business—excellent comment from public and press alike!—Adams Theatre, Detroit, Mich.

Broke every house record—holding it over! A real picture for any theatre!—Olympic Theatre, Buffalo, N. Y.

Going over big! Capacity business at both theatres! — Princess and Rialto Theatres, Denver, Colo.

Most successful engagement in history of theatre! Outstanding box-office attraction of the year! Never exhibited a picture as well liked!—Columbia Theatre, Seattle, Wash.

Record attendance! A great picture and box-office winner! — Pastime Theatre, Columbus, Ohio.

Pictures of this calibre do more towards keeping this industry on an even keel than any other single factor. Excellent attendance!—Randolph Theatre, Chicago, Ill.

BOOTH TARKINGTON'S
masterpiece The FLIRT

UNIVERSAL PICTURES CORP.

FOR ONCE ALL THE "D

From M.P. News

"Driven"

Charles J. Brabin—5400 Feet

(Reviewed by Chester J. Smith)

HERE is a picture that for gripping situations has not often been surpassed. If it has a fault it is that its tensity is too continuous; that there is no relief for an overwrought audience perched on the edge of its seat in eager anticipation of the outcome of each sequence.

Highly melodramatic, Mr. Brabin has moulded a simple smooth-running story and has entirely eliminated the usual complications. From start to finish it unfolds naturally and not a foot of the way does the plot become involved.

It is a moonshine story of the southern mountains with a kick the equal of the product they turn out from those stills. Five reels of it leave you in much the same conditions five potions of moonshine would the average individual if he could drink that much.

Uniformly the cast is as good as the picture, with the work of none standing out more prominently than that of any other. Emily Fitzroy is the stoic mountaineer mother who is splendid particularly in the scene where she betrays her husband and sons, moonshiners, that her youngest son may marry the girl of his choice.

Charley Mack, appearing in this picture through the courtesy of D. W. Griffith proves his worth as a screen actor in the role of the young son whose ambition is to foresake the lawlessness of the mountains.

George Bancroft as Lem Tolliver and Burr McIntosh as Paw Tolliver do excellent work, as does Eleanor Fair in the role of the girl.

DRAMA—life stripped of its veneer and transferred to the silver sheet with a touch both human and artistic—that is this wonder-story of the beautiful Kentucky Hills. Never before have the people of the mountains been painted so carefully as here, and never before have the ideals and smoldering revolt underlying their calm existence been given to the world beyond their mountains so vividly and so graphically!

AND never did critics of the Trade Press so enthusiastically agree upon the merits of a great production, as they did upon this one! All hailed its dramatic fascination, the wonderful acting, the splendid story and direction.

THE sweeping climax—the most terrific and realistic ever screened—the tense situations of the drama's closing moments, all comprise one of the finest dramatic productions ever offered.

CRITICS AGREE!

"RIVEN"

The Supreme Epic of the Kentucky Hills

Presented by CARL LAEMMLE

With a great cast including CHARLES MACK (Courtesy D. W. Griffith)
ELEANOR FAIR, BURR McINTOSH, Emily Fitzroy and Geo. Bancroft.

An Achievement!

"The mountaineers . . . are so faithfully and so powerfully portrayed as to make the film an epic of the Blue Ridge. . . . So true and so different from the usual run . . . is an achievement."

EXHIBITORS HERALD

Sounds Depths and Heights!

"A powerful picture, one that makes strong demands on the emotions. . . . The picture sounds the depths and the heights. . . . The picture digs under your skin at the beginning and stays there. . . ."

EXHIBITORS TRADE REVIEW

Among the Year's Best!

"A very fine picture from every angle . . . a really worth-while achievement . . . should find a place among the year's best pictures. . . . They'll remember the picture. It is that kind."

FILM DAILY

A Wonderful Picture!

". . . it is a wonderful picture, a gripping drama, powerful character study . . . the director accomplished what he set out to depict with tremendous effect."

SCREEN OPINIONS

One of the Finest!

"'Driven' proves to be a really splendid film. It is gratifying to recommend this picture as being one of the finest we have ever seen."

N. Y. MORNING TELEGRAPH

Intensely Dramatic!

". . . it is unusually artistic, intensely dramatic, well directed and acted, finely photographed and tells a straightforward story with no deviation on side issues. . . . There is a pretty little romance."

M. P. WORLD

From the prize Cosmopolitan Magazine story by JAY GELZER

A CHARLES BRABIN PRODUCTION

UNIVERSAL JEWEL

NOW

YOU CAN SHOW THE YEAR'S GREATEST CHAPTER PLAY!

The O

Made by the same star-

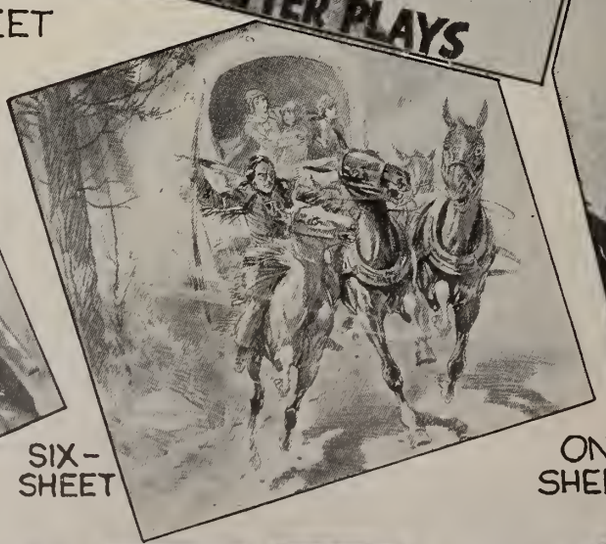
Starring

ART ACORD

POSTERS THAT WILL GET THEM!

24-SHEET

ONE-SHEET



SIX-SHEET

ONE-SHEET

UNIVERSAL

THRILLS ! ACTION ! HISTORY !

REGON TRAIL"

rector combination that made "IN THE DAYS OF **BUFFALO BILL**"

Presented by CARL LAEMMLE

Directed by
EDWARD
LAEMMLE

Story by
ROBT. DILLON

-SHEET

3-
SHEET

ONE-
SHEET

SIX-
SHEET

WATCH
FOR
"The
PHANTOM
FORTUNE"

A SMASHING CHAPTER PLAY

Starring WM. DESMOND

DIRECTED BY ROBT HILL

Were you there?

Did you attend the special morning showing of "The Christian" Tuesday?

Every important exhibitor in the East was present and the vast audience of 3,500 combined to give a great picture a reception unprecedented in screen annals.

"The Christian" was acclaimed the greatest box-office attraction in years. Attractive booking offers were made on spot immediately after showing.

The opinion was unanimous that the widely heralded book and play had been made even more dramatic in pictures by Goldwyn.

Here's what the industry's great editors said right after the showing. These are men who weigh their words, for their editorial opinion is precious to them and they call a spade a spade!

Goldwyn
presents
Maurice Tourneur's
Mammoth Production of
Sir Hall Caine's
Immortal Masterpiece
THE CHRISTIAN
Photographed on authentic locations
The motion picture that is eagerly awaited on five continents

WM. A. JOHNSTON, *Editor Motion Picture News:*
"Goldwyn's big production, 'The Christian,' will go down in history as a masterpiece!"

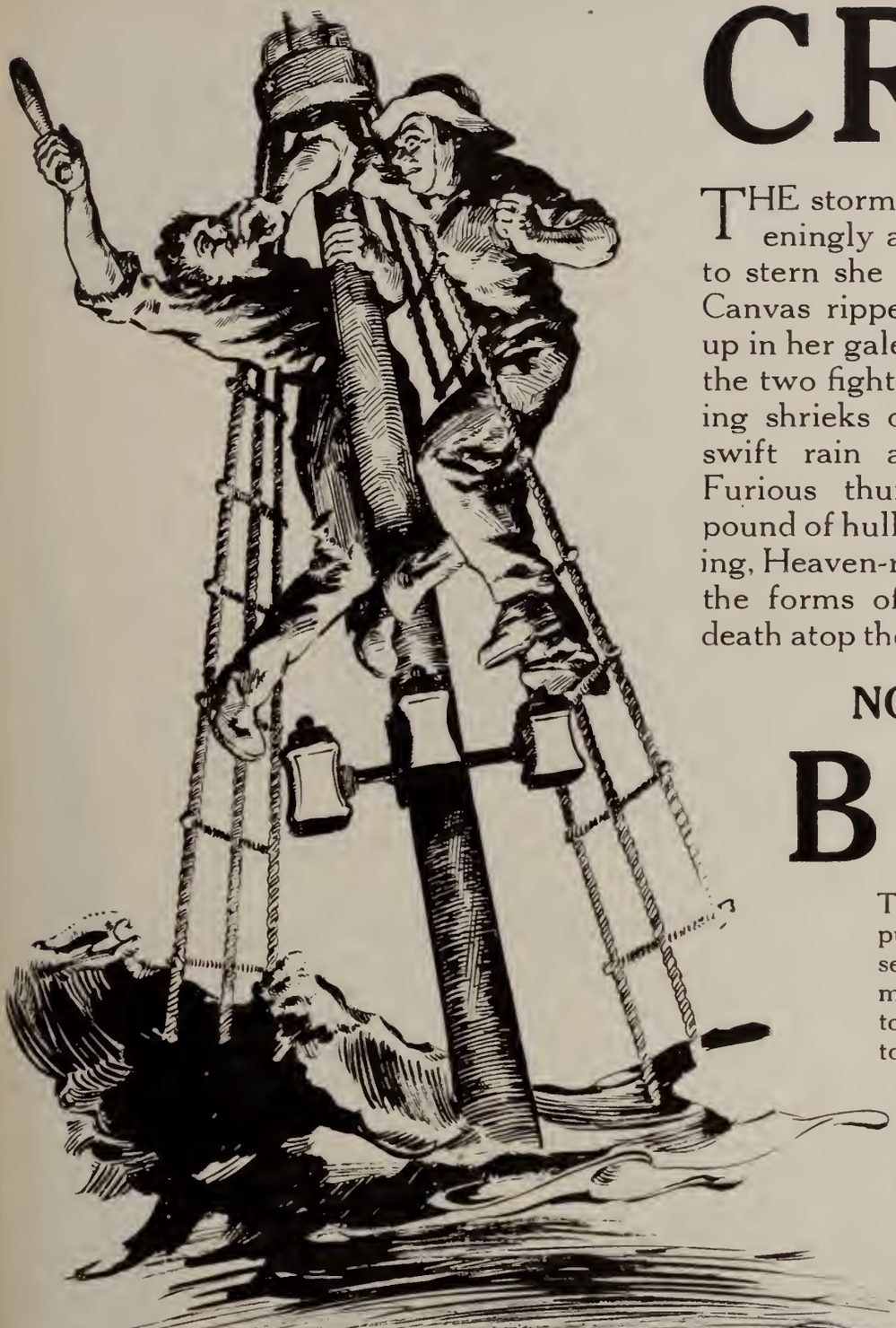
L. W. BOYNTON, *Editor Exhibitor's Trade Review:*
"'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, *Editor Motion Picture World:*
"'The Christian' is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, N. Y. *Editor Exhibitor's Herald:*
"'The Christian' will clean up. It has everything!"

Goldwyn *announces:* Despite numerous offers from legitimate theatres "The Christian" will not be road showed!

Exhibitors First!



CRASH!

THE storm-driven schooner shuddered sickeningly as it struck the reef. From stem to stern she trembled like a wounded thing. Canvas ripped and timber splintered. High up in her gale-swept rigging the angry cries of the two fighting demons blended in the exulting shrieks of the hungry hurricane. Shot-swift rain and spray tore at their faces. Furious thunder boomed even above the pound of hull-breaking seas. A sudden, blinding, Heaven-rending flash of lightning revealed the forms of the two men—fighting to the death atop the dizzily swaying mast. They are

NOAH AND WALLACE
BEERY

The screen's most noted character actors, putting a gigantic kick into a drama of the sea—a picture as sweeping as its own mighty gales and as welcome an attraction to jaded theatregoers as a breath of salt air to a land-locked sailor.

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

"STORM-SWEPT"

BY H. H. VAN LOAN

A Mighty Drama of Shattered Souls Reborn Upon the Sea

A ROBERT THORNBY PRODUCTION

ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE

Hotel Majestic
West Seventy-second St.
at Central Park
New York

Friends:

We are preparing to resume our moving picture activities, because we feel that better times are in sight and that this is the psychological moment to combine our picture triumph of former years with our recent record, dramatic and vaudeville, box office successes. We feel positive that our next picture -- which will be begun when this advertisement goes to press -- will prove that we have not only our picture following of other days, but also hundreds of thousands of new friends made by our intimate personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate stage tour under the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two years of our engagements on the Keith and Orpheum Circuits we broke more house records for attendance than were ever before broken by any one act and for this reason in some cases we were held over for the second week. Obviously, these successes have broadened our clientele and increased our following by many millions of people throughout the entire country.

Our pictures will be so constructed that the fifth reel can be played on the stage with a setting identical with that on the film as a novel form of personal appearance. We will appear with the film in this manner (assisted by two of the other artists in the picture cast) for just one week in one theatre in each of twelve key cities. We would like to do more but this is all the time available between pictures.

Yours for prosperity,

Francis X. Bushman

Beverly Bayne

"The Sweetest Romance Ever Screened"

Harley Knoles
PRODUCTION

The BOHEMIAN GIRL

with

IVOR NOVELLO
Gladys Cooper **Ellen Terry**
Constance Collier **C. Aubrey Smith**

Each of the five stars in this beautiful Harley Knoles' production has reputation values and drawing power over millions of Americans.

All or any part of the opera "The Bohemian Girl" can be used as an accompaniment without paying license. There is a remarkable opportunity for one of your big local singing organizations to put on for you the musical accompaniment of this picture.

The picture fans will go wild over the astonishing personality of Ivor Novello. He is destined to be a new national idol in "The Bohemian Girl" and as the big, new personality of D. W. Griffith's new picture, now in production, he will receive tremendous additional publicity.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE,

Introduces

Encore Pictures

Nationally Advertised
in

THE SATURDAY EVENING POST

and in four big fan publications

PHOTOPLAY · MOTION PICTURE CLASSIC
MOTION PICTURE · PICTURE-PLAY

A constructive plan of interesting your public, national in scope, local in effect.

EXHIBITORS

President.

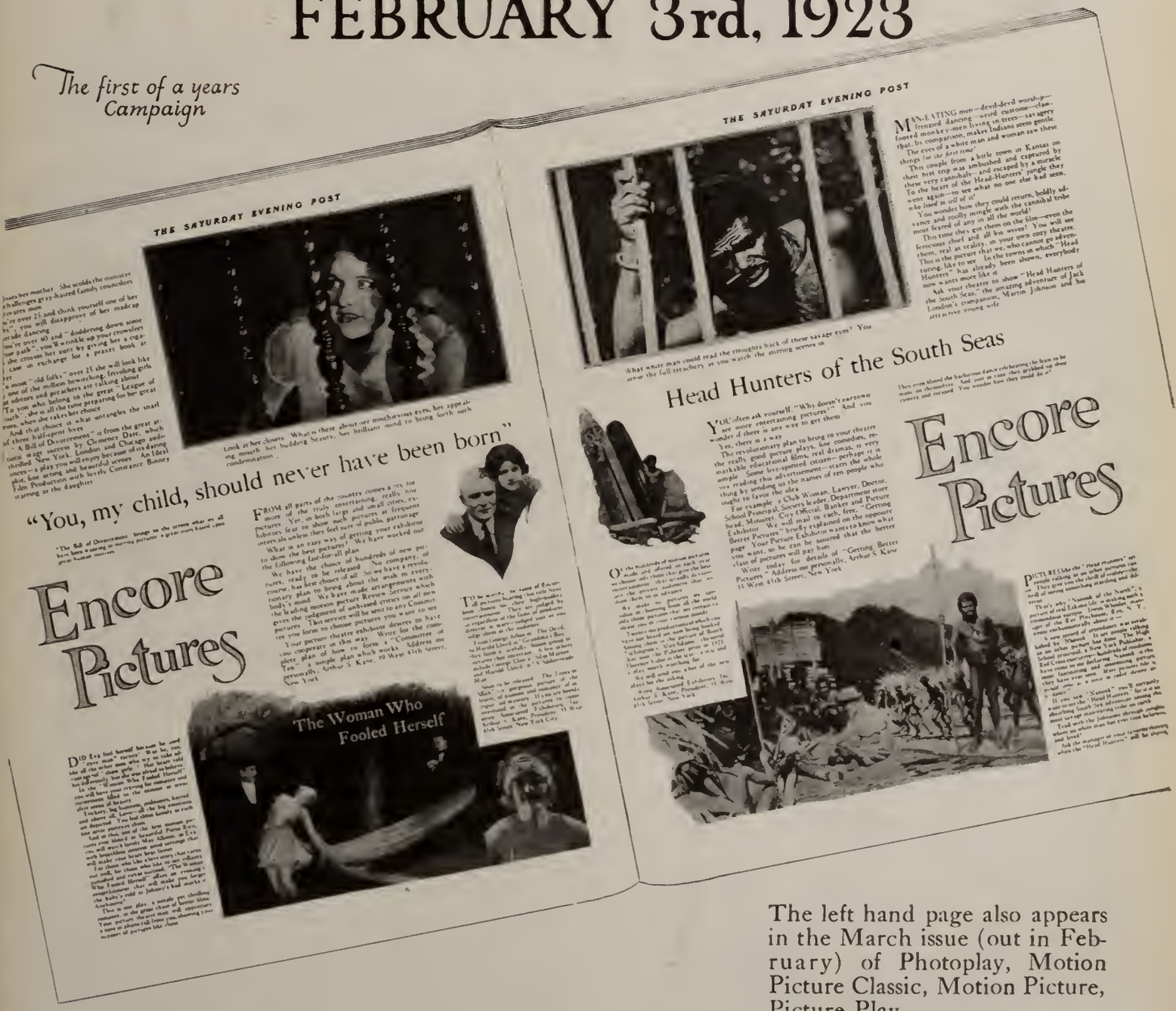
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Two full pages in

THE SATURDAY EVENING POST

FEBRUARY 3rd, 1923

The first of a years Campaign


THE SATURDAY EVENING POST
"You, my child, should never have been born"
Encore Pictures
The Woman Who Fooled Herself
THE SATURDAY EVENING POST
Head Hunters of the South Seas
Encore Pictures

The left hand page also appears in the March issue (out in February) of Photoplay, Motion Picture Classic, Motion Picture, Picture Play.

Constance Binney in *"A Bill of Divorcement"*
***"The Woman Who Fooled Herself"* with May Allison and Robert Ellis.**
Martin Johnson's *"Head Hunters of the South Seas"*

Coming:— Saturday Evening Post, March 3rd and April fan magazines (out in March) Monte Blue and Mary Alden in "The Tents of Allah." "Breaking Home Ties" inspired by the heart song of centuries "Eli, Eli."

Dr. Reisenfeld books

DIRECTOR-GENERAL
RIALTO—RIVOLI
AND
CRITERION
THEATRES

THE BIG PAUL GERSON PLUM CENTER COMEDY

"POP TUTTLE'S LONG SHOT"

Dr. Riesenfeld is one of the biggest showmen in the world. He's paid a mighty big sum for knowing his business—for knowing how to attract and please the most critical audiences in America. And because he knows his business, Dr. Reisenfeld has booked "Pop Tuttle's Long Shot," latest number of the famous Plum Center Comedies, starring old Dan Mason, who won country-wide fame in the "Toonerville Trolley" series. Take a tip from a man who knows—book this and every other Plum Center Comedy, and you'll be giving your box-office the most able and certain assistance it ever had. NOW is the best time to do it!—Shoot!

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

Forget-Me-Not

with
GARETH HUGHES
and BESSIE LOVE

as the two orphans who have won the heart of every film fan

The kind of picture that makes audiences cry and laugh . . . and cry for more

Book it and make money
Book it again and make more money

A LOUIS BURSTON *Production*
Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE
Photographed by ARTHUR L. TODD

Distributed by

Metro Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Man. Director

Big

A BIG play.. it ran 45 weeks on Broadway
A BIG star.. Clara Kimball Young
A BIG picture.. it's made box-offices portly
A BIG bet.. and a sure-thing one

BOOK IT

CLARA KIMBALL YOUNG

in

ENTER MADAME

A HARRY GARSON PRODUCTION

Adapted by FRANK BERESFORD *from the play by* GILDA VARESI *and* DOLLY BYRNE
Owned and Copyrighted by the SAMUEL ZIERLER PHOTOPLAY Corp.
Directed by WALLACE WORSLEY *Photographed by* L. WILLIAM O'CONNELL

REG US PAT OFF
A METRO PICTURE

Distributed except in New York and Northern New Jersey

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, Man. Dir.

Christie Comedies

Are Always
Finding
New Fields
For Fun

Whether it is One of
Christie's Famous Satires, Like

"HAZEL FROM HOLLYWOOD"

Or a Straight Farce Comedy, Such as

"SECOND CHILDHOOD"

You know Christie Comedies
will give your patrons
something original
to laugh about

NATIONALLY
ADVERTISED

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

William Fox
PRESENTS

WILLIAM FARNUM

in

A Rugged He-Man Story that Ends With a Mighty Struggle For Life in the Fury of a Blinding Desert Sand Storm

BRASS COMMANDMENTS

FOX
IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

NOT ONLY
Breaking box office records everywhere

NOT ONLY
Turning crowds away at every performance in every theatre it plays

NOT ONLY
Playing longer engagements in many theatres than any picture ever released

NOT ONLY
Smashing audience records made by "Over the Hill"

FOX
INDEPENDENCE & STRENGTH

BUT—

The William Fox Special Production

The TOWN THAT FORGOT GOD

Is giving American Theatregoers the Greatest Thrill ever Shown upon the Screen

DIRECTED BY HARRY MILLARDE WHO STAGED "OVER THE HILL"

FOX FILM CORPORATION

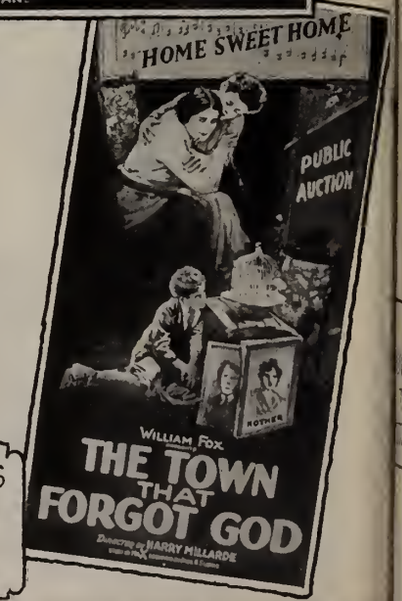
Soon— IF WINTER COMES—

Profit Making Posters For A

THREE ONE SHEETS THAT WILL ATTRACT ATTENTION

ONE OF THE STRIKING 24 SHEETS

ONE OF THE TWO ATTRACTIVE SIX SHEETS



TWO STYLES OF THREE SHEETS

FOX
IS INDEPENDENCE & STRENGTH

Fox Film Corporation

Soon ~ IF WINTER COMES!

Proved Box Office Success!

RECORDS SMASHED SIMULTANEOUSLY in 35 THEATRES this wonderful line of "Punchy Posters" guarantees YOUR THEATRE a record smashing BUSINESS.

The TOWN THAT FORGOT GOD

William Fox Presents

"THE TOWN THAT FORGOT GOD"

Directed by Harry Millarde

STORY BY "MR. X" SCENARIO BY PAUL H. SLOANE

A WERFUL TYPE TAND"

Fox Film Corporation

FOX

IS INDEPENDENCE & STRENGTH

Soon ~ IF WINTER COMES!

BOOK TODAY ~ THESE FOUR

The VILLAGE BLACKSMITH

from

LONGFELLOW'S famous poem

A thrilling 1923 melodrama

Directed by

JACK FORD

The FACE ON THE BARROOM FLOOR

A powerful, romantic drama with a notable cast including ~ ~ ~

HENRY B. WALTHALL

RUTH CLIFFORD ~ ALMA BENNETT

and others

Directed by JACK FORD

Scenario by G. Marion Burton

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

WILLIAM FOX SUCCESS SPECIALS

The CUSTARD CUP

A NEW TYPE OF STORY WITH

MARY CARR

and a notable cast including~~
MIRIAM BATTISTA ~ JERRY DEVINE~
PEGGY SHAW
and FREDERICK ESMELTON

A story bubbling with joy and sunshine
from FLORENCE BINGHAM LIVINGSTON'S novel

Directed by HERBERT BRENON

Scenario by G. Marion Burton

Five Reels of Laughter

LUPINO LANE

in

A FRIENDLY HUSBAND

The comedy special supreme

Directed by JACK BLYSTONE

FOX

IS INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

A SURE CURE FOR

do your programs build friends?
the D.D.s
will make an army of new ones for you

would you like to see your box office record broken?
the D.D.s
sure can do it!

does competition hurt you?
the D.D.s
will place you above competition!

WITH
EVA NOVAK
CULLEN LANDIS
JOSEPH DOWLING
at their best

WM. M. VOGEL
FOREIGN DISTRIBUTOR OF PARAMOUNT
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

are you worrying about money?
the D.D.s
will make you happy about it

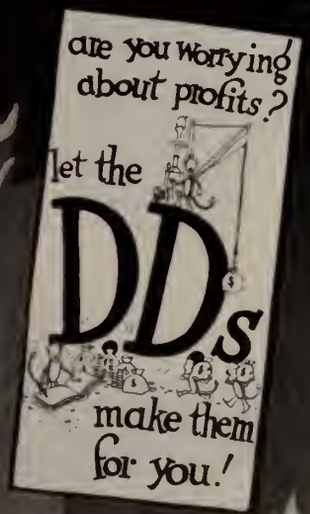
are you worrying about your business?
the D.D.s
will make your business good!

A VICTOR SCHERTZINGER PRODUCTION

BOX-OFFICE BLUES!

DOLLAR DEVILS

PRESENTED by PRODUCERS SECURITY CORPORATION



"DOLLAR DEVILS" is a production that is better than 80% of the pictures released to-day. It is one of those clean, wholesome, intensely interesting and well made pictures that break box-office records, build patronage and go such a long way in increasing theatre prestige.

Every first run theatre in the country needs such a feature as "DOLLAR DEVILS". Ask for a screening at once.

A HODKINSON PICTURE

Distributed by GEORGE H. WILEY, *incorporated*
220 W. 42nd St., New York City

Now ready for
INDEPENDENT
EXCHANGES

Malcolm Strauss'

ALOME

A sensational spectacle of magnificence, thrills and passion

With a distinguished cast including,

DIANA ALLEN,
VINCENT COLEMAN
and CHRISTINE WINTHROP

Each and every year Motion Picture News carries:

600 honest and unbiased reviews on feature pictures—

1000 short subject reviews (comedies, serials and scenics)—

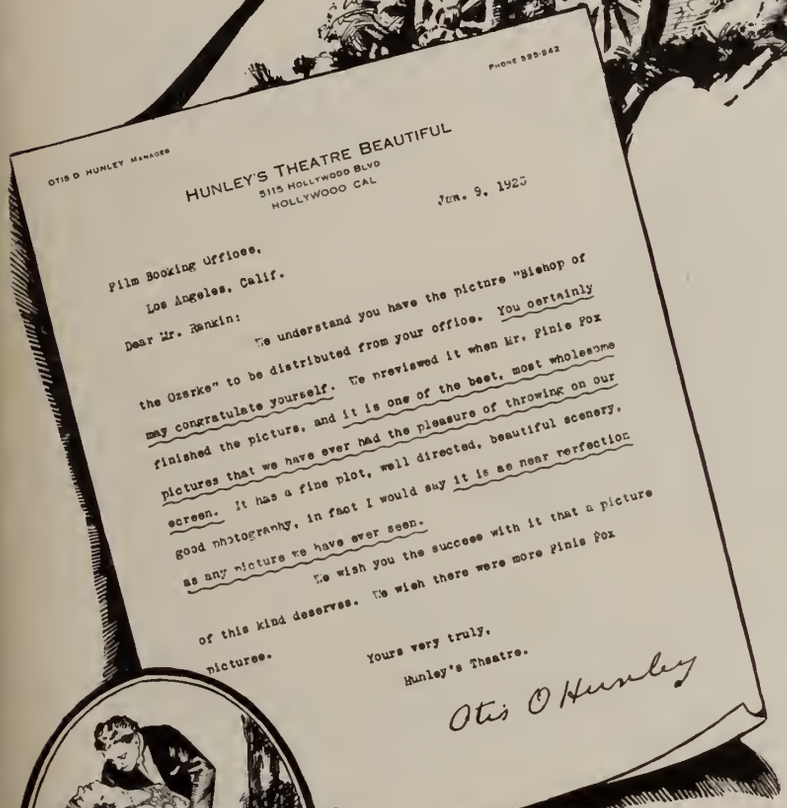
500 pages of practical "it has been done" exploitation.—

1000 pages of live news about current and coming productions.

The service of any single one of these departments is worth ten times the yearly subscription price of the News and would cost you that if you were to buy them separately.

The News Is Filed Throughout the Field

Read this— and sell yourself



OTIS O HUNLEY MANAGER

HUNLEY'S THEATRE BEAUTIFUL
5115 HOLLYWOOD BLVD
HOLLYWOOD CAL

Jan. 9, 1923

Film Booking Offices,
Los Angeles, Calif.

Dear Mr. Rankin:

We understand you have the picture "Bishop of the Ozarks" to be distributed from your office. You certainly may congratulate yourself. We previewed it when Mr. Finis Fox finished the picture, and it is one of the best, most wholesome pictures that we have ever had the pleasure of throwing on our screen. It has a fine plot, well directed, beautiful scenery, good photography, in fact I would say it is as near perfection as any picture we have ever seen.

We wish you the success with it that a picture of this kind deserves. We wish there were more Finis Fox pictures.

Yours very truly,
Hunley's Theatre.
Otis O Hunley

No Picture Ever Made

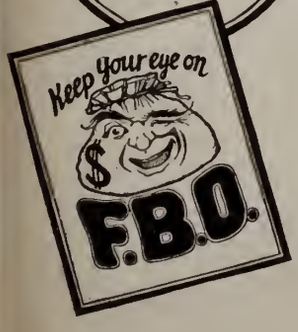
has ever received higher praise from an exhibitor —and YOU will be just as enthusiastic about it as is Manager Otis Hunley, because you'll find it

A Real Box-Office Bet

—full of NEW STUFF—a picture that **tells something**—a picture sure to draw capacity and better for any house anywhere, any time—an unusual offering that you can absolutely depend upon.

Get a Copy of the Big Press Sheet

Look over the comprehensive campaign of super-showmanship that F. B. O.'s experts have devised for YOU—marvelous posters, smashing newspaper ads, yank-'em-in exploitation stunts—everything you need to put this over in a manner sure to fill your till with profits. Get after this one—TODAY.



The BISHOP OF THE OZARKS"

A Finis Fox Production Written and Presented by Milford W. Howard

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

JOHN GRIFFITH WRAY

Directing Special Features

LYING LIPS

TEN TON LOVE

JIM

NEWS

THE MOTION PICTURE NEWS SAYS:—

"'Bell Boy 13' should go over because there is a scarcity of good comedies. Folks like to laugh more. Therefor all praise to Douglas Mac Lean for his efforts in this direction." ~ ~ ~

Thomas H. Ince presents "BELL BOY 13"

with

Douglas Mac Lean

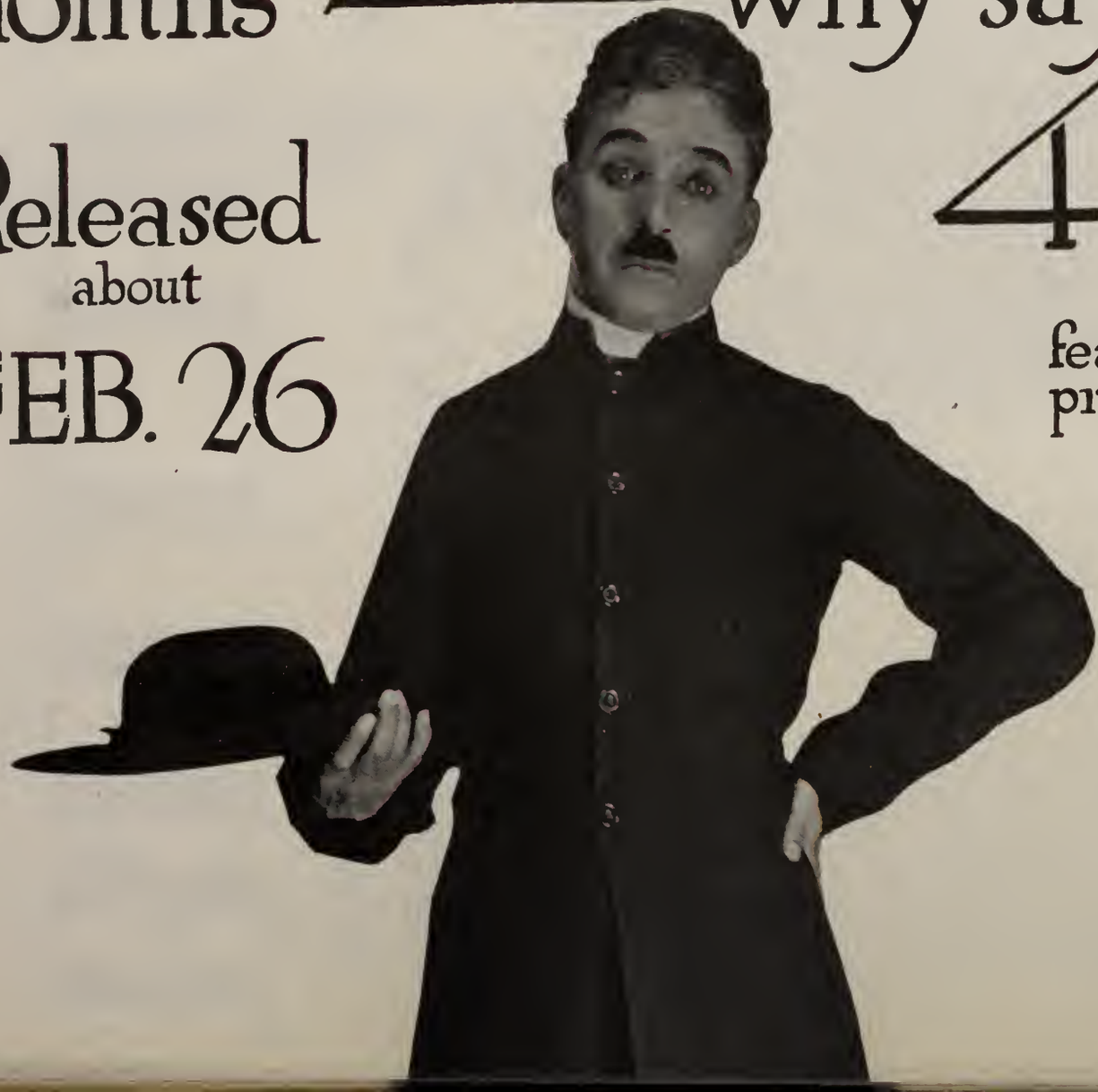
Directed by WILLIAM SEITER

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Here's the biggest box office news in months — why say more?

Released
about
FEB. 26



4 Reels

His second feature length production

Written and Directed
by Charles Chaplin

Charles Chaplin

in "THE PILGRIM"

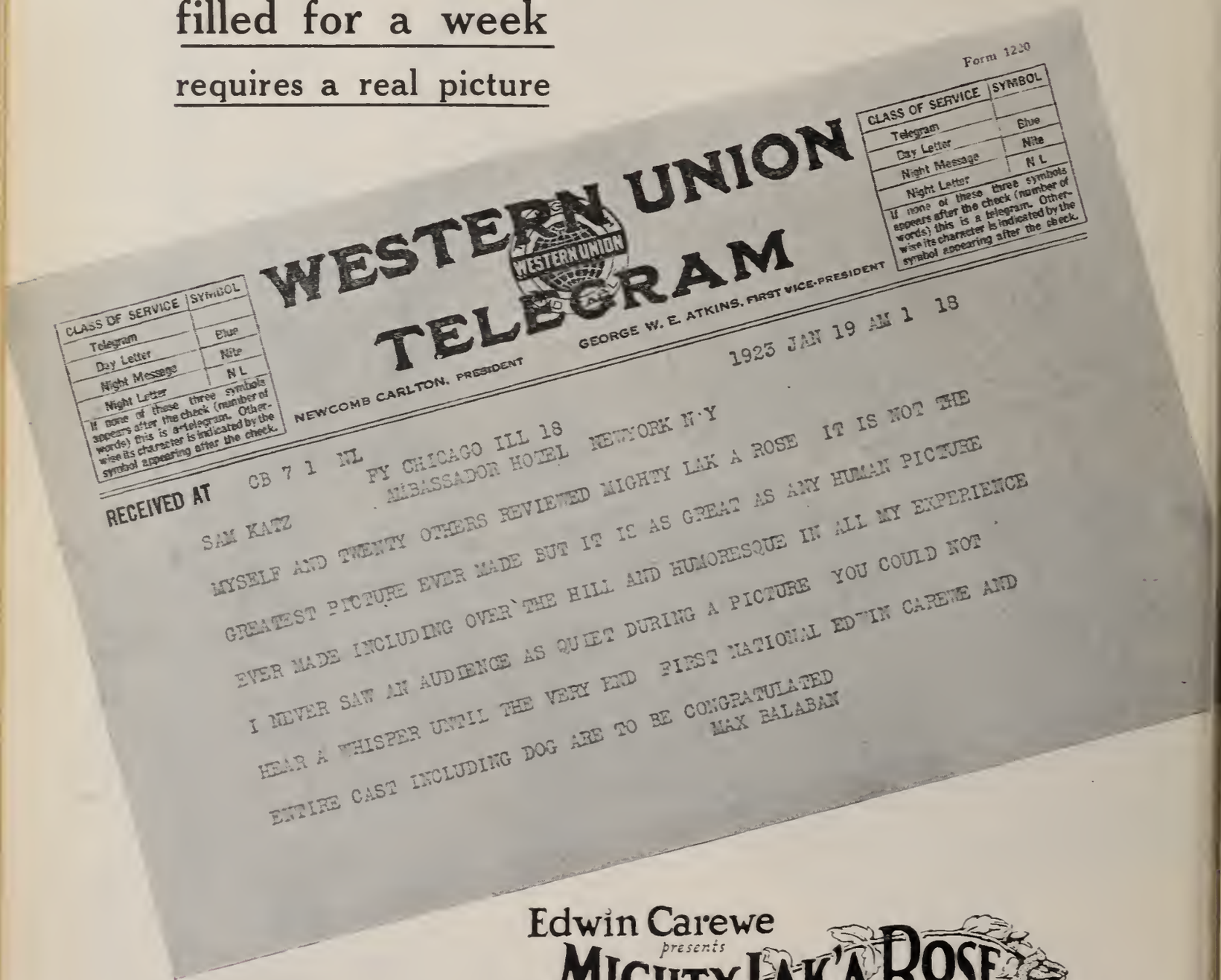
The tale of an escaped prisoner who swiped a parson's clothes.

A First National Picture

to keep 5,000 seats

filled for a week

requires a real picture


WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
Form 1230
CLASS OF SERVICE | SYMBOL
Telegram |
Day Letter | Blue
Night Message | Nite
Night Letter | N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
RECEIVED AT
1923 JAN 19 AM 1 18
CB 7 1 NL
FY CHICAGO ILL 18
AMBASSADOR HOTEL NEWYORK N Y
SAM KATZ
MYSELF AND TWENTY OTHERS REVIEWED MIGHTY LAK A ROSE IT IS NOT THE
GREATEST PICTURE EVER MADE BUT IT IS AS GREAT AS ANY HUMAN PICTURE
EVER MADE INCLUDING OVER THE HILL AND HUMORESQUE IN ALL MY EXPERIENCE
I NEVER SAW AN AUDIENCE AS QUIET DURING A PICTURE YOU COULD NOT
HEAR A WHISPER UNTIL THE VERY END FIRST NATIONAL ED IN CAREWE AND
ENTIRE CAST INCLUDING DOG ARE TO BE CONGRATULATED
MAX BALABAN

Edwin Carewe *presents*

MIGHTY LAK'A ROSE

A Symphony of Life in the High and Low Places by Curtis Benton. Directed by Edwin Carewe. Sol Polito, Cameraman; John D. Schulze, Art Director; Philip Masi, Assistant Director.

WATCH IT AT

THE CHICAGO

Balaban and Katz
palatial Chicago house

A FIRST NATIONAL PICTURE

FIRST NATIONAL PICTURES

Motion Picture News

Talk vs. Deeds

WE have just read several submitted articles attacking producer - owned theatres, stars' salaries, production and distribution costs, excessive rentals, advance deposits, C. O. D. shipments, etc., etc.—all the well-known industrial abuses, the burden of which the exhibitor bears.

We'd like to print them—if it would do any good. But it wouldn't.

They would result only in more words, and there have been too many words that are merely words.

For years these same abuses have furnished fireworks for oratory, planks for political platforms, food for trade press editorials, resolutions for exhibitor conventions, opportunities for personal publicity.

All of which has largely gone into thin air—all except the abuses. These—though some progress has been made—we still have with us.

* * *

Perhaps all the shouting hasn't been wasted; and all in all the whole industrial situation has improved of itself, anyway.

But there's one thing certain: doing is away ahead of shouting; doing stands or falls by what it is; doing is a sincere effort backed by money and convictions. Deeds are best in any field: but if ever an industry needed deeds today this one does!

* * *

About all this industry can expect today is a dose of clear common-sense, so far as these "industrial abuses" are concerned. That first, and *then* to have every single man get down to his job, forget the other fellows', and do his work to the level best of his mental and physical ability. Just his own job—that's all!

If that is done not only will the individual be better off, but it will be astonishing how quickly these well-known abuses will correct themselves.

You can talk your head off about how a thing ought to be done: but let a fellow do it and others follow, and a whole industry is vastly bettered by that one deed.

And another thing we know this pretty well: that the fellow who is always yelling about oppression is anxious to have others help him get out of a hole he can't or won't lift himself out of.

* * *

Good pictures sell successfully; they sell better still if the selling effort is right; and an exhibitor who buys them right and works hard to put them over makes money.

We know this because some producers, distributors and exhibitors are doing just these things right along. They are deeds not words, facts not theories.

* * *

We are pretty well agreed about censorship—that it is for the public to decide. We know that the way to correct a thing is from the bottom up, not from the top down.

Well—it's quite the same with our industrial troubles.

The public is going to demand and the producer and distributor and exhibitor—those with brains and energy—are going to supply. And the things that are done—wrongly—will gradually give way to the things that are done rightly. That progress is the history—and the only history—of every industry.

* * *

All the articles we refer to suggest an exhibitor organization to compel these reforms.

That's dangerous. You can't regulate the business laws of supply and demand. The government knows better than that.

But you can do this: an exhibitor body, protective only in principle, can have a representative committee sit around the table with the producers' and distributors' representatives and proceeding with the *clear* and *complete* understanding that all concerned are industrial partners discuss each *other's* position and make suggestions for each *other's* welfare.

That can be done.

And just the mutual understanding that will result is alone worth the effort.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

EXTRA. That's the name of the show which slipped unobtrusively in at the Longacre theatre Tuesday night with none other than Jack Alicoate, treasurer and business manager of Film Daily as auther and half owner. The co-producer is William (Buster) Collier, Jr., also known in the "fillums" as a promising juvenile.

"Extra" is an amusing comedy that promises to place the debonair Mr. Alicoate and the youthful Buster on the high road to fortune.

Incidentally the manuscript of the play has a history. It was not dashed off in odd moments but is an heritage of Jack's newspaper days down in Washington, just one of a whole trunkful of scripts, so "the mountain breezes say."

The play has merit. The critics, for the most part, were kind and a first night audience of prominent film people and stage celebrities gave it a warm welcome. Here's hoping that it lasts for three years on Broadway and that the picture rights sell for a hundred thousand.

* * *

TOM MOORE of Washington paid New York and the Hotel Ambassador a flying visit this week. Aside from building a golf course—the best in Washington and not a small or bad business venture these days—he is a motion picture man with sleeves rolled up. Tom Moore is a showman and the Rialto—one of the finest houses in the land—is humming along.

Independent exhibitors everywhere will take hope when as seasoned a theatre man as Tom Moore makes this emphatic statement: "The outlook for the independent exhibitor is better and clearer today than in several years. He will be able to get as good pictures as he wants. There's no question about it."

* * *

S. L. ROTHAFEL is sailing for Europe on the Berengaria next week, leaving it to "Douglas Fairbanks in Robin Hood" to take care of the crowds. The impresario of the Capitol is scheduled to address a meeting of the British motion picture exhibitors in London, after which he will make a flying trip to Paris before steaming home. The trip will last only seventeen days.

* * *

WALLACE REID is gone and it's rather hard to keep a stiff upper lip. It is only because Wally himself would have frowned on any outward show of sorrow that no such expression is being made. Was there ever passing of a public character that entailed so little of public mourning? And the reason for this lack is that most of us prefer to remember Wally at his smiling, happy, ingratiating best. To us he is yet the Wally Reid of a year ago whose productions were looked forward to as regular antidotes for gloom. This is the "still" that we shall always carry of him. Morbid details concerning his passing are not our concern. We merely know that the niche left in the professional ranks by his death will remain forever unfilled.

* * *

FRANK KEENAN is deserting the screen to return to his first love, the stage. Which of course will be sad news to the boys and girls who have come to look upon his character studies as acting of the first order. Mr. Keenan will appear in a Sam Harris production, "Peter Weston," which was tried out in San Francisco last fall. The piece is scheduled for an early appearance in Chicago, after which it will be presented in New York. We always delighted in Keenan's expression of the elderly Kentucky colonel—a role he could play a little better than anyone else. Claude Gillingwater looks like his successor in this study.

OUR secret agents on the Coast tell us that Ethel and Dorothy Clark's suit against Herbert Rawlinson has been quashed after one day of evidence in which his letters were introduced as exhibits A, B, C, D, etc. The Los Angeles press states that an adjustment out of court is probable. Not much chance in this case for the scandal sheets to put over their well-known brand of sob stuff.

* * *

THE invited guests who packed the Capitol theatre, New York, Tuesday morning to see Goldwyn's masterly production, "The Christian," with the anticipation of sitting in on something extraordinary in celluloid drama, were not disappointed. They came, they saw and the picture conquered them. Truly an inspired achievement not only in the progressive development of its story and incident, but also in the skillful manner in which it has been directed. Maurice Tourneur, always a stickler for correct backgrounds and atmosphere, has given it an authentic stamp through his collection of scenes depicting English countryside life and the shots of London.

The acting is also inspired, considering the admirable handling of the role of John Storm, a difficult character to play, by Richard Dix. He manages to catch the spiritual significance of the saintly figure who was conquered by the flesh, and acted at all times with most commendable repression. But the most surprising feature of all is the emotional expression of Phyllis Haver, heretofore associated with bathing girl bits in Sennett comedies. She brings a rich note of poignant pathos to the role of the wronged girl who lived for life's pleasures. Miss Haver is scheduled to go far if provided with the proper media for expression. If Mack Sennett can make actresses of his bathing beauties, we recommend that he establish a training school.

"The Christian" is well interpreted by other members of the cast, although several are not mentioned on the screen. A few of these are Walt Whitman, Arthur Hoyt and Harry Northrup. The picture should be accepted everywhere as one of the finer things. We agree with the spectator who remarked, upon making his exit, that if this doesn't get over, the exhibitors might as well turn their theatres into garages.

* * *

IF it be true, as Heywood Broun asserts, that the proper realm of the screen is the great outdoors, and the sort of thing which the stage cannot do, then "Hunting Big Game in Africa," now running at the Lyric theatre, New York, is an ideal screen vehicle. Presented under the auspices of Eugene H. Roth, prominent west coast exhibitor, and filmed in conjunction with an academy of natural science, it stands unique among travel pictures. Whaling, diamond mining, African villages and native customs, every conceivable type of wild animal known to southern Africa, the thrill and hazard of the hunt, the seemingly inexhaustible humor of the "flivver"—all are here, abundantly. There is a certain quality in a picture of this sort which no feature, however well done, can possess, for we know that we are witnessing stark reality—no pretense or pose here. Just as the news weekly sometimes carries the biggest emotional punch on the program, through its convincingness, so do the highlights of "Hunting Big Game in Africa," such as the pursuit by the wild elephants, the lion hunt, the battle with the rhinoceros, carry an element of thrill and suspense that no acted drama can attain.

* * *

SID GRAUMAN opened the doors of his newest theatre, the Metropolitan, in Los Angeles, Friday night. Fred Niblo, the m. p. director of "Blood and Sand" fame, was

master of ceremonies. The dedication services included several short speeches by the mayor and other prominent citizens, and screen and stage favorites present were introduced to the audience. The orchestra of one hundred, under the leadership of Ulderico Marcelli, played the national anthem, accompanied by a chorus of five hundred voices.

For a prologue, the Wright Ballet of twenty-five dancers appeared, as well as forty violins and eight harps, which rendered "Ave Maria." In addition, one hundred California beauties appeared in a surprise act, and to balance the program a jazz band of college men rendered jazz numbers on a variety of instruments. The feature was "My American Wife."

The admission was (and our typewriter is in tip-top shape to spell the words) FIVE DOLLARS. Who dares to mention the word NICKELODEON in the face of these figures?

* * *

THE National Board of Review calls attention through its latest bulletin to January's exceptional photoplays, namely, "Douglas Fairbanks in Robin Hood," the revival of "The Birth of a Nation," and "The Teleview," the newest invention in photographic art, and advises that "The Hero," "Making a Man," "The Hottentot," "The World's Applause," "Dr. Jack," "A Front Page Story," "Back Home and Broke," "The Flirt," "Fury," and "Kick In" are pictures worth watching for. The National Committee for Better Films, affiliated with the above-mentioned Board, awards the asterisk to the features, "Suzanna," and "Driven," and to the short subjects, "Jenkins and the Mutt," and "Moonblind," sponsored by Robert Bruce.

* * *

FRITZ TIDDEN, erstwhile screen critic for one of our contemporaries, is managing a vaudeville act which he declares to be a sensation in its initial tryout in Elizabeth, New Jersey.

* * *

TO show the hold which Valentino has upon the public (at least the New York public), you should have been with us at the Actors' Fund Benefit at the Century theatre one day last week when celebrities of the stage offered their services in enriching the treasury. Rodolph, with his wife, Winifred Hudnut, put on their tango dance which featured "The Four Horsemen," and knocked 'em dead. The popular Italian took twenty encores—which may or may not be a record in the annals of the theatre—before the audience allowed him to depart.

But stay! At the stage door, Rodolph was stampeded by enthusiastic worshippers of the feminine sex. It is estimated that there were about two or three hundred of them paying homage to their newest idol. And Valentino repeats his tango dance in a second edition of the Benefit which is to be held at the Hippodrome this Sunday night. We predict a large platoon of cops will be present to keep the girls in line.

Incidentally the screen star is to take a flyer in vaudeville with his wife—and their repertoire will include songs and the well-known tango. They will have their own orchestra, and it is said that Rudy's salary will be $6,000 a week, probably the highest ever paid to a performer in the history of variety. His appearance in the two-a-day is made possible through the modification by the Appellate Division of the Supreme Court last week of the blanket injunction obtained against him by Famous.

* * *

HERE'S a little bit of color from Missouri. W. C. Sears of Boonville has a theatre which was built in 1852. It was first constructed as a prison and from 1861 to 1865 many prisoners of note were held there during the Civil War. In 1866 the German Society made a Turner Hall out of it and in 1875 it was again remodeled into an opera house, where some of the famous singers of those days used to have a ferry across the Missouri River to play their engagements. Even to this day the ferry is depended on, as the new bridge will not be ready for a year. The original prison front still stands as the theatre but in 1906 the interior was again transformed into a picture house. At the present writing Mr. Sears contemplates again remodeling the interior.

* * *

HAROLD B. FRANKLIN, manager of the Theatre Department of Famous Players, left New York last Saturday on a two weeks' trip to the Coast.

* * *

FIRST NATIONAL executives and representatives of the trade press and New York City papers were guests at a luncheon at the Ritz-Carlton last Wednesday, given by Arthur H. Jacobs in honor of Frank Borzage. The contract has just been closed with First National for a series of Borzage productions and Messrs. Jacobs and Borzage are leaving immediately for the Coast to begin production. Mr. Jacobs acted as toastmaster and brief addresses were made by Robert Lieber, Richard A. Rowland, Frank Borzage, Harry Reichenbach and C. L. Yearsley.

* * *

ANY entertainment which has to do with the history of the screen must include the name of Vitagraph, one of the pioneers. The company contributed to the bill of "Thirty Years of Motion Pictures" at the Selwyn theatre, New York, the other night, one of the earliest comedies, "License No. 13," which was produced in 1905, and a short reel of John Bunny, who was the first of the screen comedians. "Bunny, Bunny—who was John Bunny?"—the youngsters inquire. And we forthwith proceed to tell them. The moral of this is that Time and History are easily forgotten in the hands of that perennial infant, the Camera.

* * *

THE Coueism which is sweeping the country (we shall not repeat the little rhyme) is finding its way into the copy of the publicity experts. It has become as common as the vulgarism which once adorned the glass behind the bar of every saloon—"Don't expectorate here, remember the Johnstown flood!" We give fair warning that the next pufflicist who brings in copy leading off with Coue's little rhyme will be hoisted up by his thumbs and lashed with a rope of twenty knots.

* * *

CHADWICK versus Goldwyn has been marked on the calendar for a future hearing. The actress who has been featured in a few of Rupert Hughes' productions for the past several months claims her contract with Goldwyn made in 1919 has expired.

Index to Departments

Editorial	541
Exhibitors' Reports	576-577
Pictures and People	542-543
General News and Special Features	544-556
Chicago and Mid-West	557
Comedies, Short-Subjects and Serials	590-591
Construction and Equipment	599-608
Exhibitors' Service Bureau	563-575
Feature Release Chart	609-612
Pre-Release Reviews of Features	584-587
Production - Distribution Activities	592-598
Regional News from Correspondents	579-593
Reviews of Latest Short-Subjects	588-589
Studio Notes and Player Brevities	578
What the Big Houses Say	558
With the First-Run Houses	559-562

Wisconsin Exhibitors Map Program

Midwinter Convention Plans Numerous Activities to Combat Opposition

PLANNING an intensive campaign against non-theatrical competition, the proposed state censorship, blue law and taxation programs, and endorsing the Theatre Owners' Distributing Corporation project, the midwinter convention of the Motion Picture Owners of Wisconsin concluded after a two-day session at the Hotel Wisconsin last Friday.

A complete survey is being made throughout the state to determine the exact status of the non-theatrical competition problem at present, and at its conclusion the organization intends to spare no effort in bringing the matter to a quick solution.

It has been understood for some time throughout Wisconsin that the "stiffest censorship imaginable" is being planned, and that a Blue Law bill also will soon be drafted. Greater taxation of the motion picture theatre owners has also been rumored, and to organize to combat these, the legislative committee of the Motion Picture Owners of Wisconsin, with representatives from the F. I. L. M. Association and the State Operators' Association, are to meet.

The convention adopted a resolution reiterating its earlier stand in the matter of reinstating Arbuckle to the screen, stating it was the organization's unanimous opinion he should be kept off the screen in Wisconsin. Walter Baumann, secretary of the Wisconsin Exhibitors' Association, presented a resolution from the Milwaukee County Auxiliary of the State Federation of Women's Clubs commending the organization on its stand.

Governor Smith of New York received formal recognition for advocating the repeal of the censorship law, which provided for the creating of a censorship board, and it was stated that the law had been a "joke and a failure."

A personal letter was written to Governor Blaine of Wisconsin pointing out New York's example, and asking him to use his influence in the legislature to prevent a similar mistake in Wisconsin.

The second day of the convention was occupied with an explanation and discussion of the Theatre Owners' Distributing Corporation project, a co-operative plan embodying an "exhibitor owned and exhibitor controlled" organization.

A handsome parchment containing a resolution of thanks to the retiring president, Joseph G. Rhode, was presented. A telegram expressing sympathy was sent to Mrs. Wallace Reid, as Mr. Reid's death occurred while the convention was in session.

The following new members were admitted, every key center in the state now being represented in the association's membership; Majestic, Janesville; New Milwaukee, Strand, Rialto, Tivoli, Princess, Modjeska, Savoy, Milwaukee; Park, Waukesha; Pastime, Thiel; Rex, Berlin; Orpheum, Majestic, Oshkosh; Strand, Green Bay; Strand and Cozy, Marinette.

Jack Silliman, of Milwaukee, presided in the absence of F. J. McWilliams, of Madison. National officers attending the convention were Sydney S. Cohen, William A. True, M. J. O'Toole, W. D. Burford and Arthur Ryan.

Pathe Portland Office Is Sales Winner

PATHE reports that the Eschmann Sales Contest covering a period of eight weeks and ending at midnight, Dec. 30, established new records for nearly all branches. In the list of product which looms large in the contest returns of completed bookings of Pathe standard features hold a prominent place. Between fifteen and twenty of these, which have been continuously active since the date of their release, showed remarkable gains. Harold Lloyd's "Dr. Jack," the Hal Roach Our Gang and Snub Pollard two-reel comedies, the Leo Maloney Range Rider Series and the new Pearl White serial, "Plunder" stand high in the list of big contest bookings. ond and third in the prize money.

The completed returns declare the Portland branch winner of the contest, with Los Angeles and Milwaukee second and third in the prize money.

Schad Nominated to Head Exhibitor Body

H. J. Schad, of Carr & Schad, Inc., owners of a number of picture theatres in Reading, Pa., was nominated at a meeting in Philadelphia on January 5 as the new president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and it was predicted he and other officers and members of the board of managers named at the same time would be elected without opposition at a meeting to be held later in the month.

The others nominated are: W. C. Hunt, of Hunt's Theatre, Inc., of Philadelphia, first vice president; C. Floyd Hopkins, general manager of the Wilmer & Vincent theatres in Harrisburg and Reading, second vice president; William Butler, of the Clearfield and Edgemont theatres, treasurer; George P. Aarons, Philadelphia, secretary (renominated). Board of Managers: Dr. S. M. Morris, Franklin and Hippodrome theatres, Philadelphia; Boyd Chamberlain (renominated); George Kine (renominated), and Harry Stevenson.

Three of the managers nominated were to fill vacancies automatically occurring this year and the fourth was to succeed John Evans, who resigned.

Two amendments to the by-laws were adopted, one providing for the use of proxies in balloting, providing the proxies are of members in good standing, and the other providing for the crediting of reels and slides used by a member on the current year's dues instead of on the following year.

Michigan Women Foster Censorship Bill

A censorship bill is to be introduced by the Michigan Association of the National Federation of Women's Clubs in the state legislature, which is now in session. The Michigan association does not approve of censorship as censorship, but feels that it is the only weapon at hand to make pictures what they should be.

They feel that the fault lies with the producers and the booking systems now in use; that exhibitors to show pictures they want to show are often forced to accept undesirable pictures along with the good ones.

Late News Notes from the West Coast by Wire

WILLIAM C. FOSTER, for ten years a prominent cinematographer and former president of the association, died at his home in Hollywood on January 17.

Mary Pickford has Svend Garde, of Copenhagen, Denmark, as art director for "Faust," to be directed by Ernst Lubitsch. Garde produced "Johannes Kreisler" in Europe and is to stage "Peer Gynt" in Amsterdam this year.

Harry Rapf leaves for New York the first of the month with the negative of "Brass," which Sidney Franklin recently completed for Warner Brothers.

Picture Exposition to Be Held at Chicago

A moving picture exposition to be held at the Chicago Coliseum, May 21-27, inclusive, will be an important adjunct of the national convention of the Motion Picture Theatre Owners of America, which will be held in Chicago on the same dates, according to President Sydney M. Cohen.

Mr. Cohen made the announcement at a luncheon of the Illinois Motion Picture Theatre Owners, which was held at Malloy's Restaurant on January 18. Business Manager Moeller, of the national organization, it was stated, already has leased the Coliseum for the above dates and details of the plans for the exposition and its management will be forthcoming shortly.

Chicago motion picture men have agreed to get behind the exposition heart and soul and considerable local interest in it is already manifested.

The luncheon, which was given in honor of President L. M. Rubens, of the state organization, who was about to depart on a vacation to California, was attended by practically all the directors of the I. M. P. T. O. and President Sydney Cohen, of New York, and W. A. True, of Connecticut, were special guests of honor and made brief addresses.

Censor Cuts Editorial On Censorship

The extent to which a motion picture censor may go is shown in Greeley, Colorado. Mrs. Elfie Tew, censor in that town, saw fit to cut from a "Topics of the Day," issued by Pathe, a purely editorial statement presumably because it pretended to discourse against censors and censorship.

That part of the statement cut from the film by Mrs. Tew follows:

"Topics of the Day has consistently pointed out that people regard censorship with suspicion and distrust. They know it is a political game to give soft jobs to faddists, fanatics and reformers. They know it threatens the freedom of speech and press, institutions of which our people are jealous and hold inviolable. The people will obey and respect the laws framed for their welfare and protection, but they won't be dictated to by self-appointed guardians of their morals. Our citizenship is, as a whole, clean-minded and moral and resents intimations to the contrary. Submit censorship to referendum and self-thinking people will smash it to smithereens as they did in Massachusetts, where, at the last election, censorship was knocked into a cocked hat by a majority of four to one."

F. P.-Lasky Takes Over Southern Enterprises

Contract Is Executed Whereby S. A. Lynch Retires from Management of Organization

ANNOUNCEMENT was made by the Famous Players-Lasky Corporation that contracts had been executed whereby S. A. Lynch of Atlanta and his associates had been relieved of the management of the theatres and film exchanges operated throughout the South by Southern Enterprises, Inc. The capital stock of the Southern Enterprises has been owned in its entirety by Famous Players-Lasky Corporation for the last three years.

At the same time Famous Players-Lasky Corporation paid to S. A. Lynch Enterprises Finance Corporation approximately $1,900,000, which appeared on the company's consolidated balance sheet as a liability. Of this sum $1,500,000 was paid by Famous Players agreeing to issue to S. A. Lynch and his associates 15.000 shares of Famous Players-Lasky Corporation's common stock.

The taking over of the management of Southern Enterprises, Inc., by Famous Players means, it was pointed out, that the five Southern Enterprises exchanges, which have been distributing Paramount pictures in the South, will be operated in the future under the same management as the Famous Players' exchanges in other parts of the country. The theatres operated by Southern Enterprises will be brought into closer alignment with the theatre department of the Famous Players, and the whole transaction is looked upon as a move which will increase the efficiency of the Southern operations of the film company.

The announcement also emphasized the fact that Famous Players-Lasky Corporation did not contemplate any refinancing and that there was no truth in rumors recently circulated to that effect.

The following officers of Southern Enterprises, Inc., have been elected: President, Frederick G. Lee; vice-president, Harold B. Franklin; secretary and treasurer, Frederick Metzler. Daniel Michalove, director of theatres, will be in active charge of theatre operations under the supervision of Harold B. Franklin, and A. S. Barnard is retained as general counsel.

Complete separation of the exchange and theatre activities was the first step of Famous Players-Lasky Corporation upon assuming control of the holdings of Southern Enterprises, Inc. Fred Creswell, who has been in the South for some time, will have direct supervision over the five exchanges. and it is understood that the personnel will remain practically the same in the exchanges. Famous Players, however, will send down one financial man as a permanent adjunct to the district office in Atlanta.

The sale last week by the S. A. Lynch Enterprises of their mammoth independent distributing organization, the Enterprise Distributing Corporation, to William K. Jenkins and John W. Quillian, came as a fitting climax to the other deals in which the Lynch interests have figured recently and marks apparently the desire of Mr. Lynch to exit finally and completely from active participation in the film business of the Southeast.

The Enterprise is the largest independent distributing organization in the United States, covering a total of fifteen states in their entirety and portions of three other states. The history of its development goes back to May, 1917, when Mr. Lynch bought Triangle outright, later selling back a portion of the territory. Enterprise operates eight exchanges at Atlanta, Charlotte, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City and Omaha, serving the territory adjacent to all these points.

The new owners have been associated with the enterprise since 1919.

Plan to Secure Banking Credit for Industry

Acceptance Corporation Would Market Exhibitors' Notes to Distributor Among Banks of Nation

WILLIAM MARSTON SEABURY, prominent attorney in motion picture circles, submits for the consideration of the industry a plan designed "to bring capital on a large scale and on a commercial basis into the motion picture industry." The plan calls for the formation of a credit or acceptance corporation which would buy and discount exhibitors' notes held by distributing companies in lieu of cash payments on bookings. The acceptance corporation would be patterned on the General Motors Acceptance Corporation, which markets its automobile notes to the banks and financial institutions of the country, Mr. Seabury explains. The plan as applied to the motion picture industry would place the exhibitor on the plane of a retailer and the distributor on that of a wholesaler. By extending credit to the theatre owner and accepting the exhibitor's note, the distributor, Mr. Seabury points out, would acquire a new form of security or collateral wherewith, through the medium of the credit or acceptance corporation, it could obtain from the banking institutions of the country necessary capital for new production work or other enterprises.

Mr. Seabury declares that to make the plan effective distributing companies would have to revise their contracts with exhibitors to meet the new conditions of payment, but that the distributor "will greatly accelerate his turnover of capital" by being able "to anticipate perhaps 75 per cent of his bookings."

The submission, by Mr. Seabury, of his credit plan for publication was prompted by the remarks of William A. Johnston, editor of MOTION PICTURE NEWS, concerning the subject of Credit, in an editorial captioned, "Unity," which appeared in the January 27th issue of MOTION PICTURE NEWS. In a letter addressed to Mr. Johnston this week, Mr. Seabury outlines his plan of credit acceptances as follows:

"Dear Mr. Johnston:

"I read with interest your recent editorial on the subject of credit needs in the industry.

"There can be no doubt of the soundness of your view on this subject. Proper credit facilities would do much to improve conditions as they now exist.

"The way to bring capital on a large scale and on a commercial basis into the motion picture industry is to begin by extending credit to the exhibitor.

"For some months I have been working on such a plan.

"The plan is similar to that adopted in the automobile industry by the General Motors Corporation in the formation of the General Motors Acceptance Corporation.

"To make it effective in the motion picture industry a few distributing companies would have to revise their contracts with exhibitors, taking the exhibitor's note or other evidence of indebtedness on signing the contract for pictures.

"These exhibitors' notes would have to be endorsed by the distributor and bought or discounted and sold or rediscounted on a national scale by a motion picture acceptance or credit corporation formed for that purpose.

"I have had in mind the creation of an organization which would start with a business of about $200,000 of exhibitors' notes weekly to be marketed as the General Motors Acceptance Corporation marketed its automobile notes to the banks and financial institutions of the country.

"It would be part of the business of the proposed credit or acceptance corporation to rate the exhibitors as retailers are rated in other industries, and while the exhibitor doubtless needs credit in his business less than any other branch of the industry, he ought to be the first to receive it because by extending credit to him a new security comes into existence upon which the distributor will be able to obtain money for necessary production purposes far in advance of his present facilities in this direction and on much more reasonable terms.

"This means that the distributor will be able to anticipate perhaps 75 per cent of his bookings and thereby greatly accelerate his turnover of capital.

"The national distributors can make this plan possible if they care to indicate their willingness to revise their contracts with the exhibitors and put them on a credit rather than on a cash in advance basis.

"In my judgment every branch of the industry would be benefited by this substantial change in the methods of transacting business.

"Credit, of course, like every other good thing, may be abused, but this is no reason why those who know how to use it should be denied the benefits which result from its proper use.

"I will be very glad to know which distributors are interested in the plan and the extent to which each would care to discount its booking contracts provided the terms and conditions of the proposed discounts were acceptable to them.

"I think a general discussion of the subject would be helpful and timely.

"Sincerely yours,

(Signed) "W. M. SEABURY."

Walker Sues M.P.T.O.A. for Fees

Directed to File New Complaint; Will Sever Connections with Film Industry

JAMES J. WALKER, New York state senator, was directed to file a new complaint in his suit against members of the Motion Picture Theatre Owners of America to recover $6,262 alleged to be due him, in an order signed by Supreme Court Justice Wagner.

This action was brought by Senator Walker last summer. In it he named as defendants Sydney S. Cohen, William A. True, Edward Fay, Marcus Loew, Samuel I. Berman, Charles L. O'Reilly, John Mannheimer, William D. Burford, and William A. Steffes.

It was alleged in the complaint that the organization had retained Senator Walker as national counsel in August, 1920, at $1,000 a month and expenses, and that his employment was terminated on May 10, 1922. He is seeking to recover $1,000 for each month from November, 1921, to May, 1922, and $262 disbursements.

The contention advanced by Gilbert & Gilbert, as attorneys for True, Burford and Steffes, in asking that Senator Walker be compelled to file a new complaint, was that he alleged that he was employed by the defendants and "others," and failed to name the "others" as defendants also. This was upheld by Justice Wagner.

It is understood that Senator Walker, who for three years has been a conspicuous figure in national exhibitor affairs, will shortly end all affiliations with the motion picture industry. This will include his resignation as general counsel of the T. O. C. C.

This step has been made necessary by the election of Alfred E. Smith as governor of New York and by the fact that the Democratic party obtained a majority in the state senate, making Senator Walker majority leader and the personal representative of Governor Smith in all legislative matters. This added responsibility, together with his extensive legal practice, will make it impossible to participate actively in exhibitor affairs.

Senator Walker's resignation is expected about February 1, and is expected to carry an important message to exhibitors regarding the future of exhibitor organizations and the proposed exhibitor-distributor plan.

"Poor Men's Wives" to Go In at N. Y. Criterion

"POOR MEN'S WIVES," a Preferred Pictures production, will open at the Criterion theatre, New York, on Sunday, January 28th, for an indefinite run, according to annoucement by Al Lichtman, president of the Al Lichtman Corporation.

It is a companion production to "Rich Men's Wives," also directed by Gasnier, which was shown at the Capitol theatre, New York.

"Poor Men's Wives" deals with the lives of two young women, one of whom married a wealthy dilettante, while the other became the wife of a man in moderate circumstances. It was written by Frank Dazey and Agnes Christine Johnston.

In the cast are Barbara La Marr, David Butler, Zasu Pitts, Richard Tucker, and Betty Francisco. The play is presented by B. P. Schulberg, president of Preferred Pictures.

T.O.C.C. in Controversy with F.I.L.M. Club

Claiming a breach of faith on the part of the F. I. L. M. Club, the T. O. C. C. of New York by resolution has withdrawn its representation on the joint arbitration board. The controversy arose over an alleged rider issued to be made part of existing contracts.

In regard to the issue the T. O. C. C. has made the following statement:

"Certain local exchanges represented by their respective managers in the Film Club have caused a rider to be issued, to be made part of existing contracts. This rider provides for a form of arbitration contrary to the understanding and the present agreement existing between the T. O. C. C. and the F. I. L. M. Club of New York.

"The Theatre Owners' Chamber of Commerce has not been consulted by the F. I. L. M. Club with reference to the above-mentioned rider and we deem it to be a breach of good faith on the part of the Film Club, in forcing upon the exhibitor a rider which becomes a covenant to a contract, the contents of which are contrary to the agreement which is now in force between the Film Club and the T. O. C. C.

"Under the circumstances, the Theatre Owners' Chamber of Commerce deems the above act on the part of the Film Club one of discourtesy and a breach of faith and by a resolution passed at our meeting held this day, the T. O. C. C. representation on the Joint Arbitration Board has been ordered withdrawn."

St. Louis Women Ask for "Family Night"

Motion picture exhibitors of St. Louis will be asked to set aside Friday evenings as "Family Nights" with programs of films of "approved artistic and educational value" by the St. Louis Council on Motion Pictures, formed at a recent meeting of women's civic and welfare organizations. The meeting was held under the auspices of the College Club.

Exhibitors will also be asked to give special matinees for small children on Saturday mornings. A voluntary reviewing committee will also be organized and a bureau of information about films for the benefit of schools, churches and other organizations.

Virginia Censor Board Shows Deficit

Concluding its first five months of operation, the Virginia State Board of Censors is a losing proposition, according to a report covering its activities and financial status since August 1st and just submitted to Governor Trinkle.

Instead of paying its own expenses during the five months of its existence, it has incurred a deficit which will have to be made up either by charging an increased fee for inspection of films or through an appropriation from the State Legislature to cover this shortage and to help carry the office.

Theatre Swindled by Bogus Industrial Producer

C. R. SULLIVAN, manager of the Fair theatre, Amarillo, Texas, reports a swindling scheme operated in his city by a W. A. Wallace, who came into town and proposed to make a local motion picture, as well as special advertising trailers for several merchants. He collected a considerable sum of money for these, according to Mr. Sullivan, and then disappeared.

Mr. Sullivan has requested other exhibitors to be on watch for this man, and to wire him should any information be obtained concerning him.

Wallace is described as being about 42 years of age, 5 feet and 6 inches in height, weight, about 145 pounds, hair, dark brown, wears glasses, nervous and rather quick moving. He was driving an automobile when he left Amarillo.

Labor Conditions Close Ottawa House

The attitude of several unions of organized labor has brought about the closing of the Family Theatre, Ottawa, by Harry Brouse, owner of the Family and Imperial Theatres, Ottawa, and also prominent in First National circles. The closing of the house was directly due to certain demands on the part of labor unions which Mr. Brouse considered unreasonable, and now all employees of the theatre are out of employment.

For some months the Family was the home of dramatic stock presentations, but the stock company season came to a close early in December. Mr. Brouse then decided to revert to the original policy of the house in the offering of moving pictures and vaudeville specialties. An outside musical director was introduced, whereupon the officials of the local musicians' union demanded that an orchestra leader be maintained in addition to the new director. As the latter also led the orchestra there was nothing for the union leader to do but draw his pay, according to reports. The stage employes also insisted, it is said, on having five men back stage when only two men, at the outside, were necessary in the opinion of the management. The three extra men did nothing but sit around and draw their pay, it is stated.

The theatre reopened even under these stipulations, but patronage did not come up to expectations, with the result that Mr. Brouse closed the theatre completely after the union officials refused to reconsider conditions.

N. C. Women Fail to Present Censorship Bill

The North Carolina Federation of Women's Clubs will not present a censorship bill at the present session of the North Carolina General Assembly, as it is not believed there are any other interests friendly to censorship who will push the matter and the state is pretty sure to get a two-year rest from the evil, according to a resolution passed by the State Federation at Pinehurst, December 7, 1922, and which has just been made public.

It is believed that the organization of Better Films Committees throughout the state had much to do with this action on the part of the women at Pinehurst, and that a rapid extension of this work will result in forever stalling any desire on their part to reopen the censorship matter.

Bronx Exhibitors Install Officers for 1923

Bronx County, N. Y., officialdom played a prominent part in the installation ceremony and banquet of the Bronx Motion Picture Theatre Owners' Association, held Monday evening, January 22. Judge Harry Robitzek acted as presiding officer at the installation and officiated as toastmaster at the banquet.

The speakers and guests of honor included Judge Robitzek, F. A. Wurzbach, president of the Society of Prevention of Cruelty to Children; Police Inspector George G. Liebers, Assistant District Attorneys Al Henderson, William F. Quigley and J. A. Sullivan, Assistant Corporation Counsel Silas S. Lippman, Hon. Charles A. Goldreyer, Hon. John A. Pateracki, of the Sureme Court, and Charles B. McLaughlin, counsel for the association.

The speakers emphasized the ready co-operation given by the exhibitors to their respective departments and were unanimous in their praise of the theatre owners' avoidance of law violations in the conduct of their houses. Mr. Wurzbach told of the success that had crowned his policy of "co-operation with and not persecution of the film business interests in the Bronx." Assistant District Attorney Henderson denounced the practice of censorship and the "well-organized, well-financed, militant minority" that made such legislation possible. As an assemblyman, he said, he had to witness the passage of the Mullin-Gage Act by "spineless legislators, who were politically 'dry' but personally 'wet.'" He drew applause when he flayed certain Mullin-Gage supporters, who, he said, after voting for the act, "were obliged to drown their shame with a doctor's prescription."

The officers installed for the 1923 term are: President, John J. Wittman; vice president, John C. Bolte; executive secretary, Henry Cole; treasurer, Henry Suchman; sergeant-at-arms, William Wilson; trustees, Eddie Falter, Maurice Sussman and Morris Ginsberg, the last named succeeding M. Rothman. Henry Cole, chairman, B. Rosenthal and A. Leff comprised the committee on arrangements.

The exhibitors present included, in addition to the officers: H. Stravitz, Benjamin Rosenthal, A. Hurchman, Isidor Rothman, D. B. Newman, William Wilson, David Weinstock, Morris Kurtzack, Irving Berman, Abraham Leff, Benjamin Knobel, Eddie Falter, Irwin Krauss, Harry Thomas, Morris Sussman and Bernard Grob.

Hampton to Film "Spoilers" for Goldwyn, Announced

JESSE D. HAMPTON will produce "The Spoilers" for Goldwyn Pictures Corporation, instead of Metro, it was announced this week on the coast.

Lambert Hillyer will direct this second version of the Rex Beach story, and Anna Q. Nilsson has been selected for the role of Cherry Mallotte.

The first film version of "The Spoilers," produced by Colonel William N. Selig, will be remembered as one of the most sensational successes of the screen. The fight between William Farnum and Tom Santschi may be said to be responsible for the vogue of fight scenes as "punches." Kathlyn Williams added to her laurels as Cherry Mallotte, the role which Miss Nilsson will portray.

The picture was unusually successful, and was revived only a few years ago. It did much to establish screen reputations for Rex Beach. William Farnum, Kathlyn Williams and others connected with it.

Arbuckle Starts Filming Comedy on Coast

ROSCOE ARBUCKLE, screen comedian, this week started filming "Handy Andy," under the direction of Herman Raemaker, with Molly Malone as leading woman.

This will be a two-reel comedy, financed by Arbuckle's attorney, Gavin McNab, and his associates, of San Francisco.

This move is the first definite intimation of Arbuckle's plans for the future since Will Hays announced that, so far as he was concerned, Arbuckle was free to attempt to return to the screen.

Seattle Musicians Sue Exhibitor for Libel

A libel suit for $25,000 against John Danz, owner of the Colonial, Class A and Rialto theatres in Seattle, has just been filed by the Musicians' Association, Local 76, Incorporated, of Seattle, as a result of labor trouble that has been brewing in the Pacific Coast city for several months.

The suit grew directly out of statements alleged to have been made by Mr. Danz on December 28, 1922, the day following the wrecking of his automobile by a dynamite bomb. The blame for the placing of "stink bombs" in his theatres was laid up to union supporters, a charge vehemently denied.

Danz has had trouble with organized labor in Seattle for many months. After the explosion that wrecked his car, he made statements blaming labor trouble for the affair. The union heads indignantly denied his charges, saying they were frame-ups to discredit the unions.

When the "stink bomb" cases was brought up for trial in Seattle recently, Percy Adlan testified that he was offered $2 for each bomb he broke in large Seattle theatres, running under union regulations, by two operators employed by Mr. Danz. The operators, in company with one of Mr. Danz's doormen, were arrested recently on charges of having tried to distribute the bombs. The operators are being held, but the doorman was released because of lack of evidence. The trial is now going on in Seattle.

Southern Theatrical Man Dead in Atlanta

Hugh Latimer Cordoza, forty-eight, well known Southern theatrical man, died at his home in Atlanta, Thursday, last. After leaving Washington, Cordoza had been in the business in Richmond, and then moved to Atlanta twenty years ago. He was general manager for the Jake Wells syndicate covering the principal theatre towns of the South. His mother, Mrs. E. W. Cordoza, lives at Virginia Beach, Va. His four brothers live in Chicago, Norfolk, Havana, Cuba, and New York.

Receiver Is Named for C. C. Pictures

James A. Hamill has been appointed receiver of C. C. Pictures, Inc., as a result of a complaint filed by Harold C. Cornelius. The defunct concern was formerly Chaplin Classics, Inc., and is the successor of Clark-Cornelius Corporation, having taken over all the assets of the latter and assumed all of its liabilities.

Censor Commission Bills Up in Indiana

The bill to create a State motion picture censorship commission of three members was introduced in the House of the Indiana State Legislature last week. It was identical with that introduced in the Senate the week before. Both bills are in the hands of committees and were scheduled for early hearings.

Meanwhile there was not open organized effort to combat the bills on the part of either Indiana exhibitors or exchange men. It was understood, however, that a quiet fight was being directed by the national organization.

The Indiana Indorsers of Photoplays, the independent, unofficial, body of prominent women who believe in indorsement of good and ignoring of bad photoplays rather than in censorship, are in the fight and are regarded as doing effective work. Opposed to them are some groups of club women and the Church Federation of Indianapolis. The indorsers, who have had the hearty co-operation of exhibitors all over the state for two years, have been gathering letters from theatre owners who have made cuts in films at their suggestion in order to convince legislators that movie men do all they can to insure clean films at the present time and to answer the argument of enemies of the indorsers that they do not accomplish anything.

Gray to Direct Boston Unit of Theatres

New England Theatres, Inc., has concluded arrangements whereby its Boston unit of theatres will be operated under the direction of William P. Gray. No change of ownership is contemplated and the present New England Theatres officials will continue in office.

For some months past Mr. Gray has operated for New England Theatres, Inc., its theatre holdings in the States of Maine and New Hampshire.

Universal Signs Duncan to Year's Contract

WILLIAM DUNCAN, for several years a leading serial star, has been signed to make serials for Universal, it has been announced from the home office of Universal Pictures Corporation.

The contract, which calls for a year's work on the Universal lot, with an option of an additional year, was signed just before Mr. Carl Laemmle, president of Universal, left for the Coast. It will go into effect as soon as Duncan completes his present contract with Vitagraph.

Edith Johnson, Duncan's wife and leading woman, also will join the Universal forces, and will continue to play chief supporting roles in pictures made and starred in by her husband.

Recently Duncan has confined his efforts to feature pictures for Vitagraph. In re-entering the serial field he will be getting back into a phase of moving-picture production in which he is intensely interested.

Duncan's contract with Universal provides that Duncan shall direct and star in a series of chaptered entertainment for the screen. It is not known at this date whether these serials will be of the "thrills from history" type. Duncan, himself, is understood to have some brand new ideas on serial production, which Universal will back him up in putting into screen form.

Chicago Essanay Studios Active

Production Resumed at Famous Old Plant by Newly Incorporated Company

FOR the first time in many years the famous Essanay Studios on Chicago's north side are the scene of production activities, and the stages once occupied by Chaplin, Bushman, G. M. Anderson, Hazel Daly, Ruth Stonehouse, Bryant Washburn, Ben Turpin, Henry Walthall, Richard Traverse, and many others, are in use, and it is the hope of the Chicago picture men that the Windy City will stage a comeback as a production center.

The present activities are those of Blair Coan Productions, a recently incorporated Illinois company, which started work on its first production at the Essanay Studios two weeks ago.

The backers of the company are Chicago men, and according to Mr. Coan, Blair Coan Productions has been incorporated for one hundred thousand dollars worth of preferred stock and fifteen hundred shares of common (no par) all of which has been subscribed for. Mr. Coan also states that the company has been given the O. K. of the Illinois Blue Sky Commission.

The picture under production is the rewritten version of "The Little Girl Next Door," originally produced about seven years ago by Mr. Coan and George K. Spoor, which enjoyed an unusually successful run netting a large profit. The feature will be developed as a mystery story, which, although retaining some of the original incidents, will be treated from new and novel angles, and according to Mr. Coan, prove a fascinating story.

A strong cast has been assembled for "The Little Girl Next Door," including Pauline Starke, Carmel Meyers, James Morrison, and Mitchell Lewis. W. S. Vandyke, well known director, is handling the megaphone.

Mr. Coan is convinced that there is nothing wrong with Chicago as a production center and those backing the company expect to make a number of pictures there, which will offer the motion picture public fresh and unused exteriors of great beauty and interest, and stories which can best be developed in the Windy City.

Exhibitor Raps M.P.T.O.A. Policies in Resigning

MOTION PICTURE NEWS is in receipt of a letter from John E. Evans of the Drury theatre, Philadelphia, enclosing copy of a letter which he has sent to the M. P. T. O. A. and the M. P. T. O. of Eastern Pennsylvania, southern New Jersey and Delaware, resigning from the national and local organizations as member of the board of managers and as a member.

In this letter Mr. Evans severely criticizes certain policies of the national organization and of Sydney S. Cohen as president.

The letter is, in the main, a reply to charges made by Sydney S. Cohen on the floor of a meeting of the local organization on December 23. Mr. Evans cites his record as national representative and as president of the unit, asserting that, contrary to Mr. Cohen's charges, he had at all times worked with the best interests of all exhibitors at heart.

He also discusses the Movie Chats matter at length, he being one of the original signers of the contract. This was, he claims, the means of using the screens of the country to sell securities of questionable value, and did not bring exhibitor organizations the revenue which was expected, although many exhibitors who were running it considered their obligations fulfilled and refused to pay other assessments.

It is also charged in his letter that Sydney S. Cohen, while urging exhibitors to fight the Music Tax, was himself paying it, and that Mr. Cohen filed a complaint with the Federal Trade Commission without consulting his lieutenants or proper legal advisors.

In closing, he expresses his good wishes toward fellow exhibitors and his freedom from rancor in taking this action.

Scenes from "Rupert of Hentzau," the Selznick all star picture, the above illustrations incldng favorite players, Lew Cody, Bert Lytell, Bryant Washburn, Hobart Bosworth, Adolph Menjou, Elaine Hammerstein, Marjorie Daw and Josephine Crowell.

Scenes from the new Bruce Wilderness Tales, the first, "Jenkins and the Mutt"; center, "By Lantern Light" and the bottom illustration from "Moon Blind," Robert C. Bruce-Educational

Clergymen Win Jersey City Sunday Closing Fight

The controversy between the clergymen and theatre owners of Jersey City has terminated in favor of the clergymen. By decision of Supreme Court Justice Francis W. Swazey the theatres must close, even to benefit performances, on Sunday nights.

It has been the custom in Jersey City to have the theatres open several Sunday nights before and after Christmas to raise funds for the annual Christmas tree of the city fire department. This fund benefits 25,000 poor children of the city.

A bench warrant was obtained for William Quinn, director of public safety, whom the ministers appealed to in vain to prevent Sunday openings. A temporary injunction was obtained by the theatre owners to prevent the head of the police department from interfering with Sunday shows. The decision was the result of the hearing.

Bennett Laboratory Razed by Fire on Coast

Fire of unknown origin totally destroyed the building and equipment of the Chester Bennett Laboratories at Fine Arts Studio Wednesday morning. About one hundred scenes of the negative of the Halperin Production's coming feature "Tea with a Kick" and a great quantity of positive prints in work were lost.

Nat Deverich, president of Fine Arts Studios, Inc., and owner of the building, states that he will probably not rebuild, but instead a big enclosed estate will be erected on the site. Bennett has been negotiating for the Downing Process Laboratory and ia is reported that a deal for its purchase has been consummated.

The Laboratory was built by Kinemacolor in 1913, and the following year was taken over by D. W. Griffith, who retained the plant until going East.

Dawn is Signed to Direct Series for Paramount

ALLAN DWAN, who was specially engaged to direct Edith Wharton's "The Glimpses of the Moon" for Paramount and now has the production well under way at the Long Island studio, has signed a contract for a series of Paramount productions to bear his name.

The first production to be made by Mr. Dwan under his new contract will be "Lawful Larceny," Samuel Shipman's play which, produced by Al. H. Woods, ran the good part of a year at the Republic Theatre in New York. Edmund Goulding has been engaged to write the script. The picture will be started shortly after the completion of "The Glimpses of the Moon."

Dwan has had a successful career as a screen director, his latest work being seen in "Douglas Fairbanks in Robin Hood." Among other productions with which he was associated as director are "Wildflower," with Marguerite Clark; "Panthea," with Norma Talmadge; "Cheating Cheaters" with Clara Kimball Young; "Mr. Fixit," "Bound in Morocco," "He Comes Up Smiling" and "Heading South," with Douglas Fairbanks for Paramount.

"Girl of Golden West" Cast Lining Up

Edwin Carewe has picked J. Warren Kerrigan, Sylvia Breamer and Russell Simpson to head his big cast in the screen version of David Belasco's play, "The Girl of the Golden West," which Carewe will begin shooting soon in the United studios, Hollywood, for his second Associated First National release.

Beside Kerrigan, Miss Breamer and Simpson, Carewe is angling for other well-known screen favorites, according to information from the coast.

Sylvia Breamer will be the girl.

Russell Simpson was the unanimous choice for the role of the sheriff, the part played by Enrico Caruso in the opera and by Frank Keenan on the stage.

Additional Players for Melford Cast

To the cast of George Melford's present picture have been added Julia Swayne Gordon and John Daly Murphy, who are to play Mr. and Mrs. Jackson Reddell, important characters in Waldemar Young's original story, "You Can't Fool Your Wife." The principal roles in this picture now being produced at the Paramount Long Island studio are in the hands of such popular players as Leatrice Joy, Lewis Stone, Nita Naldi, Pauline Garon, Tom Carrigan and Paul McAllister.

Maurice Costello Back After Five Years

Maurice Costello is returning to the screen in "The Glimpses of the Moon," the Allan Dwan Paramount production now being filmed at the company's Eastern studio. He has been away from the camera for five years with the exception of two independent pictures recently made, but in the character of Fred Gillow in the screen version of Mrs. Wharton's popular novel he has jumped back into motion picture work with both feet.

Scenes from "Down to the Sea in Ships," the Elmer Clifton Production via Hodkinson Release.

"The Christian" in Capitol Preview

Invitational Showing Brings Praise for Classic from Critical Audience

GOLDWYN'S invitation preview showing of its cinema masterpiece, "The Christian," directed by Maurice Tourneur, at the Capitol theatre on Tuesday, January 23, was attended by over three thousand persons. Among them were exhibitors controlling chains of theatres and individual exhibitors from the territory served by the Boston, New Haven, New York, Albany, Philadelphia, Pittsburgh and Buffalo branch exchanges.

Many men and women prominent in motion picture circles, newspaper and magazine reviewers and special writers were among those seated in the large auditorium. The photoplay held the audience spellbound as its dramatic, emotional story was unfolded on the screen.

S. L. Rothafel had prepared special music and lighting effects to precede and accompany the projection of the film.

Before the photoplay was flashed on the screen a singer appeared on the stage and sang, "I Am the Captain of My Soul." At the conclusion of the song he raised his arms horizontally and the lights were dimmed until his shadow formed a black cross on the curtain. The shadowy cross faded into the first flash of the picture.

The unfolding story was followed with the closest attention and at its conclusion there was a great outburst of applause. Goldwyn came in for many compliments from prominent exhibitors and other film men in attendance. They agreed that "The Christian" is one of the biggest and finest productions that has been produced, and that its gross earnings should rival the biggest sum yet taken in by any picture. Director Maurice Tourneur, Richard Dix, Mae Busch and the rest of the cast received high praise.

"The Christian" will be shown at the Capitol theatre for the week beginning Sunday, February 11.

Among the prominent exhibitors present were:

Fred Mitchell, Loew Circuit; A. G. Whyte, U. B. O.; J. J. Murdock, U. B. O.; Nicholas Schenck, Loew Circuit; F. G. Hall, Jersey City; Charles Levin, Fox Circuit; Sydney Cohen, 132 W. Forty-third street; A. J. Vanni, Poli Circuit; Joseph Stern, Newark, N. J.; Louis Rosenthal, 1482 Broadway; Sol Brill, 132 W. Forty-third street; Walter Reade, 112 West Thirty-fourth street; George Cohen, 201 W. Forty-ninth street; H. Rachmil, Brooklyn, N. Y.; S. Rinzler, Brooklyn, N. Y.; A. Fanchi, Consolidated Amusement Co.; A. H. Schwartz, Brooklyn, N. Y.; E. Mayer, M. & S. Circuit; Jacob Fabian, N. J. First National; Chas. Haring, Haring & Blumenthal; Louis Blumenthal, Haring & Blumenthal; D. V. Picker, Loew Circuit; Leo Brecher, Plaza theatre, city; Chas. Goldreyer, city; Benj. Knobel, city; Benj. Grobe, city.

"Desire" in Production at Metro Studios

Louis Burston is producing at the Metro studios in Hollywood, "Desire," a photoplay written by Henry Symonds and John B. Clymer.

Rowland Lee, who recently completed the direction of "Alice Adams," starring Florence Vidor, will direct. Mr. Lee was, before his staging of the Booth Tarkington story, associated with Thomas H. Ince, with Herbert Bosworth and Goldwyn. The cast which he has assembled for "Desire" includes John Bowers, Marguerite De La Motte, Estelle Taylor, David Butler and Lucille Hatton. George Barnes will handle the camera work.

The production of "Desire" marks Mr. Burston's second association with Metro. The company released last year his production, "Forget-Me-Not," with tremendous success. The authors of "Forget-Me-Not" wrote "Desire."

Fox Announces February Releases

"The Net," "Town That Forgot God," and "Romance Land" Are Scheduled

"THE NET," directed by J. Gordon Edwards, and "The Town That Forgot God," directed by Harry Millarde, are the two productions which head the February release program of Fox Film Corporation. The schedule also includes feature pictures starring Tom Mix, John Gilbert, and Dustin Farnum, and an Al St. John two-reel comedy.

"The Net," which is an adaptation of Maravene Thompson's drama, will be released February 25th. It is based upon a novel mother love theme and is said to embody highly decorative interior and exterior scenes. Barbara Castleton, Albert Roscoe, Raymond Bloomer, Peggy Davis and Arthur Gordoni appear in the cast.

"The Town That Forgot God," which recently completed a three-month run at the Astor theatre, has been set for release on the 11th. The cast features Bunny Grauer and Jane Thomas.

The Tom Mix vehicle for February is "Romance Land," a story by Kenneth Perkins and adapted by Joseph Franklin Poland. Barbara Bedford supports Mix, and in the cast are found Frank Brownlee, George Webb, Pat Chrisman, Wynn Mace and Fred Burns.

George Barr McCutcheon's novel, "Truxton King," is the basis for the picture of the same title in which John Gilbert will appear during the forthcoming month. Director Jerome Storm handled the production. Ruth Clifford has been chosen for the feminine lead. The cast also includes Frank Leigh, Mickey Moore, Otis Harlan, Henry John Mill, Jr., Richard Whayne, Willis Marks, Winifred Bryson and Mark Fenton.

Another William Patterson White story has been selected by William Fox for the February offering of Dustin Farnum. Doris Pawn appears opposite the star. The scenario is by Jack Strummwasser, and the direction by Colin Campbell.

The Al St. John comedy, "The Salesman," will be released February 4th. The Sunshine comedy, "The Wise Cracker," will be released February 4th, and the Mutt and Jeff Animated Cartoon, "Nearing the End," February 4th.

Glenn Hunter Release Due February 4

It is announced that "The Lap of Luxury," the second of a series of Film Guild productions, starring Glenn Hunter with Martha Mansfield in the stellar feminine role, is scheduled for release on the Hodkinson program February 4.

"The Lap of Luxury" was written by Townsend Martin and Frank Tuttle and was produced under the personal direction of Mr. Tuttle, with the assistance of Fred Waller, Jr., as photographic and technical director.

Burr's Sales Representative on Business Tour

Lester F. Scott, Jr., general sales representative for C. C. Burr, left New York for Chicago several days ago. Mr. Scott will stay some time in Chicago and then travel through the key cities of the Middle West. Mr. Scott will acquaint the independent market with the latest Burr releases. These are "The Last Hour," "Are You Guilty?" and "Luck" the new Johnny Hines feature.

Scenes from "Mad Love" in which Goldwyn presents Pola Negri.

Blanche Sweet Selected As "D'Urbervilles" Lead

Announcement was made this week that Blanche Sweet would play Tess in "Tess of the D'Urbervilles," which Marshall Neilan will produce in association with Goldwyn from the story by Thomas Hardy, setting at rest discussion as to the lead to be selected for this picture.

She has been selected by Goldwyn for the leading role—the part that Mrs. Fiske has played so often on the speaking stage and did years ago when screen technique was far from its present high stage of development in motion pictures. It is one of the greatest and most difficult roles that can fall to the lot of any actress to portray, and Goldwyn and Mr. Neilan believe that they have found the ideal actress for the part in Miss Sweet.

In private life Miss Sweet is Mrs. Marshal Neilan, but that had no bearing on her selection for the role of Tess, it is stated. Miss Sweet was considered along with many other actresses for the part by Goldwyn's production officials.

Corinne Griffith Engaged for "Six Days" Lead

Corinne Griffith has been engaged to play the leading role in Elinor Glyn's "Six Days," which is scheduled for early production at the Goldwyn studios.

Miss Griffith has been acting under the Vitagraph banner since her debut in pictures. After appearing in two or three productions she was given ingenue leads with Earle Williams. For several years past she has been a star in her own right.

Goldwyn selected her for the lead in "Six Days" after careful consideration of several actresses known wherever motion pictures are shown. The choice fell upon Miss Griffith because of her especial fitness for this role.

Elinor Glyn recently "shot" a number of "atmospheric scenes" for Goldwyn's picturization of her story in Paris, where some of the action takes place.

Scenes from "Java Head"—Paramount

Goldwyn Signs Mae Busch and William Orlamond

Long-term contracts have been closed by Goldwyn Pictures Corporation for the services of Mae Busch and of William Orlamond, character actor, it was announced this week.

The decision to place Miss Busch under contract was arrived at because of her work as Glory Quayle in Goldwyn's screen version of Sir Hall Caine's novel, "The Christian," produced for it by Maurice Tourneur. When the completed picture came to be run off at the studio for Goldwyn officials they were so pleased with her acting that it was at once determined to give her a role in the new Rupert Hughes' picture, "Souls for Sale," and to place her under contract for a term of years.

Orlamond won favor by his work in such exacting parts as that of the motion picture director in "Doubling For Romeo," as the inventor in "The Sin Flood," and, most recently, as Lord Fryingham in Rupert Hughes' production of "Souls For Sale."

Next Vehicle Selected for Clara Kimball Young

"Cordelia the Magnificent," a story by Leroy Scott, will be Clara Kimball Young's next starring vehicle to be produced by Harry Garson for Metro.

Miss Young has completed her performance in the Henry Kistemaecher-Paul Kester play, "The Woman of Bronze," in which she was directed by King Vidor. The stage version was a signal success when presented on Broadway with Margaret Anglin in the leading role, and in the screen version Miss Young is declared to have scored effectively in the many emotional opportunities offered her.

"Cordelia the Magnificent" is being published serially in Hearst's International magazine. Production is scheduled to start upon Miss Young's return from a vacation. The screen adaptation is being made by Frank Beresford. After spending a month in New York, Mr. Garson has returned to Hollywood and is at work engaging a cast for the new production.

Goldwyn to Release Negri Picture March 4th

"Mad Love," in which Pola Negri is starred, will be released by Goldwyn Pictures Corporation on March 4th. This is claimed to be the greatest production ever made by the famous Polish star, and was selected by Goldwyn as a suitable release to follow "The Christian" and "The Strangers' Banquet."

"Mad Love" is the type of story in which the Polish beauty appears at her best. The exotic, ensnaring qualities of her personal charm are given full play and her powers of impersonation are realized to the full, it is said.

Agnes Ayres Starts Work On "Contraband"

Agnes Ayres, back at the Lasky studio from a short vacation trip, has started her new Paramount picture, "Contraband," under the direction of Wesley Ruggles.

"Contraband" is from a magazine story by Clarence Budington Kelland, and has been adapted by Albert Shelby LeVino. It is said to be filled with action and with an interesting set of characters.

Scenes from the Metro Production starring Viola Dana, "Crinoline and Romance"

Coue Message in Two-Reel Picture

Educational Will Release Film Made by Famous Apostle of Auto-Suggestion

EMIL COUE, famous French apostle of autosuggestion, is putting his message on the screen. The little druggist of Nancy began work this week on a two-reel picture, which Educational Film Exchanges, Inc., will release as its next Short Subject Special, carrying the message of hope to the many millions throughout the world who are unable to hear his lectures or attend his clinics.

Since coming to the United States recently to lecture on his theory of autosuggestion as a means of attaining health in body and mind, M. Coue has been flooded with offers from motion picture producers to make a picture in which he would personally appear. Having no desire for personal gain, M. Coue rejected all these offers, some of them carrying immense salaries, until a scenario was submitted to him which conveyed his message as he wanted to give it.

Arrangements were then made for the production of the two-reel film to be called "The Message of Emile Coue."

This will be the only motion picture to be made by M. Coue or authorized by him during his stay in the United States, it is claimed. His share of the proceeds from the film will go toward founding a Coue Institute in New York City.

The picture is being made at the New Rochelle studio of Motion Picture Arts, Inc., under the direction of John E. McCutcheon, who recently completed the feature picture, "Man and Wife." Production work was started Tuesday, and all the resources of the studio will be concentrated on the rapid completion of this unusual picture.

M. Coue and his advisers rejected all scripts based upon fiction or romance, refusing to allow his appearance in the light of a miracle man.

"The cinema," said M. Coue in approving the final plans to put his message on the screen, "is one of the most important agencies in existence for the wide dissemination of an educational message on an entertainment basis.

"As a teacher I desire to have its help, but I have no ambitions as an actor and do not wish to be financially benefited. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks."

"Educational will make every effort to release this picture at the earliest possible moment after the completion of production work," said E. W. Hammons, president of Educational. "With the public fighting to hear the lectures of M. Coue, it is obvious that the entire American public will welcome such a film as this, which will convey his lesson, in his own words and in his own way, to the millions who are unable to see or hear him on the stage or in the clinics."

Brenon Starts First Film For Paramount Release

Work has been started at the Lasky studio on "The Rustle of Silk," Herbert Brenon's first production for Paramount, in which Betty Compson and Conway Tearle will be featured and which was adapted from Cosmo Hamilton's novel by Sada Cowan and Ouida Bergere.

In addition to being published in book form, this story also ran as a serial and achieved great popularity.

New Universal Group of Features

The Capitol Series of Nine Five-Reelers Available Within Two Months

ENCOURAGED by the favorable reports from exhibitors in all sections of the country concerning the Laemmle Nine, the group of nine Universal attractions which the Universal Pictures Corporation is putting out as its premier offering for 1923, a new group of high class five-reelers has been put into production at Universal City and will be ready for the trade late next month.

The group will be known as the Capitol Series of Universal Attractions, and will include nine pictures made by leading Universal directors and enacted by Universal's most popular stars and players. Most of the pictures are being made from stories by popular authors. The others are original stories written especially for the Universal by experts in the technique of the screen.

The first picture of the Capitol series to be released will be "The Prisoner," a feature production picturized from George Barr McCutcheon's famous novel "Castle Craneycrow." The Universal screen adaptation of McCutcheon's pen success was made by Jack Conway, with Herbert Rawlinson in the starring role.

For several weeks it was thought that "The Prisoner" would be released as a Universal-Jewel production. The only reason which prevented it was Mr. Laemmle's desire to include pictures of Jewel quality in the Capitol Series.

A strong cast was engaged to support Rawlinson in "The Prisoner." Eileen Percy has the chief supporting role. Others in the cast are Esther Ralston, June Elvidge, George Cowle, Lincoln Stedman, Gertrude Short, Bertram Grassby, Mario Carillo, Hayford Hobbs, Lillian Langdon, Bert Sprotte, and Boris Karloff. "The Prisoner" will be released February 26.

Following "The Prisoner" will come "The Bolted Door," a live screen drama starring Frank Mayo and adapted from a strong story by the popular author George Gibbs. Phyllis Haver has the feminine lead. Others in the cast are Nigel Barry, Charles Stevenson, Kathleen Kirkham, Frank Whitson, Anderson Smith, and Dorothy Cassill. It will be released March 5.

On March 12 a Gladys Walton picture will be released. It is entitled "Gossip," and was adapted from a story by Edith B. Delano, which was called, "When Carey Came to Town."

Supporting Miss Walton in this feature are Ramsey Wallace, Freeman Woods, Albert Priscoe, Kate Kent, and Edith Yorke. "Gossip" was directed by King Baggot.

The next picture in the Capitol Series will be an all-star cast picture made by George Archainbaud. It is "The Midnight Guest" and is said to be a mystery drama of the first water. Grace Darmond has the leading role, supported by a cast which includes Mahlon Hamilton, Clyde Fillmore and Mathilde Brundage. The story, which originally was called "Flash" was written by Rupert Julian.

The fifth picture scheduled in the Capitol Series is a starring vehicle for Edward (Hoot) Gibson. It is called "Single Handed" and is being made from an original story by Edward Sedgwick, who also is directing it. In the cast are Elinor Field, William Steele, Philip Sleeman, Tom McGurie and Dick La-Reno. It will be released March 26.

The next picture will be an all-star cast picture adapted from a story by William Slavins McNutt. It is called "His Good Name" and is being directed by Harry Pollard.

In "His Good Name" the following players are taking principal roles: Rockliffe Fellows, Fritzi Ridgway, Buddy Messenger, William Welsh, Hayden Stevenson, Sidney DeGrey, Frederick Stanton, William R. Daly, and John Hatton. It is scheduled for release April 2.

A second Herbert Rawlinson picture, "Nobody's Bride," will follow "His Good Name." Alice Lake will play the chief supporting role.

"One Million in Jewels" is the title of the Wm. A. Brush production, directed by J. P. McGowan, for distribution via American Releasing Corporation.

Scenes from "None so Blind," a Burton King production—Arrowplay—State Rights

Famous Signs Sada Cowan On Return from Trip

Sada Cowan, scenarist and playwright, who has just returned from a trip around the world, has been engaged by Famous Players-Lasky Corporation to write a number of original special stories and adapt others for Paramount pictures, according to an announcement by Jesse L. Lasky.

Miss Cowan has been abroad for about a year touring the Orient and resting. Prior to this she had written in collaboration with Beulah Marie Dix, "Fool's Paradise," a Cecil B. DeMille production, and following that a number of scenarios for other companies as a free-lance writer.

Her first work under the present arrangement is "The Rustle of Silk," which she and Ouida Bergere have been adapting from the book by Cosmo Hamilton. This will be Herbert Brenon's first production for Paramount and will co-feature Betty Compson and Conway Tearle.

F. P.-L. Foreign Manager Leaves for Cuba

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, left on Sunday, January 21, for Havana, Cuba, in company with Chester E. Sawyer, vice president of the Caribbean Film Company, on a business trip of from ten days to two weeks.

Plans for the distribution of Paramount pictures during the year will be discussed with officials of the Caribbean Film Company, which has been the Paramount distributor in Cuba, Porto Rico, Central America, Colombia and Venezuela for several years.

Error in Review of Series "Fighting Blood" F. B. O.

There should be no confusion in identifying the two distinct and entirely separate series of H. C. Witwer stories, "The Leather Pushers," the "New Leather Pushers," Universal, and "Fighting Blood," a product recently launched by Film Booking Offices of America. Nevertheless, in reviewing the first three of the "Fighting Blood" series a NEWS reviewer made the error of naming "Fighting Blood" series, "New Leather Pushers," which mistake the NEWS desires to rectify.

The Universal Pictures adapted from H. C. Witwer's stories are in two series, the first six being named "The Leather Pushers," the second series being identified by the "New Leather Pushers." Both series of two-reelers star Reginald Denny, directed by Harry Pollard, and include Hayden Stevenson in the role of the young pugilist's manager. The second series was made on the strength of popularity of the first "Leather Pushers."

H. C. Witwer's "Fighting Blood" stories, a series of twelve two-reelers, produced by R-C Pictures, and distributed by Film Booking Offices of America, star George O'Hara, directed by Mal. St. Clair, with Albert Cooke impersonating the fight promoter and pugilist's manager. There is positively no connection, the error having been on the part of the reviewer only.

Jack Ford to Direct Tom Mix in New Picture

Jack Ford, who directed "The Village Blacksmith" and "The Face on the Barroom Floor," has been assigned to direct Tom Mix in his next production, titled "Three Jumps Ahead. Alma Bennett will play opposite the star."

Scenes from "Border Law," of the Range Rider Series, featuring Leo Maloney—Pathe.

Charles Chaplin in scenes from "The Pilgrim," a First National Attraction

Associated Plans Great Campaign

National Advertising to Carry Appeal Direct to Public as Well as Dealer

PAVING the way for business developments in keeping with the present and prospective expansion in the organization's activities, Associated Exhibitors is launching the most ambitious project of its career, a great national advertising campaign. The plans for the whole first year have been mapped out and contracts already let for that period.

The Saturday Evening Post of February 3rd will contain two pages of advertising devoted to three big features recently released by the company. The merits of these photoplays will be told over again in the March issue, on the news stands in February, of four fan magazines, each of which will carry a full page advertisement.

These will be only the first guns. Other features will be exploited in the advertising pages as the campaign progresses. The plans as laid out by Arthur S. Kane, president of Associated Exhibitors, call not only for an aggressive business assault, which is not to terminate even when the first year has passed, but for its prosecution uninterruptedly and continuously during that time. In other words, the first attack is not to prove merely a foray, to be followed by a period of silence and then by a concluding volley. To use Mr. Kane's own words, "Associated is entering upon an aggressive, vigorous and incessant onslaught."

In his official announcement outlining in some detail the tactics to be employed, Mr. Kane made it plain that there is to be not the slightest let-up in trade paper advertising. Associated will continue, on quite as large a scale as ever, to place its case before the dealers through these unrivalled channels. But the field of operations is to be widened. A direct appeal is to be made to the consumer, the general public, as well as to the dealer, in order to create for the exhibitor the widest interest in the pictures when he plays them.

The first of the advertisements in the national campaign will mark also the initial appearance of the phrase, "Encore Pictures," which Associated Exhibitors has adopted as the catchword for these subjects nationally advertised. This expression, at once terse and full of meaning, is intended to symbolize the avowed ambition of Associated, which is constantly to present attractions of such quality that each one seen will evoke an invitation for another. "What we have in mind," said Mr. Kane, "is that each Encore picture will bring a definite desire for more Encore pictures."

The attractions to be covered in the first advertisements are Constance Binney in "A Bill of Divorcement"; the Edward A. MacManus production of "The Woman Who Fooled Herself," with May Allison, and Martin Johnson's stirring picture, "Head Hunters of the South Seas." Each of these is a recent release.

The Saturday Evening Post of March 3rd and the April numbers of the four selected fan publications will carry advertisements of Monte Blue and Mary Alden in "The Tents of Allah," which also is a MacManus production to be released March 4th, and "Breaking Home Ties," which has met with an enthusiastic reception in the short time since its first public showing.

Florence Vidor in "Alice Adams," the picturization of Booth Tarkington's prize winning novel, will appear in the Saturday Evening Post of April 7th and the fan journals of May. Douglas MacLean in "Going Up" will follow shortly thereafter. In all the succeeding advertisements, Mr. Kane asserted, the same high standard of attractions is to be maintained, Associated Exhibitors, in entering upon a campaign of such magnitude, being determined to include in its appeals only outstanding features.

It may be said that in arriving at important decisions upon plans for the prosecution of the campaign Mr. Kane brought into helpful play his earlier experience as a newspaper man and as an advertising exhibitor as well as a motion picture executive. Knowledge gained from all three sources had its influence in the determination to make the advertising campaign continuous.

First Nat'l Releases for February

"Mighty Lak' A Rose" and "The Pilgrim" on Schedule for Coming Month

"WHAT A WIFE LEARNED," "Mighty Lak' a Rose," "The Sunshine Trail," and "The Pilgrim" are set for release during February by Associated First National.

"What a Wife Learned" is a Thomas H. Ince production with Milton Sills, John Bowers and Marguerite De La Motte heading the cast. It is a story of Western cattle ranches and big city life. Flood scenes in which the husband and the wife's suitor fight for life lead to the climax. Others in the cast are Evelyn McCoy, Harry Todd, Aggie Herring, Francelia Billington, Bertram Johns, Ernest Butterworth and John Steppling. John Griffith Wray directed the picture under Mr. Ince's supervision. The story is by Bradley King.

"Mighty Lak' a Rose" is the first Edwin Carewe production made for First National, and is said to be a dramatically human story of the underworld and high society. The story is from the pen of Cyrtis Benton. A national exploitation campaign has been started on this picture. In the cast are James Rennie, Dorothy Mackaill, Anders Randolf, Helen Montrose, Sam Hardy, Harry Short, Paul Panzer and Jean Bronte.

"The Sunshine Trail" is a Thomas H. Ince production with Douglas MacLean as the star and Edith Roberts as leading woman. It is described as a rollicking comedy of ranch life in which MacLean leaves a trail of sunshine but continually envelops himself in gloom. James W. Horne directed it.

"The Pilgrim" is Charlie Chaplin's latest feature release. Edna Purviance is the girl. Those who have pre-viewed "The Pilgrim" declared it to be full of the old Chaplin humor. "It takes rank among his best productions," one reviewer writes. Others in the cast are Mack Swain, Kitty Bradbury, Dash Loyal, Dinky Dean, Mae Wells, Sydney Chaplin, "Chic" Reisner and Tom Murray.

Universal Will Release Brabin's "Driven"

For the first time in six years Universal has bought a big independent picture for Universal release. It is "Driven," a photoplay of the Kentucky mountains, directed by Charles Brabin from a Cosmopolitan story by Jay Gelzer. When recently reviewed as an independent production by the trade papers, it received commendation. It will be a Universal-Jewel release.

The cast includes Charles Emmett Mack, Burr McIntosh, Elinor Fair, Emily Fitzroy and George Bancroft.

It is Brabin's first independent production. The story was put into scenario form for him by Alfred Rabock.

Goldwyn Enlarges Branch in Milwaukee

Goldwyn Distributing Corporation has enlarged its branch office in Milwaukee and made it into an independent branch exchange. Sam Shurman, formerly sales manager of Goldwyn's Chicago exchange, has been promoted to be resident manager at the enlarged Milwaukee office.

Mr. Shurman has been with Goldwyn Distributing Corporation for several years as salesman and as sales manager. He is well known throughout the territory which will be served from the Milwaukee exchange.

Scenes from the Universal attraction, "Ghost Patrol."

George O'Hara and some of the supporting cast seen in the "Fighting Blood" series of two-reelers, F. B. O., from stories by H. C. Witwer

Pathe Plans New Series for Snub Pollard

Hal. Roach's visit to New York, with headquarters at the Pathe Home Office, has brought to the Culver City comedy producer budgets of news. First came joyous exhibitor reports of the success of "Dr. Jack" all over the country. Next was the Pathe Home Office's enthusiastic reception of the newest completed Harold Lloyd comedy, "Safety Last." Then came the Pathe announcement of 24-sheet and other forms of "feature" exploitation which would go to exhibitors of a second series of Our Gang Comedies.

Producer Roach learns that Snub Pollard has proved so good with exhibitors and patrons as a star in two-reelers that a second series of six of these comedies is announced for distribution, one every four weeks beginning with "Before the Public," to be released March 4.

Holubar Picture Title Is Changed

First National announces that the title of Allan Holubar's next release has been changed from "The White Frontier" to "Slander the Woman." This picture is a story of the Canadian northwest and of Montreal. Dorothy Phillips is the star.

"Slander the Woman" is adapted from an original novel by Jeffry De Prend, and deals with the human trait of uttering false information against the character of others.

Holubar has made some of his scenes at Truckee, and will make others in northwestern Canada and Montreal.

F.B.O. Contracts for New H. C. Witwer Series

P. A. Powers, managing-director of F. B. O., has closed a contract with H. C. Witwer, author of "The Leather Pushers" and "Fighting Blood," whereby F. B. O. acquires the motion picture rights to all of Witwer's stories for the next five years with the exception of a few stories, as yet unpublished, which have been otherwise contracted for. Announcement to this effect was made this week from the F. B. O. home office.

H. C. Witwer

The contract provides for a new series of Witwer stories which will appear in the Cosmopolitan Magazine as well as on the screen. The first of this series which F. B. O. will adapt for the screen appeared in the February issue under the title of "Julius Sees Her." This series will run in the Cosmopolitan over a period of a year, and will comprise stories of American youth, blending action with humor. The title of the second story is "Sherlock's Home"; the third is "When Knighthood Was in Towers." These will not be connected with the prize-ring.

Witwer's "Fighting Blood" series, which are appearing in Collier's Weekly in story form, are now nearing completion at the F. B. O. studios under the direction of Mal St. Clair. Mr. Witwer, at present in New York, will shortly return to the Coast to cooperate with Director Mal St. Clair.

"Bishop of The Ozarks" February Release

Film Booking Offices of America announces for release in February the Finis B. Fox production, "The Bishop of the Ozarks." This picture adapted from the story by ex-Congressman Milford W. Howard, deals with the regeneration of a criminal by the power of love. Part of the action is laid in the rugged fastnesses of the Ozarks and part in a Southern city, where a startling dramatic climax develops.

Mr. Howard, author of the story, plays the title role. In the supporting east is seen Derelys Perdue whom Mr. Powers regards as a screen "find" and who has been placed under a contract by him whereby she will be featured in future F. B. O. productions.

Others in the cast are Cecil Holland, William Kenton, R. D. MacLean, Mrs. Milo Adams, Josa Melville, Fred Kelsey, and George Reed.

Supporting Cast Named for Madge Bellamy

Announcement was made in Culver City this week of the cast which Madge Bellamy selected for "The Tinsel Harvest," the production that will mark her debut as a star and in which she will make her first appearance under the banner of Associated Exhibitors. Production work by Regal Pictures, Inc., her producing organization, already has begun, under the direction of William A. Seiter.

The cast as announced will include John Bowers (as leading man), James Corrigan, Hallam Cooley, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Arthur Millett, James Gordon, Francelia Billington and Myrtle Vane.

"Brass Commandments" Release Due

"BRASS COMMANDMENTS" starring William Farnum and "Young and Dumb," an Al St. John special comedy, are the two productions on the release program by Fox Film Corporation for the week of January 22nd.

"Brass Commandments," in addition to the star, features Wanda Hawley and Tom Santschi. The photoplay is an adaptation of Charles Alden Seltzer's well known novel by Charles Kenyon. Lynn F. Reynolds is the director. The picture will be released January 28th.

"Young and Dumb," is scheduled for January 28th also, having been set back from the previously announced release on January 21st.

New Paramount Manager in Mexico City

William C. Winship, until recently a member of the sales staff of the Los Angeles exchange of the Famous Players-Lasky Corporation has been installed as manager of Paramount's offices in Mexico City, according to an announcement made by E. E. Shauer, director of the foreign department. The first production to be released under his management will be "Manslaughter," Cecil B. DeMille's production for Paramount, which will be shown at the Teatro Olimpia, the first run house for Paramount Pictures in the Republic of Mexico.

John L. Day, South American representative, who went to Mexico City early in December to arrange for the reopening of the Paramount distributing offices, has returned to New York after having successfully launched "Blood and Sand," "The Great Moment," and "To Have and to Hold."

Metro Negotiating for Release of "Three Ages"

Negotiations are now under way on the West Coast for the distribution of Buster Keaton's first five-reel comedy special which will be made under the title of "Three Ages." Representatives of the Metro Pictures Corporation have been conferring with Joseph M. Schenck, producer of the Keaton comedies, and an announcement from the Metro home-office this week forecasts the probable distribution of "Three Ages" by that organization.

"Three Ages" was written by Buster Keaton in collaboration with Jean C. Havez, Thomas J. Gray, Joe Mitchell an Clyde Bruckman. Margaret Leahy and Wallace Beery will appear in important roles in this production.

McDermott Treasurer of Select

J. E. McDermott has been elected treasurer of the Select Pictures Corporation, the distributing unit of the motion picture enterprises originated by Lewis J. Selznick. He has already entered upon his new duties, his election having been accomplished a few days ago. The announcement was made by Myron Selznick, president of the Select organization, on Monday. Mr. McDermott joined the Select Company about two years ago.

"East Side, West Side" Rights to Lessers

Irving Lesser, Eastern manager of Principal Pictures Corporation, this week announced that in association with Sol Lesser and Michael Rosenberg that firm had finally completed a deal whereby they acquire the screen rights to "East Side, West Side," a production that had a long run at the Nora Bayes theatre in New York and which is meeting with unusual success on the road.

The acquisition of rights to this play marks the consummation of the second of a series of deals negotiated by this concern, for final papers were signed this week with George M. Cohan whereby the latter becomes associated with Principal Pictures Corporation in the adaptation to the screen of Cohan successes.

Production on "East Side, West Side" will start within the next ten days at the new Principal Studios on the West Coast, where all Principal productions will be made in the future. Mr. Lesser, who is in charge of production, is negotiating with several well-known directors to produce this special, which will be distributed through foremost independent exchanges.

New Companies Enter Industry in N. Y.

The following motion picture companies were incorporated in New York state the past week, the capitalization and incorporators being also given: Adams Picture Craft Travels, $10,000; H. J. Curtis, J. J. Sameth, and M. Knapp, of New York; Valograph Picture Corporation, 5,000, F. J. Valentine, N. S. Minolfi, and E. F. Hinterer, of New York; Harry Walker, Inc., $2,000, H. Walker, S. Wallach, and C. L. Kahn, of New York; Kodascope Libraries, $1,500, F. W. Lovejoy, J. S. Havens and L. B. Jones, all of Rochester; Pacifis Cinema Corporation, $1,000, J. L. Tilton, Herman Siefke, Jr., Samuel Miller, of New York; Julian Rochlitz Studios, $5,000, J. J. Myers, S. Friedman and M. S. Brotman, of New York; Lewal Amusement Corporation, Ticonderoga, N. Y., $10,000, Lew and Margaret Fischer of Fort Edward and A. M. Barton of Ticonderoga; Fort Edward Amusement Company, $10,000, Lew and Margaret Fischer and W. S. Bascom, all of Fort Edward.

S. F. Associated Branch Wins First Award

W. B. FRANK, general sales manager of Associated Exhibitors, announced this week the results of a $2,000 prize collections contest in which the salesmen of that organization were engaged during the last three months of the year just passed. The company had offered cash awards of $1,000, $500, $250, $150 and $100, to the five branches which should show the best results in collections on features which had been released between May 22nd, 1921, and March 19th 1922.

Final returns show the following winners, the personnel of the successful branches being indicated:

First Prize—San Francisco, M. A. Hulling, C. C. Thompson. Second—Portland, Ore., G. H. Christoffers. Third—Denver, G. A. Parfet. Fourth—Cincinnati, L. S. Muchmore, Charles A. Kuehle, W. W. Rowland, H. R. Calloway. Fifth—Albany, S. Hochstim, E. Hochstim, Nat Marcus.

Distinctive Gets Biograph Studio

Arthur Friend Leases New York Plant for Filming of Five Feature Subjects

ARTHUR S. FRIEND, president of Distinctive Pictures, has signed a long-term lease with the Biograph Company whereby Distinctive Pictures takes over the entire Biograph studio building on February 1.. The Biograph plant in East 175th street, New York, is one of the oldest and best known studios on the East Coast.

The acquisition of the Biograph studio by Distinctive was prompted by reason of the extensive production plans being made by Mr. Friend's company. Five feature productions are scheduled for production within the next few months, it is stated. The interior scenes on the first of these titled "Backbone" were completed at the Biograph plant two weeks ago by Director Edward Sloman. The studio is now being used by Harmon Weight for the filming of the interior scenes for "The Ragged Edge," adapted by Forest Halsey from Harold MacGrath's novel of the same name.

Extensive rearrangements are contemplated by Mr. Friend and Henry Hobart, vice-president of Distinctive. These renovations will be effected under the supervision of J. N. Naulty, studio-manager for Distinctive. An elaborate rearrangement of the floor area and the installation of new lighting and mechanical equipment are among the prospective alterations planned by Distinctive for its coming production work at the Biograph plant.

The following statement was issued in part by the Distinctive Pictures Corporation's headquarters in New York this week:

"In addition to the two stage floors, the Biograph building has a floor for dressing rooms and another floor contains fourteen offices. On the dressing room floor is a special restaurant which will be maintained for the use of the various companies and the studio staffs. The offices, the cutting rooms and the projection rooms will also be arranged to suit the new Distinctive purposes.

"Along with the new development of the physical facilities requisite for their big production schedule, Mr. Friend and Mr. Hobart are arranging for the augmentation of the personnel. Mr. Estabrook has been with Distinctive, as general production assistant to the two executives, for several months. Mr. Naulty, the studio-manager, was formerly with Famous Players-Lasky. He has with him as assistant, Joseph Nadel."

First National to Handle Borzage Productions

Richard A. Rowland, general manager of Associated First National Pictures, Inc., announces that negotiations extending over several weeks with Arthur H. Jacobs, the producer, and Frank Borzage, under which First National will distribute a series of Frank Borzage Productions, have been completed. The completion of the contract was announced at a luncheon at the Ritz-Carlton, Wednesday, given by Mr. Jacobs to Mr. Borzage, trade and fan press representatives and First National officials. Mr. Jacobs is leaving for the coast immediately to get things started for the production of the first story, "Terwilliger," by Tristan Tulpin, which was originally published in the Saturday Evening Post and afterward ran serially in many newspapers.

Universal Will Produce "Naughty Marietta"

Universal Pictures Corporation is to make a screen production of "Naughty Marietta," the musical comedy. This announcement was made early this week at the Universal home office, after final arrangements had been completed for the acquisition of rights to the piece.

Although details have not been definitely decided, it is highly probable that "Naughty Marietta" will be used as a starring vehicle for Virginia Valli, Universal's new star.

Scenes from the Maurice Tourneur production, "While Paris Sleeps," a Hodkinson release of January 14.

Scenes from "In the Night," a Producers Security release

Geo. M. Cohan Plays to Be Filmed by Principal

George M. Cohan has entered into a contract with Sol Lesser, Irving Lesser and Michael Rosenberg of Principal Pictures Corporation whereby that organization will immediately start the filming of Cohan stage successes. All contracts have been signed, O'Brien, Malevinsky & Driscoll representing Mr. Cohan and Nathan Burkan, acting for Principal Pictures.

The first George M. Cohan production to be made by Principal Pictures Corporation will be the "Meanest Man in the World," one of his most recent productions. Immediately upon his arrival in New York last week, Irving Lesser went into conference with George M. Cohan, and an agreement was made whereby the latter will go to Los Angeles to oversee the production of his plays. He will co-operate in the making of "The Meanest Man in the World" in which an all-star cast will appear. The cast is now being assembled.

First National Announces Staff Changes

Announcement was made at Associated First National offices that Floyd M. Brockell, manager of distribution, has appointed Louis Bache, Washington branch manager, as district manager for First National in Canada. Vincent McCabe who was in charge in Canada resigned.

After consultation with H. A. Bandy, central district manager, who is temporarily attached to the New York office. Mr. Brockell appointed Walter E. Lusk, Cleveland manager, to the Washington post left vacant by the promotion of Bache. G. W. Erdmann, who has been the assistant manager in Cleveland was made manager.

C. E. Bond, who has been acting as manager of the First National Chicago office, has been confirmed as manager.

These changes were planned by Mr. Brockell before he left on his trip to all the First National offices in the United States, Mexico and Canada. They have just gone into effect.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Among the Exchanges

COUNTRY SALES MANAGER WILLIAM BROMBERG, of First National's Chicago exchange, has been confined to his home for several days suffering from a touch of pneumonia, but it is hoped he will be out again within a short time. The splendid results achieved recently by First National's country sales staff, are directly attributed to the hard work Mr. Bromberg has been doing since he took over his present position, and the long hours have somewhat impaired his health.

Two teams of Universal salesmen, captained by Harry Phillips and Ted Schlanger are at present engaged in a hot battle for the handsome money prize hung up by the local exchange for the team making the best sales record. At the end of the first week Harry Phillips' team, composed, in addition to the captain, of Lipton Astrachan, Ben Eisenberg, Sid Decker, R. Funk, N. Provencher, P. J. Dentor, was leading the Ted Schlanger crew, composed of C. Leserman, M. Henoch, W. H. Tracy, T. Stover, E. Phelps, and Jack St. Clair, by a comfortable margin, but the latter are suspected of having something up their sleeve and next week may show a different standing. The contest runs from January 15th to February 3rd, at which time final results will be announced. The salesmen participating in this contest are also eligible for the solid gold watches offered by Carl Laemmle, to all salesmen in the United States reaching a certain quota, and a number of the local salesmen are expected to soon be wearing Laemmle watches.

A weekly sales meeting is now part of the regular schedule of First National's Chicago exchange. The meetings were inaugurated last week by Manager Bond, and the first was well attended, every department being represented. Bill Brimmer, formerly of the city staff, has been transferred to Country Sales Manager Bromberg's department and will make his debut as a knight of the road this week.

Herman Stern, of Universal's Chicago exchange, has been promoted to assistant general sales manager of Universal, with supervision over the territory including Chicago, Indianapolis, Milwaukee, and St. Louis exchanges. His promotion comes as a result of Universal's new policy, which has just been inaugurated by President Carl Laemmle, with the object of facilitating the transaction of business between exchanges and exhibitors and keeping the executive officers of the company in closer touch with the theatres of the country. One feature of the new plan will be the division of the country into districts, each in charge of an assistant general sales manager, who will have authority to O. K. or otherwise dispose of contracts for picture rentals, so that hereafter, contracts will not have to be sent to the home office of the company in New York for approval. This, of course, will save much time and also will result in having the contracts passed on by a man in close touch with the theatres.

T. C. Baker is again connected with Metro and will cover the Indiana territory, making his headquarters at Indianapolis. Charles Dingman, who has been working the Indiana territory, has been transferred to Wisconsin by Manager Rozelle and in future will work out of the Chicago exchange.

District Manager Shirley, of Metro, is in New York this week attending a general meeting of Metro's district managers. This meeting is of particular interest, in view of the important new production plans recently formulated by this company.

Bradwell Sears and Bill Brimmer, two popular members of First National's staff, are celebrating their birthdays simultaneously this week and cigars and hand shaking are the order of the day at this exchange. Sears admits twenty-six summers, while Bill confesses that he is three years younger than Methusaleh.

Frank Hencler, Milwaukee representative of Metro, was in the city this week, and reports excellent business in Milwaukee and throughout the state of Wisconsin at the present time, the depression which existed there some time ago having been entirely overcome. Mr. Hencler was on the way to Detroit with his wife to attend the wedding of a relative.

The Kinema, Los Angeles, used this display ad to announce "Omar the Tentmaker."

General Manager Sheehan, of Fox Film Corporation, was a Chicago visitor this week and after conferring with Exchange Manager Meyer, left for a visit to the west coast studios of his company.

Around the Trade

THE annual stockholders' meeting of the Orpheum Theatre Corporation, was held last week at the Orpheum Building in Kenosha, Wisconsin, and directors and officers re-elected for the coming year. The board of directors include Harry M. Vale, Minard Tullgren, Thomas Saxe, Joseph G. Rhode and Edward Dayton. A. B. McCall will be the trustee, and the officers are: Thomas Saxe, president; Minard Tullgren, vice-president and Edward Dayton, secretary. The Kenosha theatres operated by the company are the Orpheum, Majestic and Rhode, of which Edward Dayton will continue to be general manager.

Charles H. Ryan, popular manager of the Garfield Theatre on Madison Street, is now the proud father of two future exhibitors, the stork having paid another visit to the residence of Mr. and Mrs. Ryan, on January 21st. According to the proud papa, who has been in charge of the Garfield for the past eleven years, mother and son are doing nicely.

Dee Robinson's Madison Theatre, Peoria, recently played to three thousand kids, the occasion being a big Jackie Coogan birthday party at that house. A sixty-four pound birthday cake, three and one-half feet in diameter, was one of the features of the celebration and every kid attending was presented with a piece of this monster cake.

L. M. Rubens left for California on Wednesday of this week to join his wife and family, who have been in Los Angeles for a good part of the winter. He will make his headquarters on the coast at the Ambassador Hotel, Los Angeles, returning to Illinois as soon as he can persuade his family that the weather has sufficiently moderated in this district, which may be from one week to three months, according to the genial president of the I. M. P. T. O., who is anxious to be back with the boys.

Sam Katz is again at his desk at the Balaban & Katz headquarters in Chicago, after a ten days visit to New York.

Jack De Wall, traveling auditor of American Releasing Corporation, stopped off in Chicago for a day, en route to making an inspection of the St. Louis exchange.

"Monte Cristo," the big Fox special, got away to a flying start at the Randolph, Monday, where there was a holdout from two o'clock in the afternoon until after ten in the evening.

Jesse J. Goldburg, president of Independent Pictures Corporation stopped over in Chicago for a few hours, Monday, en route to Los Angeles, where he is going on company business. Mr. Goldburg's views coincide with other leaders in the independent field in regard to the outlook for 1923, which, he believes, will be one of the greatest years for the independent productions and independent distributors.

Opening day for Douglas Fairbanks in "Robin Hood," at the Roosevelt was one of the greatest in the history of this house and indications are that the attendance during its run will equal the record established by "When Knighthood Was In Flower," backed as it was by the tremendous advertising campaign carried on by the Hearst publications.

Berney Russell, of Russell Productions, who has been at the Chicago headquarters of his organization since before Christmas, will return to the Russell coast studios within a few days to resume his duties as production manager. Elaborate plans for Russell Productions' 1923 program were mapped out during his stay in Chicago and both W. D. Russell and Berney Russell intend to make Russell Productions an important factor in the independent field this year.

Bert Ennis, representative of Sawyer Lubin Productions, has been in Chicago for several days working on the advertising and exploitation campaign in the interests of "Quincy Adams Sawyer," which opens at the Chicago on January 29th. The campaign started with teaser ads in various daily papers and interesting developments are promised by this live publicity man.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Thirty Days—
About the average Reid picture; drew well. (Middle West.)

Wallace Reid was popular here and his followers flocked to see the production, following the news of his death. (Middle West.)

Missing Millions—
The attendance held up good all week with this one. (Middle West.)

Making a Man—
Should appeal to any audience. Very good week's business. (Middle West.)

When Knighthood Was in Flower—
Did not hold up as well as expected. In fact, lots of vacant seats when second half of the week started. Business fair. (East.)

My patrons wrote letters asking me if I could re-book this, and if there were any more pictures as good being made. (West.)

Anna Ascends—
Fair picture; business not up to standard. (West.)

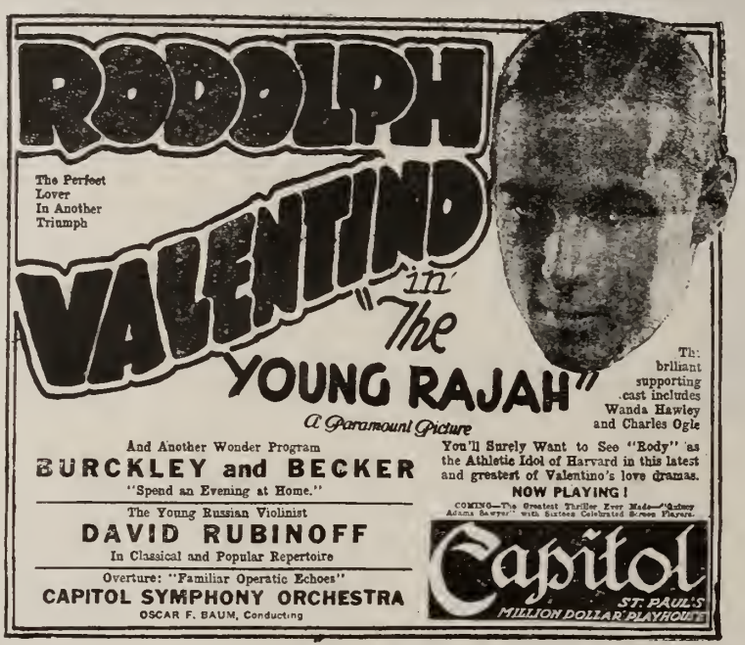
A Daughter of Luxury—
Fair picture. Good business. (Middle West.)

Manslaughter—
A picture my patrons enjoyed and passed good word regarding; did good business. Meighan great favorite here. (Middle West.)

The World's Applause—
Good feature in which Kathlyn Williams more than shared honors with the star. Had popular appeal. Good business. (Middle West.)

LOEW'S PALACE THEATER
WEEK BEGINNING TODAY—SUNDAY, JAN. 14
METRO PRESENTS
VIOLA DANA
IN AN EXOTIC COMEDY-DRAMA WITH A LAUGH FOR EVERY THRILL
LOVE IN THE DARK
WITH
CULLEN LANDIS AND ARLINE PRETTY
CHRISTIE COMEDY—"THE CHASED BRIDE"

"Love in the Dark" ad used by Loew's Palace theatre, Washington


RODOLPH VALENTINO in "The YOUNG RAJAH"
The Perfect Lover In Another Triumph
A Paramount Picture
The brilliant supporting cast includes Wanda Hawley and Charles Ogle
And Another Wonder Program
BURCKLEY and BECKER
"Spend an Evening at Home."
The Young Russian Violinist
DAVID RUBINOFF
In Classical and Popular Repertoire
Overture: "Familiar Operatic Echoes"
CAPITOL SYMPHONY ORCHESTRA
OSCAR F. BAUM, Conducting
You'll Surely Want to See "Rody" as the Athletic Idol of Harvard in this latest and greatest of Valentino's love dramas.
NOW PLAYING!
Capitol
ST. PAUL'S MILLION DOLLAR PLAYHOUSE

Ad on "The Young Rajah," featuring star heavily, used by the Capitol, St. Paul

GOLDWYN

Gimme—
Not a big picture, but a pleasant one. The youngsters here like Gaston Glass and praised him to the skies in this one. (West.)

Lots of comedy and sufficient deep stuff. Went over very good. Receipts held up well. (Middle West.)

The Christian—
This one went over big, playing to crowded houses for a week's run. (Middle West.)

Mr. Barnes of New York—
Not so good. Business fair. It takes big pictures to get them in here. (West.)

FIRST NATIONAL

Oliver Twist—
Best Coogan picture yet; fine business on two weeks' run. (Middle West.)

The Dangerous Age—
A high grade feature. Drew good crowds. (Middle West.)

Fury—
Somewhat heavy, but a splendid feature in which Barthelmess and a good cast are seen to advantage. Business good. (Middle West.)

White Shoulders—
Went over nicely. Patrons commented favorably. (Middle West.)

METRO

Enter Madame—
Clara Kimball Young well liked by patrons of this house and this one packed them in every night of the week. (East.)

Hearts Aflame—
An entertaining subject attracting very satisfactory business for seven days. Matinees off, but evenings capacity. (East.)

This was a thriller all the way. It had some wonderful camera work. Went big. (East.)

Trifling Women—
Good picture; average box office attraction. (Middle West.)

UNITED ARTISTS

Tess of the Storm Country—
Stood them out for three weeks, and held over for a fourth. (Middle West.)

A new and better Tess is right. Went over big here to excellent business. Fine photography. (East.)

Still holding its own on long run. Doing big. (West.)

One Exciting Night—
A different Griffith picture. Not up to expectations of some, but pleased generally. Excellent attendance. (Middle West.)

Douglas Fairbanks in Robin Hood—
A great picture according to press and public and exhibitor. Let's have another as good. (West.)

UNIVERSAL

The Flaming Hour—
Good business and satisfactory picture. (West.)

Broad Daylight—
A very good program picture. Our patrons liked it. Nice receipts. (Middle West.)

The Flirt—
Held over for second week to fair business. A fine box office number which was well liked by most patrons. (East.)

VITAGRAPH

A Front Page Story—
Big business on this. Packed them in on Monday when it rained all day and evening. (West.)

HODKINSON

Slim Shoulders—
Put on a fashion show with this and did well. (West.)

A Certain Rich Man—
A fair enough picture. Attendance up to average. (Middle West.)

WARNER BROTHERS

Heroes of the Street—
A great picture playing to fine business. Appeal to the youngsters particularly good, the balcony, which sells for twenty-five cents, as compared with forty for the first floor, selling out first at almost every show. (Middle West.)

FOX

Without Compromise—
Not a good picture, but William Farnum fans came, only to be disappointed. However, did good business. (West.)

AL LICHTMAN

Thorns and Orange Blossoms—
One of the best pictures that we have had in some time. A real story, beautiful sets, excellent photography and good cast. Audience comment great. Excellent business. (East.)

PATHE

Dr. Jack—
The best drawing card in several weeks. Played to big houses and made a big hit with patrons. (Middle West.)

STATE RIGHTS

The World's a Stage—
Nothing to write in about. Didn't do so well ,either. (West.)

What's Wrong With the Women—
You will make no mistake booking this one. Should please any audience. (Middle West.)

PROGRAMS FOR THE WEEK OF JANUARY 21ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—With Divertisements—including Songs, Dances and Novelties.
Current Events—Capitol Magazine.
Prologue—Orchestral Presentation, "Peg o' My Heart."
Feature—"Peg o' My Heart" Laurette Taylor—Metro.
Recessional—Organ.

Rivoli Theatre—
Overture—"Phedre" and Riesenfeld's Classical Jazz.
Feature—"When Knighthood Was in Flower," Marion Davies—Third week.

Rialto Theatre—
Overture—"The Sorcerer's Apprentice" and Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Specialty—"High Kicking," Evelyn Law—in a Music Film.
Feature—"Dark Secrets"—Dorothy Dalton—Paramount.
Specialty—"Valse Brilliante"—Lillian Powell.
Added Attraction—"He Raised Kane" of the New Leather Pushers Series, Reginald Denny.
Comedy—"In Dutch."
Recessional—Organ.

Cameo Theatre—
Overture—Schubert Selection.
Current Events—Cameo News Pictorial.
Cartoon—Cheating a Cheater.
Musical—Xylophone.
Scenic—King Winter.
Comedy—The Dutiful Dub—Harold Lloyd.
Feature—"Milady," American Releasing.
Recessional—Organist.

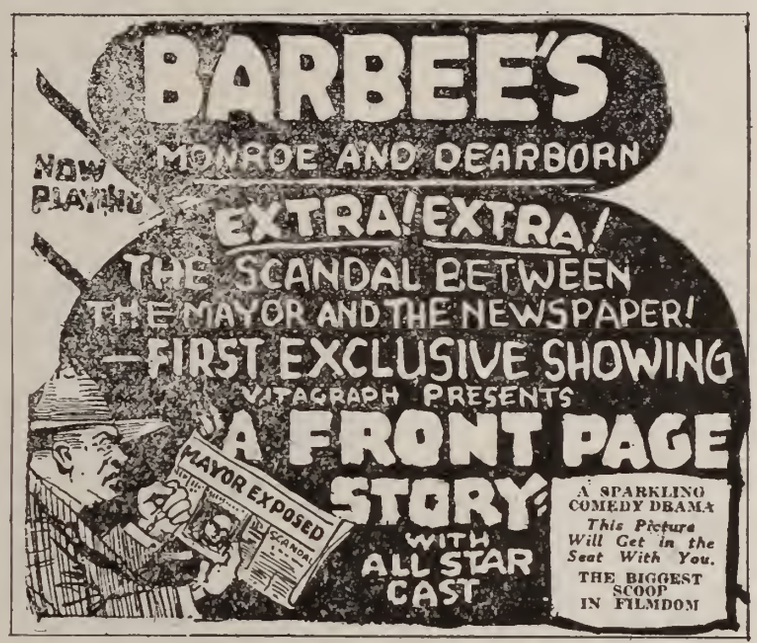
Criterion Theatre—
Feature—Nazimova in Salome.

Astor Theatre—
Feature—The Third Alarm—F. B. O.

Lyric Theatre—
Feature—Hunting Big Game.

Mark-Strand Theatre—
Overture—Excerpts from "Lucia di Lammermoor" with Sextette.
Current Events—Topical Review.
Prologue—Oriental introduction to Feature.
Feature—"Omar, the Tentmaker," Guy Bates Post—First National.
Comedy—Chicken Dressing — Earl Hurd.
Recessional—Organ.

Striking ad on "One Exciting Night" used by the Pershing theatre, St. Louis



Barbee's theatre, Chicago, used this to advertise "A Front Page Story."

BROOKLYN

Mark-Strand Theatre—
Feature—"When Knighthood Was in Flower," Marion Davies—Paramount.

LOS ANGELES

Grauman's Theatre—
Overture—Madame Butterfly.
Current Events—Pathe Weekly.
Music—Organ Medley with Slides.
Comedy—The Agent—Larry Semon
Specialty — Musical Act entitled "Ritz Carlton Cafe in Mexico," with cabaret of songs and dances.
Feature—"Anna Ascends," Alice Brady—Paramount.
Theatre will close for four weeks —repairs.

California Theatre—
Overture — Symphony Concert—"The Bohemian Girl"; Jarnfelts Frelude and Syncopated Impressions.
Current Events—Fox and International News.
Novelty—Col. Heeza Liar's Treasure Island.
Feature—"Gimme"—Gaston Glass —Goldwyn.
Novelty—Topics of the Day.
Next Week—"The Christian."

Hill Street Theatre—
Overture—Orchestra.
Current Events — International News.
Comedy—Best Cellars—Eddy Barry
Novelty — Hodkinson's Author Series—Mark Twain.
Serial — Fourteenth Episode of "Buffalo Bill."
Feature — "A Front Page Story"—Vitagraph.
Added Attraction—Sketch—twenty minutes — "Ask Dad, He Knows," by Joseph Jackson.

Symphony Theatre—
Overture—Orchestra.
Current Events—Fox News.
Added Attraction—"Young King Cole," Leather Pushers.
Comedy—Lazy Bones—Clyde Cook.
Feature—"Without Compromise"—William Farnum—Fox.
Recessional—Organ.

Kinema Theatre—
Feature—"Fury," Richard Barthlemess—First National, Second Week.

Mission Theatre—
Feature—"Suzanna," Mabel Norman — Allied P & D Fifth Week.

Grauman's Rialto Theatre—
Feature—"To Have and to Hold" —Paramount, Fourth Week.

Grauman's Hollywood Theatre—
Feature—"Douglas Fairbanks in Robin Hood"—U. A., Fourteenth Week.

Loew's Theatre—
Feature—"Hearts Aflame,"—Metro, Second Week.

Pantages Theatre—
Feature—"The Prince and the Pauper"—American—Releasing.
Comedy—Hall Room Boys.

CHICAGO

Chicago Theatre—
Overture—"Capriccio Italienne."
Specialty—"A Southern Nocturne." Hold & Leonard.
Topics of the Day.
Novelty—Topics of the Day.
Current Events—News Weekly.
Music—Organ Solo—"Blue" Jesse Crawford, organist.
Scenic.
Specialty—"Coral and Jade," Pearl Frank, Roy Deiterich and Abbott Dancers.
Feature—"Peg O' My Heart, Laurette Taylor—Metro.
Cartoon.
Next Week—"Quincy Adams Sawyer."

Tivoli Theatre—
Overture—"Tannhauser."
Noverty — Literary Digest—"In Bluebird Land."
Vocal—"I Hear You Calling Me," Walter Pontius, soloist.
Current Events—News Weekly.
Music—Organ Solo—"Carolina in the Morning."
Scenic.
Specialty—"The Weather House."
Feature—"Shadows," Al Lichtman.
Comedy—"The Electric House," Buster Keaton.
Next Week—"Trifling Women."

Riviera Theatre—
Overture—Introduction to Contest —"Old Popular Songs vs. Grand Opera."
Organ—Introduces each number with slides—"Love's Old Sweet Song," "One Fine Day," "Songs of the South."
Page from the "Family Album," Quartette from "Rigoletto."
Feature—"Sure Fire Flint," Johnny Hines—Affiliated.
Comedy—"The Electric House," Buster Keaton.
Next Week—"Trifling Women."

McVicker's Theatre—
Overture—"Findlandia."
Specialty—Spitalny's Classical Jazz —"The Mermaid's Awakening."

Crayon and ink art ad on "The World's a Stage" at the Rialto theatre, Washington

Art ad prepared by Richard A. Addison, publicity director, Pickwick theatre, San Diego, for "Brothers Under the Skin."

Novelty—Fun from the Press.
Current Events—McVicker's News and Views.
Specialty—Hawkins Sisters in Harmony Songs.
Music—Organ solo—W. Remington Welch at the organ playing one of his own compositions.
Cartoon—Inkwell Laugh-O-Graphs.
Feature—"My American Wife," Gloria Swanson—Paramount.
Comedy—F. O. B. Africa.
Next Week—"Java Head."

Roosevelt Theatre—
Feature—Douglas Fairbanks in "Robin Hood."

Woodlawn Theatre—
Overture—Selected.
Novelty—Stars of the Screen as Seen Away from Duty.
Current Events—Woodlawn News and Views.
Novelty—Topics of the Day.
Cartoon—Aesop Fables.
Musical—Second Hungarian Rhapsody.
Feature—"The Pride of Palomar"—Paramount.
Recessional—Organ.
Next Week—"Kick-In."

Randolph Theatre—
Overture—Organ Selections.
Current Events—International News.
Feature—"Monte Cristo"—Fox.
Next Week—"The Flame of Life."

Barbee's Theatre—
Current Events—Topics of the Day.
Scenic.
Novelty—Screen Snapshots.
Feature—"A Front Page Story."
Coming Feature—"Thirty Days," Wallace Reid—Paramount.

BOSTON

Loew's State—
Overture—"A Midsummer Night's Dream"—Orchestra.
Novelty—Screen Snapshots.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Comedy—"Salt Air," Bobbie Dunn.
Feature—"Tess of the Storm Country," Mary Pickford—United Artists.
Recessional—Organ.

Loew's Orpheum—
Overture—Orchestra.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Music—Orchestra.
Feature—"Hearts Aflame"—Paramount.
Comedy—"Salt Air," Bobbie Dunn.
Recessional—Orchestra.

Boston Theatre—
Overture—Orchestra.
Comedy—"Out of Place," Al St. John.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—"Thorns and Orange Blossoms," Al Lichtman—Preferred.
Cartoon—Aesop's Fables.
Recessional—Orchestra.

BALTIMORE

Rivoli Theatre—
Overture—"Raymond," Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Novelty—Selected screen magazine.
Feature—"Fury," Richard Barthlemess—First National.
Recessional—Organ.
Next week—"Broken Chains."

Parkway Theatre—
Overture—Parkway Orchestra.
Current Events—Parkway Topical Review.
Comedy—"All Wet," Al St. John.
Vocal—Duet—"My Wild Irish Rose."
Feature—My Wild Irish Rose—Vitagraph.

Metropolitan Theatre—
Overture—Metropolitan Concert Orchestra.
Cartoon—Aesop's Film Fables.
Current Events—Metropolitan Topical Review.
Comedy—"Mud and Sand," Stan Laurel.
Vocal Solo.
Feature—"The Woman Who Fooled Herself"—May Allison—Allied P. & D.
Next Week—"Making a Man."

Wizard Theatre—
Overture—Wizard Orchestra.
Cartoon—Aesop's Film Fables.
Current Events—Topics of the Day.
Feature—"The Beautiful and Damned"—Marie Prevost—Warner Bros.
Recessional—Organ.

Blue Mouse Theatre—
Current Events—Pathe News.
Comedy—Selected.
Feature—"One Week of Love"—Hammerstein—Tearle—Selznick.

Century Theatre—
Overture—Century Symphony Orchestra.
Current Events—Century Topical Review.
Comedy—"No Luck"—Lloyd Hamilton.
Musical Interlude—Century Orchestra and vocalists.
Novelty—Scenic selections.
Feature—"Kick In"—Paramount.
Next week—"The World's Applause."

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—"All Wet," Al St. John.
Feature—"Silver Wings," Mary Carr—Fox.
Next week—Dr. Jack.

SAN FRANCISCO

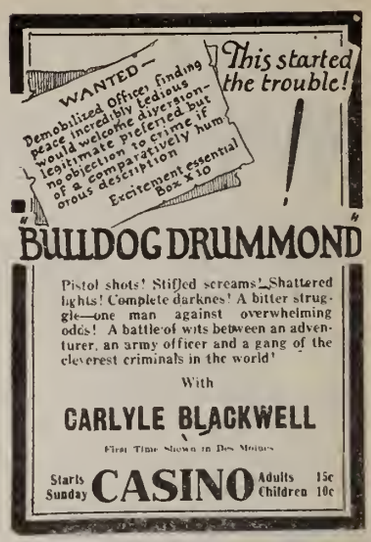
Loew's Warfield Theatre—
Overture—"Little Bit of Everything."
Novelty—Minute Reviews.
Specialty—Bessie Clayton and several dancers; second week.
Musical—Interpolation from "Spring"—Violin Solo from "East Is West."
Comedy—Twin Husbands.
Feature—"Toll of the Sea"—Metro.
Reeessional—Organ.

California Theatre—
Overture—Narcissus—Organ.
Current Events—California News Review.
Scenic—Dream Pictures of America's Wonderland.
Added Attraction—The Chicken Bone Crusher.
Specialty—Ben Black's Band Playing numbers and with dances.
Feature—"A Daughter of Luxury"—Paramount.
Recessional—Organ.

Granada Theatre—
Overture—Pilgrim's Progress on Organ and "I'm Going to Wind Up in Maryland."
Current Events—News Weeklies.
Comedy—Hazel from Hollywood.

Nazimova
The Incomparable
DAZZLES THE SCREEN with her exotic interpretation of Oscar Wilde's paean of youth—passionate, incarnate YOUTH.
The impetuous ardor of Salome's love will win your sympathy and responsive interest. Its beauty will enchant you, its exquisite artistry will excite your rapturous admiration.
We urge you to come early—we advise you to attend the matinees! But, remember, don't miss seeing the inimitable Nazimova in the most unusual, the most magnificent photo-creation of the decade—
Salome
P. S.—THE CONCERTS BY ELINOR'S FIFTY-PIECE ORCHESTRA are of superlative merit—typical of those superb musical programs which have made the California Theater the Mecca of music lovers.
Starting Today at 12:30 P.M.
Shows 12:30, 2:00, 4:00, 5:45, 7:15, 9:15 P.M.
CONCERTS TODAY
2:00, 4:00, 7:00 AND 9 P.M.
PROGRAM
Rossini's brilliant overture, "Semiramide," Gounod's lilting lullaby, "Arcuate," and another of Elinor's own arrangements of tuneful songs and symphonic syncopation, "How Many Do You Know?"
California
THEATRE

"Salome" ad run in Los Angeles newspapers by the California theatre.


WANTED—
Demobilized Officer finding peace incredibly tedious would welcome diversion—legitimate preferred but no objection to crime if of a comparatively humorous description
Excitement essential
Box X 10
This started the trouble!
BULLDOG DRUMMOND
Pistol shots! Stifled screams! Shattered lights! Complete darkness! A bitter struggle—one man against overwhelming odds! A battle of wits between an adventurer, an army officer and a gang of the cleverest criminals in the world!
With
CARLYLE BLACKWELL
First Time Shown in Des Moines
Starts Sunday
CASINO
Adults 15c
Children 10c

The Casino theatre, Des Moines, advertised "Bulldog Drummond" with this copy.

Scenic—Pathe Review.
Specialty—Paul Ash and Syneo-Symphonists presenting musical numbers, solos, and dances.
Novelty—Fun from the Press.
Feature—"Thelma" F. B. O.
Recessional—Organ.

Tivoli Theatre—
Overture—Included with Colored Prizma Picture.
Novelty—The Mirror.
Current Events—Kinograms.
Added Attraction—"Fruits of Faith"—Will Rogers—Pathe.
Feature—"The Hottentot"—First National.

New Portola Theatre—
Feature—Dr. Jack—Harold Lloyd—Pathe—Sixth Week.

Imperial Theatre—
Overture—Mareh of Toys and Sympathy.
Current Events—News Weeklies.
Comedy—The Chased Bride.
Scenic—Pathe Color—Berenese Alps.
Feature—"Salome."

WASHINGTON

Crandall's Metropolitan—
Overture—Northern Rhapsody.
Extra—Musico-dramatic prologue furnished by the Metropolitan Quartette and Miss Washington.
Current Events—Pathe News.
Comedy—"The Counter Jumper," Larry Semon.
Feature—"Skin Deep" (First National).
Next Week—"One Week of Love."

Loew's Palace—
Overture—"Swanee Blues," Nola.
Current Events—Pathe News—Topics of the Day.
Comedy—"Chop Suey"—Educational.
Novelty—Educational—Screen Snapshots.
Feature—"Thirty Days," Wallace Reid—Paramount.
Next Week—"Dark Secrets."

Loew's Columbia—
Feature—Douglas Fairbanks in "Robin Hood" (United Artists)—continued.
Next Week—"One Exciting Night."

Moore's Rialto—
Current Events—Fox News.
Comedy—"My Hero."
Feature—"Burning Sands"—Paramount.

DETROIT

Adams Theatre —
Overture—Slavic Rhapsody.
Current Events—Local and News Weeklies.
Feature—The Flirt—Universal.
Recessional—Organ.

Broadway Strand—
Overture—Orchestra.
Feature—"Suzanna"—Mabel Normand—1st National.
Comedy—"He Raised Kane."
Added Attraction—"Leather Pushers."
Recessional—Organ.

Capitol Theatre—
Overture—Masaniello Overture.
Current Events—Pathe News.
Prologue—Irish Sons and Dances.
Feature—"Peg o' My Heart"—Laurette Taylor—Metro.
Comedy—"One Saturday Night."
Recessional—Organ.
Next Week — "Back Home and Broke."

Fox Washington Theatre—
Feature—"Dr. Jack"—Harold Lloyd—Pathe.
'The Runaway Dog"—Third Week Continued.

Madison—
Feature—"The Hottentot"—First National — Second Week — Transferred from the Capitol.

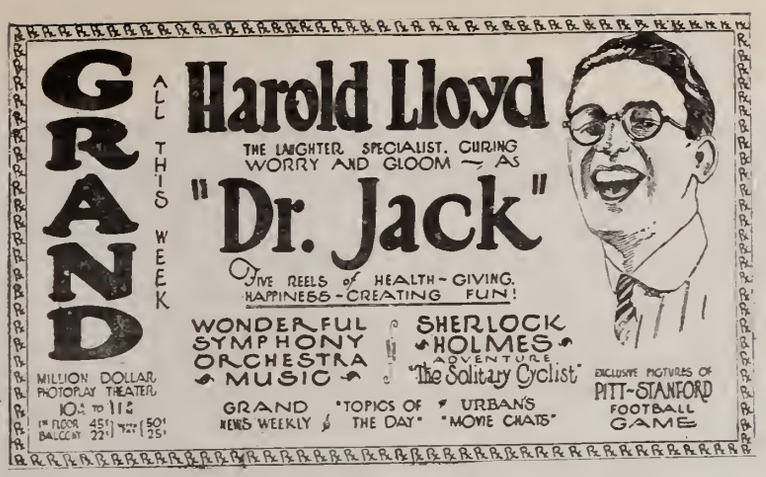
BUFFALO

Shea's Hippodrome—
Overture—"William Tell."
Organ recital—(a) "Parade of the Wooden Soldiers," (b) "Every Wednesday Night;" Played by Albert Hay Malotte.
Feature—"Kick In"—Paramount.
Comedy—"The Haunted House"—Sunshine.
Current Events—Hippodrome Review.
Vocal—Solo by Della Samaloff, soprano.
Next week—"Trifling Women."

Lafayette Square—
Overture—Recital on Wurlitzer by William O'Neil.
Current Events—Fox News.
Feature—"Notoriety"—S. R.
Comedy—"Snub" Pollard.
Next week—"The Yosemite Trail."

Loew's State—
Overture-Medley of Popular Airs, played by concert orchestra.

Art ad for "The Village Blacksmith" at the William Fox Terminal theatre, Newark, N. J.


GRAND
ALL THIS WEEK
Harold Lloyd
THE LAUGHTER SPECIALIST, CURING WORRY AND GLOOM — AS
"Dr. Jack"
FIVE REELS of HEALTH-GIVING, HAPPINESS-CREATING FUN!
WONDERFUL SYMPHONY ORCHESTRA MUSIC
SHERLOCK HOLMES ADVENTURE "The Solitary Cyclist"
GRAND NEWS WEEKLY
"TOPICS OF THE DAY"
URBAN'S "MOVIE CHATS"
EXCLUSIVE PICTURES OF PITT-STANFORD FOOTBALL GAME
MILLION DOLLAR PHOTOPLAY THEATER

Hand lettered "Dr. Jack" ad used by the Grand theatre, Pittsburgh

Current Events—Pathe News.
Feature—"The Toll of the Sea" Metro.
Comedy—"The Dumb Waiter."
Cartoon—"Mutt and Jeff."

Olympic—
Overture—Organ recital at Wurlitzer by William Wirges, Jr.
Current Events — International News.
Feature—"The Ghost Patrol"—Universal.
Comedy—"He Haw"—Century.
Added Attraction—"The Leather Pushers"—Round Six.

Mark-Strand—
Overture—Prof. Herbert Alvin Houze at Strand organ.
Current Events—Kinograms.
Feature—"A Rogue's Romance"—Earl Williams—Vitagraph.
Comedy—"Hard Knocks and Love Taps"—Sennett.
Nex week—"I Am the Law"—S. R. This feature will mark the passing of the Strand theatre.

Shea's North Park—
Feature—"Dr. Jack" — Harold Lloyd—Pathe.
Added feature—"Seeing's Believing"—Viola Dana—Metro.

Palace—
Feature—"My Wild Irish Rose"—Vitagraph.

ST. LOUIS

Missouri Theatre—
Overture—"Carolina in the Morning"—Missouri Symphony Orchestra.
Current Events—Missouri News and Magazine.
Novelty—Fun from the Press.
Music—Organ Solo — "Souvenir," Stuart Barrie.
Special—Egbert Van Alstyne Company in his latest song successes.
Comedy—"The Counter Jumper"—Larry Semon.
Feature—"Ebb Tide"—Paramount.
Recessional—Organ.

New Grand Central—
Overture—"Oberon"—New Grand Central Orchestra
Current Events — Grand Central News and Views.
Novelty—Topics of the Day.
Music—Organ Solo—"Take Me Away With You," Oscar H. Jost, Organist.
Musical Special—Oriole Terrace—Brunswick Record Orchestra in late hits.
Comedy—"Paste and Paper"—"Snub" Pollard.
Feature—"Omar, the Tentmaker" 1st National.

West End Lyric and Capitol Theatres—
Overture—"Oberon."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo—"Take Me Away With You."
Comedy—"Glad Rags"—Bull Montana.
Feature—"The Third Alarm"—F. B. O.

Delmonte Theatre—
Overture—Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press.
Specialty—Leo Ornstein, Pianiste, in own selections and classics.
Vocal—Guido Ciccolini, tenor; Vera Curtis, soprano, in vocal selections.
Feature—"Pawned"—Selznick.

Rivoli Theatre—
Overture—Jansen's Rivoli Orchestra.
Current Events — International News and Views.
Novelty—Fun from the Press.
Comedy—Century.
Added Attraction — Round Three Leather Pushers—"The Chickasha Crusher."
Feature—"The Power of a Lie"—Universal.

William Fox Liberty—
Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views; Educational.
Cartoon—Mutt and Jeff.
Comedy—"Rides and Slides."
Feature—"Without Compromise"—William Farnum—Fox.

Columbia Theatre—
Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views; Educational.
Cartoon—Mutt and Jeff.
Comedy—"Rides and Slides."
Serial—"Plunder"—Pearl White—Pathe.
Feature—"My Wild Irish Rose"—Vitagraph.
Also five acts of vaudeville.

KANSAS CITY

Newman Theatre—
Overture—Selections of hits from popular musical comedies.
Current Events — Newman News and Views.
Musical—Organ Selections.
Comedy—Mermaid Comedy.
Specialty — Zereyn and Louella, "The Pirate Love Dance," and The Misses Dennis, harmony trio.
Novelty — Coon-Sanders, novelty singing orchestra, presenting a comic novelty, "In Jail."
Feature—"Kick In," Paramount.
Next Week—"One Exciting Night."

Liberty Theatre—
Overture—Selections.
Current Events — Pathe and Fox News.
Musical—Organ Selections.
Feature — "Dr. Jack," Harold Lloyd, Pathe (Second week).
Next Week—Same.

Royal Theatre—
Overture—Selections.
Current Events — Royal Screen Magazine.
Musical—Organ Selections.
Comedy — "The Frozen North," Buster Keaton.
[illegible] Nealy, the singing policeman.
Feature—"The Pride of Palomar." Paramount.
Next Week—"Making a Man."

Twelfth Street Theatre—
Overture—Selections.
Current Events — Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Pathe Cartoon, "Aesop's Fables."
Feature—"Dark Secrets," Dorothy Dalton, Paramount.
Next Week—"Shadows," Al Lichtman Corporation.

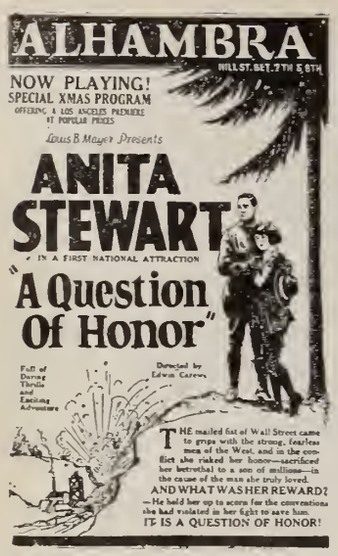
CINCINNATI

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News. ....
Comedy — Casey Jones, Jr.—Mermaid.
Feature—"Shadows"—Al Lichtman.
Next Week—Nero.

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Fun from the Press.
Feature—"Under Two Flags"—Priscilla Dean—Universal.
Next Week—World's Applause.

Gifts Theatre—
Feature—"Tess of the Storm Country"—Mary Pickford—U. A.—Fourth week.
Next Week—"One Exciting Night."

"North of the Rio Grande" ad prepared by Richard A. Adison, publicity director for the Pickwick theatre, San Diego.


ALHAMBRA
NOW PLAYING!
SPECIAL XMAS PROGRAM
Louis B. Mayer Presents
ANITA STEWART
IN A FIRST NATIONAL ATTRACTION
"A Question Of Honor"
THE mailed fist of Wall Street came to grips with the strong, fearless men of the West, and in the conflict she risked her honor—sacrificed her betrothal to a son of millions—in the cause of the man she truly loved.
AND WHAT WAS HER REWARD?
—He held her up to scorn for the conventions she had violated in her fight to save him.
IT IS A QUESTION OF HONOR!

Three-column art ad for "A Question of Honor," used by the Alhambra theatre, Los Angeles

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Short Subjects—Collegiate Stuff—Sports review.
Musical number—Hits of the Day—Capitol Jazz Unit.
Feature—"The Hottentot"—First National.
Next Week—"Kick In."

INDIANAPOLIS

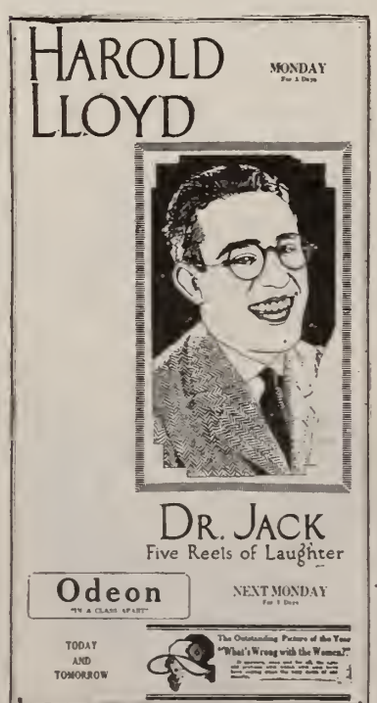
Circle Theatre—
Feature—Douglas Fairbanks in "Robin Hood" (second week).
Next Week—"Fury."
Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Comedy—"Lazy Bones," Clyde Cook.
Feature—"A Daughter of Luxury"—Paramount.
Next Week—"Making a Man."
Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop's Fables.
Novelty—Literary Digest.
Comedy—Lloyd re-issue.
Feature—"White Shoulders," Katherine McDonald.
Vaudeville—Six acts—Keith's.
Next Week—"The Woman Who Fooled Herself."
Apollo Theatre—
Current Events—Fox Weekly.
Comedy—"The Champeen,"—Our Gang.
Musical Features—Hoosier Harmony Trio and Virgil Moore's Apollo Entertainers.
Feature—"Heroes of the Street," Wesley Barry—Warner Bros.
Next Week—"My Friend, the Devil."

OMAHA

Sun Theatre—
Feature—One Week of Love—Hammerstein-Tearle—Selznick.
Comedy—Captain Tuttle and the Grass Widow.
Current Events—International News.
Next Week—Quincy Adams Sawyer.
World Theatre—
Feature—Another Man's Shoes—Universal.
Six acts vaudeville.
Next Week—A Broken Doll.
Moon Theatre—
Feature—Ridin' Wild—Hoot Gibson—Universal.
Comedy—A Social Error—Hodkinson.
Feature (Second part of week)—Fires of Hate—Universal.
Strand Theatre—
Overture—"Robin Hood."
Feature—"Douglas Fairbanks in Robin Hood"—U. A. (Two weeks.)
Empress Theatre—
Features—The Kentucky Derby—Universal Jewel.
Burning Sands—Paramount.
Four Acts of Vaudeville.
Rialto Theatre—
Feature—"Shadows"—Al Lichtman.
Overture—Poet and Peasant—von Suppe.
Comedy—City Chap—Al. St. John.
Current Events—Kinograms and Fun from Press.
Recessional—Organ solo—Auld Lang Syne.
Next Week—Heroes of the Street.

SEATTLE

Coliseum Theatre—
Overture—Southern Rhapsody—Orchestra.
Current Events—Pathe News and Kinograms.
Novelty—Fun from the Press.
Comedy—Great Scott.
Musical—Violin solo—"Mighty Lak a Rose."
Feature—"The World's A Stage," S. R.
Recessional—Organ.
Next week—"Broken Chains."
Columbia Theatre—
Overture—Slavic Rhapsody and Lovely Luzerne.
Current Events—International News.
Novelty—Topics of the Day.
Comedy—Farm Follies.
Feature—"The Flaming Hour"—Universal.



Attractive use of press book material in "Dr. Jack" ad prepared by the Odeon theatre, Bartlesville, Okla.

Recessional—Organ.
Next Week—The Dangerous Game and Kindled Courage.
Strand Theatre—
Feature—"To Have and to Hold"—Paramount.
Next Week—"Quincy Adams Sawyer."
Blue Mouse Theatre—
Overture—Orchestra.
Current Events—Fox News.
Specialty—Third and Fourth Series of Singers Popularity Contest.
Comedy—Twin Husbands.
Prologue—Fashion Promenade with six models and Mrs. Douglas Crane and Lewis Martin in Latest Dance Creations.
Feature—"Slim Shoulders," Irene Castle—Hodkinson.
Recessional—Organ.
Next Week—"What's Wrong with the Women?"
Liberty Theatre—
Feature—"Dr. Jack"—Harold Lloyd—Pathe—Second week.
Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Bashful Suitor.
Scenic—Pathe Review.
Feature—"Mr. Barnes of New York"—Goldwyn.
Recessional—Organ.
Nevt Week—"A Girl's Desire."

ST. PAUL

Capitol Theatre—
Overture—"Orpheus of the Underworld," saxaphone solo and "When the Leaves Come Tumbling Down"—Orchestra.
Current Events—Capitol Digest—Pathe News.
Novelty—Capitol Snickers—Laughs from Here and There.
Specialty—"Dance La Humoresque."
Cartoon—Felix Cat.
Feature—"Quincy Adams Sawyer," Metro.
Novelty—Starland Revue; Movie Chats.
Recessional—Organ.

CLEVELAND

Stillman Theatre—
Overture—"Madam Butterfly," by Puccini.
Added Attraction—"Man Versus Beast."
Feature—"The Toll of the Sea"—Metro.
Next Week—"The Voice from the Minaret."
Allen Theatre—
Overture—(a) "Boris Godounov" by Moussorgsky; (b) "Parade of the Tin Soldiers" from the Chauve Souris.
Prologue—"The Mason's Corner Quartette," with interpretations by Philip Spitalny.
Current Events—International News.
Novelty—Literary Digest; Fun from the Press.
Comedy—"Rail Roading."
Feature—"Quincy Adams Sawyer." Metro.
Next Week—"Hearts Aflame."
Park Theatre—
Overture—"Orpheus," by Offenbach.
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—"The Counter Jumper"—Larry Semon.
Feature—"Thorns and Orange Blossoms"—Al Lichtman.
Next Week—"All the Brothers Were Valiant."
Reade's Hippodrome—
Overture—Popular Potpourri.
Current—Pathe News—Pathe Review.
Specialties—Vaudeville.
Feature—"The Village Blacksmith"—Fox.
Next Week—"Flesh and Blood."
Standard Theatre—
Current Events—International News.
Comedy—Hee Haw—Century Comedy.
Feature—"The Ghost Patrol"—Universal.
Next Week—"The Kentucky Derby."

CAPITOL
SUNDAY and ALL WEEK
Prices 25¢-40¢
A FIRST NATIONAL ATTRACTION
AND NOW—FOR THE THRILL OF YOUR LIFE
WILLIE COLLIER MADE IT A SMASHING HIT ON THE STAGE—
Thos. H. Ince
HAS MADE IT A PANIC ON THE SCREEN
The Hottentot
SEE THIS HORSE? HE IS FED ON DYNAMITE
SEE THIS GIRL? SHE IS CRAZY ABOUT HORSES
SEE THIS MAN? CAN'T EVEN STICK ON A ROCKING HORSE BUT HAS TO RIDE THE "HOTTENTOT" BECAUSE THE GIRL THINKS HE'S A FAMOUS RIDER—
"HOTTENTOT" HASN'T ALL THE KICK—WAIT UNTIL YOO HEAR TEDDY HAHN'S ORCHESTRA and JAZZ UNIT
"LET'S GO"
Other Features "COLLEGIATE STUFF" & Snappy Sport Review
SCREEN SNAP SHOTS & CAPITOL NEWS
Starring
DOUGLAS MacLEAN and MADGE BELLAMY
Coming BETTY COMPSON-BERT LYTELL and MAY McAVOY in "KICK IN"

Art ad on "The Hottentot," used by the Capitol, Cincinnati.

DALLAS

Palace Theatre—
Overture—Fifty-sixth Symphony Concert.
Current Events—News Weeklies.
Novelty—Topics of the Day.
Scenic—Palace Tours.
Cartto—Aesop's Fables.
Prologue—Atmospheric.
Feature—"Trifling Women"—Metro.
Old Mill Theatre—
Overture—Old Mill Orchestra.
Comedy—Our Gang.
Current Events—Kinograms.
Feature—The Siren Call—Dorothy Dalton—Paramount.
Recessional—Organ.
Melba Theatre—
Overture—Melba Grand Orchestra.
Feature—Garrison's Finish—Allied P. & D.
Comedy—"A Ringer for Dad."
Newark—
Overture—"You're in Love"—Symphony Orchestra.
Current Events—Bradford Review.
Novelty—Topics of the Day.
Comedy—"A Ringer for Dad," the DeHaven's.
Prologue—"Fifty Miles from Nowhere."
Feature—"One Week of Love," Hammerstein-Tearle—Selznick.
Recessional—Organ.

Exhibitors' Service Bureau—Pages 563-575

Lobby of the Capitol theatre, St. Paul, Minn., during the run of "Omar the Tentmaker," showing Oriental atmosphere gotten with rugs, palms and other special material

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Enbin, Minneapolis.

Leo A. Landan, Alhambra and Garden theatres, Minwankee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Sa't Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Further Information About Electric Theatre Signs

IN the Technical Department of this issue of MOTION PICTURE NEWS will be found the third article of the series dealing with electric signs for motion picture theatres.

This week's article treats of the selection of signs for theatres not located on the principal streets of cities and should be of particular interest to the managers of theatres located on side streets in cities.

The effect of brightness, of motion, of special borders and of actual animated pictures are also discussed authoritatively.

The writer also takes up the matter of the theatre marquee, its proper design to secure maximum results, considered in relation to the neighborhood in which the house is located, type of house, and such conditions.

This series of articles contains practical information that every theatre manager may profit by, and that in the current issue is especially valuable to the neighborhood and small town theatre owner.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Elaborate display for "When Knighthood was in Flower" in the lobby of the Olympic theatre, Pittsburg, A. Slesinger, manager

Atmospheric Lobby Display Is Built Up for "Ebb Tide"

Beaumont, Texas.—Manager Tom Clemmons advertised "Ebb Tide" at the Tivoli theatre with an atmospheric lobby display, which stopped every one who passed in front of the theatre and brought many a person off the main street around the corner just to see this display that had caused so much talk around town.

Mr. Clemmons personally made a trip five miles out of town along the banks of a near by river to secure the palm leaves, the sand and the weeping willow branches. He borrowed three large artificial palm trees from a local gas company at no cost. He hired a truck to go to Port Arthur, Texas, a distance of twenty miles, to bring back green bamboo trees. He borrowed a live Armadillo.

The box office was concealed from view by the bamboo branches. The side walls were covered with palm leaves and the entire flooring of the lobby was covered over with sand six inches deep, with palm trees placed here and there. In the center of this sand bed was chained the Armadillo, which alone was a curiosity. On each side of the lobby stood cut-out figures of Jacqueline Logan dressed as a Hawaiian dancer.

Steam Gives Realism to Lobby on "Kindred of the Dust"

YAKIMA, Wash.—A special barricade about half the width of a 24-sheet was built by Manager H. A. Gillespie at the Liberty theatre for "Kindred of the Dust."

The sign was especially painted. In the evening the theatre front was made doubly attractive by colored lights in the trees on the marquee and lent a subtle realism to the scene of outdoor life presented in the barricade. The realism was strengthened by a simple device Manager Gillespie brought into play. Steam was amassed from radiators inside and sent through the marquee by means of hoses. Coming through the tops of the trees it gave the impression of a smouldering forest fire.

The entrances to the theatre were painted over in striped panels on each one of which was a hand lettered sentence with some particular point of appeal about "Kindred of the Dust."

Cut-Out on Spider Web Used in "Singed Wings" Lobby

HUNTSVILLE, Ala. Manager C. A. Crute of the Lyric theatre used an unusual cut-out display on "Singed Wings," for which he constructed a frame about five by eight feet.

In this he wove a spider web of gold thread. On the web he fastened a cut-out of Bebe Daniels in dancing costume, that is, with wings extended. Just under the cutout was placed a large artificial candle with electric lamp for flame.

This display was made Saturday night before opening of picture on Monday.

One Cent Check Stunt Aids "Back Home and Broke"

MACON, Ga.—Manager E. C. Kingman of the Rialto theatre used one cent checks as an exploitation stunt for "Back Home and Broke."

Checks were printed on "The Bank of Laughter," and filled in by hand for one cent, the signature being "Thomas Meighan." These were honored at the box-office for one cent, deducted from the price of admission.

Good "Omar" Stunt Is Put Over Through Auto Hook-Up

San Francisco, Cal.—The manager of the Tivoli theatre reports that traffic was blocked on the streets by an inexpensive stunt that was put over in exploiting "Omar the Tentmaker."

On the Wednesday morning before the opening a tie-up was effected with the San Francisco Bulletin whereby the paper, through its auto section agreed to give a good splash on a suggested automobile ballyhoo if a photographer could be in readiness by four in the afternoon. The theatre's manager was on the job. A dignified, Near East potentate, supposed to be Omar, was dressed up and driven around town giving out small cards that read, ont the outside; "Your future revealed."

The inside stated that the receiver would find himself going to the Tivoli at some time during the coming week when the theatre showed "Omar the Tentmaker." At times the crowds around the exploitation soothsayer were so thick that the police had to be called on to take a hand.

The Chevrolet agency supplied the automobile and got advertising coincidently with the Bulletin.

Highlights in the Garrick theatre's campaign for "Omar the Tentmaker" in Duluth, Minn. Upper left, striped awning cloth on marquee; upper right, book department tie-up; lower left, Dunlap hat tie-up; lower right, department store window hook-up

Manager Garry Peebles of the Danphin theatre, Danphin, Manitoba, obtained this pleasing window tie-up on "Beyond the Rocks"

Traffic Tie-Up Put Over for "The Dangerous Age"

Detroit, Mich.—Street sign tie-ups were used to excellent advantage by Thomas D. Moule, manager of the Capitol theatre, in exploiting "The Dangerous Age."

Despite the fact that anti-speeding campaigns and sidewalk whitewash have been exploitation accessories in many cities, it is a fact reported by Manager Moule that Detroit had previously never permitted the use of its traffic towers, parking signs and trolley poles for this purpose. The permission was obtained only through the intervention of Inspector Jackson, of the Traffic Squad, who endorsed the campaign against reckless driving.

The title was sold to thousands of pedestrians and motorists, who saw "The Dangerous Age" warnings on the towers, the parking stations and street car signs. When a street car came to a halt at a tower located near a parking sign "The Dangerous Age" had a triple play in one inning.

Thirty thousand postcards with pictures of the Hotel Astor were mailed to Detroit residents with the message: "Having a great time. Saw a wonderful picture last night, 'The Dangerous Age.'" The papers commented upon this stunt, which cost only the postage, as the cards were supplied by the Hotel Astor because of the advertising value.

Front on "Sherlock Holmes," with banners covering marquee, arranged by Manager S. A. Buchanan of the Allen theatre, Edmonton, Alta, Can.

Hook-Up with Camera Store Made on "Robin Hood"

BOSTON, Mass.—A tie-up on "Douglas Fairbanks in Robin Hood" which almost any exhibitor can make was arranged by Pete Smith during the run of the picture at the Park theatre. It occurred to Smith that the camera angle had been overlooked. So he went to the Robey French Company, which handles Graflex cameras, and said: "Every still picture taken of 'Robin Hood' was made with a Graflex. Here's a chance for a good window display for you." They jumped at the proposition. It drew big crowds to the Robey French window.

Establishes "Kick In" as New Slang Phrase in Campaign

Charlotte, N. C.—Manager Ray Beall, of the Imperial theatre, put over a teaser campaign on "Kick In," starting ten days in advance, that established the title as a slogan or by-word in town before any one knew that it had any reference to a photoplay. This condition is, of course, the aim of every teaser campaign on a title.

The opening gun was the distribution one night of 4,000 teaser cards with only the words "Kick In" across the face in bold type. These were placed in automobiles and doorways of residences, tacked on trees, fences, posts, etc.; left on the counters of cigar stands, news stands, soft drink places and drug stores. The same night sidewalks all over the business section were stencilled with the words "Kick In" The first of a series of small teaser ads appeared in the paper next morning.

When Charlotte woke up and started stirring around everybody ran into this title in one form or another. It caught on and the young set started using it as a slang expression.

Four days in advance the teaser campaign was broken by a trailer, lithographs, window cards and a newspaper ad. Then 3,000 heralds were distributed on the doors and 500 postal cards carrying the manager's indorsement of the picture were mailed to a carefully selected list.

A jail front was used with a cut-out of Gareth Hughes behind the bars. In front of this were cut-outs of McAvoy and two "cops."

"Eternal Flame" Lobby Plays Up Love Theme of Story

Augusta, Ga.—J. Frank Miller, manager of the Modjeska theatre, built one of the most pretentious lobbies for the exploitation of "The Eternal Flame."

Built across the front of the theatre, completely cutting the lobby off, was a big white wall, resembling the walls built around convents. At either side was a tall, narrow arched gateway, through which one entered or left the theatre. Vines were growing over this wall, and flowers—artificial, but very effective—were placed here and there.

In front of this wall were three big white candles made of beaver board. The centre one was very tall and reached above the top of the wall. The two candles, one on either side, were smaller. At the top of each candle burned a yellow flame (electric globes, of course), which made the lobby most effective at night. The candle on the right carried a sign in small red letters which read, "Family Love"; the candle on the left carried also in red letters a tiny sign reading "Puppy Love," while the big flaming candle in the centre was placarded "The Eternal Flame—a love that never dies."

The whole lobby was artistically framed with lights which were masked, to throw the battery of their brilliance on the central candle.

Window display of "storm" articles tied up to "The Storm" at the Academy of Music, Northampton, Mass., arranged by Miss L. A. Duffy, Universal exploitress

Drug store window tie-up, featuring Colleen Moore Perfume, arranged by the Granada theatre as a hook-up on "Broken Chains" in San Francisco

Miniature Swimming Pool Used on "One Week of Love"

Austin, Texas.—Manager E. B. Roberts of the Majestic theatre advertised "One Week of Love" with an unusually striking lobby display.

It consisted of an out-of-door swimming pool made out of a large size bathtub which was covered over on all sides and squared off on the top with beaver board. On the top of the beaver board was painted a tile flooring—the sides of the box-like enclosure were painted green with a winding path leading up the slanting sides to the water.

There were cut-outs of bathing girls about 12 inches in height which were placed around the edge of the pool, a small diving board, a ladder leading into the water, a raft and a float. In order to create the proper atmosphere there were placed around the swimming pool several benches all of which were miniature in size also some tiny spruce trees.

For a background to this display, Mr. Roberts used a beaver board screen which was hand painted. This scene showed a large silver moon on which was painted the title of the picture and the name of the stars.

Adds Improvements to Stunt on "Back Home and Broke"

COLUMBIA, S. C.—Some time in advance of his campaign on "Back Home and Broke," Manager C. W. Irvin of the Imperial theatre heard of how a Macon, Ga., house put this picture over by mailing out checks for 1c, drawn on the "Bank of Laughter" and signed by "Thomas Meighan." It looked good to him, so he decided to go and do likewise. But he wasn't content just to follow the Macon idea, he worked out two improvements on it.

First, he had the checks printed on regular bank check stock instead of on ordinary bond. This gave them an authentic appearance. Second, on the left margin of the face of the check he had an excellent line cut of Thomas Meighan.

Special Coogan Performance of "Oliver Twist"

BOSTON, Mass.—All the Coogans in Boston were invited to attend "Oliver Twist" when it played at Tremont Temple.

The names were culled from the city directory and the invitations were signed by Jackie himself. A special performance was held for the Coogans. The stunt created interest in the picture and was good for a newspaper publicity story.

Cute Kids Have Their Innings in "Bachelor Daddy" Stunt

ROCHESTER, IND.—A new angle, heretofore overlooked, for exploiting "The Bachelor Daddy," was uncovered by the Paramount theatre during its run.

Bill Danziger, Paramount exploiter, sold the Rochester Sentinel the idea of a contest for the "cutest" wise-crack delivered by a precocious infant. These made good reading and the response was way in excess of that usually obtained in newspaper contests. The prizes were cash and tickets. This kept the picture on the front page a week in advance of the run.

Small Oil Derrick in Lobby on "Back Home and Broke"

Austin, Texas.—A miniature oil derrick that actually operated was used by Manager E. B. Roberts of the Majestic theatre in exploiting "Back Home and Broke."

In the center of the lobby was built a sand bed and as a background Mr. Roberts had painted on beaver board a scene representing the plains of Texas with a ridge of mountains in the distance. Across the top of this display in bold letters was the name of Thomas Meighan and the title of the picture.

An oil derrick about four feet high made of wood was placed on this sand bed. Just beside this oil derrick was the machine room and around the machine room stood miniature characters of Thomas Meighan and several other laborers. These miniatures were cut from black and white newspaper stills and pasted on beaver board, then set up in position. The exhibit attracted an unusual amount of attention since by means of an eccentric on the motor house, the oil derrick was made to operate forcing crude oil to the surface of the sand bed.

Cut-outs, banner and lobby display of savage implements used at the B. S. Moss Broadway theatre New York City, during the run of "Head Hunters of the South Seas"

Unusually effective lobby display for "One Exciting Night" prepared by Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas. The window back of the cut-out was covered with gauze and a light arranged so as to throw the shadow of the hovering figure on it

Wide Interest Stirred Up in "Oliver Twist" in England

London, Eng.—Widespread publicity for "Oliver Twist" was gotten by British First National through exploitation prior to the premiere at the Marble Arch Pavilion.

Ralph J. Pugh, Managing Director of British First National, arranged for a private showing of the picture at the Foundling Hospital, London, a hospital in which Dickens in his day took a lively interest and in which the royalty takes an interest. It was the first time these kiddies had ever seen a motion picture and the newspapers all over the United Kingdom gave the showing write-ups, the Manchester Guardian printing over half a column on it. The Prince of Wales sent a letter of regret at having been unable to see "Oliver Twist" with the kiddies.

A few cuts in the picture by the censors brought about a discussion in the newspapers between George Bernard Shaw and G. K. Chesterton, Chesterton calling the cuts "silly." The Dickens Fellowship also opposed the censors.

Selfridge's, the big "American" dry goods store on Oxford street, used a window display of Jackie as Oliver Twist asking for more. This was shown an entire week and was illuminated at night. Selfridge's also sold Jackie Cookan hot water bottles and the firm of Huntley and Palmers put out a special Jackie Coogan biscuit.

Exploitation in far-off Japan. Front of Paramount's second run house in Tokyo, for "The Jucklins," "Greased Lightning" and "Forbidden Fruit"

Children with 1918 Cents See "Days of Buffalo Bill"

TROY, N. Y.—Sabin and Judge, who run the Alpine theatre, nearly caused a riot among the children through a stunt which they used in connection with the showing of the first episode of "In the Days of Buffalo Bill."

Word went out that all children having a 1918 penny would be admitted upon presentation of the coin. As a result, hundreds of children started in stopping pedestrians as well as street cars, asking for the precious penny and even offering five cents for every 1918 coin.

Varied Campaign Used to Put "Omar the Tentmaker" Over

Omaha, Neb.—Every possible angle was seized upon by Manager Harry B. Watts and his staff in exploiting "Omar the Tentmaker" at the Strand.

Briefly tabulated the stunts were: Use of 2500 Library bookmarks for the "Rubaiyyat"; Dunlap hat window tie-up; Persian rug window tie-up; tie-up on Omar cigarettes; navy recruiting service tie up; radio lecture by noted elocutionist; baby naming contest on "Omar" and "Shireen"; Good Fellow tie-up.

Through the courtesy of the Omaha Bee's radio department, Mrs. Brown, a local elocutionist, recited passages from the "Rubaiyyat," tying up with the regular radio entertainment and the picture at the Strand.

The Daily News found a good front page story in a tie up with the First National bank whereby it agreed to deposit ten dollars in the bank to the account of the first boy born during the week named "Omar." It was agreed that the same sum was to be put to an account for the first girl born during the week to be named Shireen. In case of mixed twins, one to be named "Omar", the other "Shireen" the deposit was to be $25. The amount was to remain at the bank until the baby became of age with interest compounded semi-annually.

The Good Fellow tie-up resulted from Mr. Post's wire contributing $25 to the Good Fellow Christmas fund being raised by the World-Herald. The idea was good for newspaper stories and valuable publicity.

Clever Lobby Display Used to Exploit "Anna Ascends"

Austin, Texas.—A lobby display with strong attention value was used by Manager E. B. Roberts, of the Majestic theatre, in putting over "Anna Ascends." In the lobby was hung a beaver board ball about ten feet high and painted to resemble a balloon. In the basket of this display was a one-sheet cut-out of Alice Brady. The balloon was illuminated at night by tiny spot lights turned on it from the marquee. This balloon was suspended from the cornice of the theatre by ropes and was lowered and raised at intervals by one of the theatre employes.

A novel street stunt created considerable attention. He dressed his head usher as an immigrant woman and during the busiest hours of the day had this woman chased down the street by another employe, who was dressed as an immigrant man. The man was shouting at the top of his voice, "Anna, don't do it." At the busiest corner in town stood a long ladder which had been placed there early in the morning. When Anna reached this ladder she began to climb to the top of it with the immigrant man following her. A large crowd gathered to see what the disturbance was all about, and just as soon as the girl reached the top of the ladder she let fall a banner on which was painted the title of the picture—"Anna Ascends."

Atmospheric display for "Cardigan" at the Republic theatre, Great Falls, S. C.

Lobby of the Rivoli theatre, Portland, Ore., during the run of "Omar the Tentmaker," showing extensive lobby decorations

Display of Savage Implements Used on "Head Hunters"

New York, N. Y.—The management of the B. S. Moss Broadway theatre arranged an effective display for "Head Hunters of the South Seas," which put over the theme of the picture in good shape.

Forming a wide arch above the entrance were ten cut-outs of Nagapate, the cruellest of the cannibal chiefs, with the cut-out of another head hunting savage, the regulation straw costume of the natives flowing wavelike from around his neck in the keystone position.

In an exposed case in the lobby was a remarkable collection of poisoned spears and arrows, while stills showing representatives of the little tree-climbing monkey people with whom Mr. and Mrs. Johnson came in contact on one of the islands, the devil-devil grounds and jungle scenes were in evidence. Conspicuous also was a Malekula dress exhibit revealing the lava-lava costume of straw, which is the last word—indeed, the only word—in chic creations on the South Sea Islands.

Old Vehicle Contest Boosts "Quincy Adams Sawyer"

SAN FRANCISCO, Cal.—The management of Loew's Warfield theatre used an Old Vehicle Contest in which prizes were awarded to persons entering the quaintest antique carriages as an exploitation tie-up on "Quincy Adams Sawyer."

Stories in newspapers and cuts of the contestants and their vehicles drew a great deal of interest to the stunt, and a parade of the eighteen vehicles through the city put a fine finish to it.

Most of the contestants were girls, and some of the coaches that they had discovered were popular fifty years ago. The oddest vehicles were photographed with the girls submitting them, and the San Francisco Bulletin published a new photograph every day.

For the best vehicle, a prize of $25 was awarded, with a second prize of $15, and a third of $10. Other rewards consisted of season tickets to the Warfield, with a number of tickets entitling the holder to see "Quincy Adams Sawyer."

Tied Up with Paper on Ade for "Back Home and Broke"

ST. LOUIS, Mo.—George Ade's syndicated Fables in Slang appear in the St. Louis Globe-Democrat.

When The Missouri Theatre played "Back Home and Broke," written by George Ade, Herschel Stuart, the manager, sold the paper the idea of a split one-sheet poster announcing both the picture and Globe-Democrat feature. Stuart paid for the printing and the newspaper paid for the posting and also made available their contract locations on the billboards and the news stands.

Merchants' Tie-Up Page Is Used for "Dr. Jack"

TAMPA, Fla.—Manager C. D. Cooley of the Victory theatre recently put over another merchants' tie-up page, this time on "Dr. Jack."

Full page spreads were used in the local papers, with a large heading, clear across the page, "Dr. Jack Prescribes From His Temporary Office At The Victory Theatre. Office Hours, 1-3-5-7-9."

The rest of the page was devoted to the house ad on the feature, and the ads of the seven merchants who contributed to the page. All of the merchants' ads started off with the statement that "Dr. Jack Prescribes:"

Novel Lobby Device Builds Up Curiosity for "Clarence"

Austin, Texas.—Manager E. B. Roberts, in exploiting "Clarence" at the Majestic theatre, made a large saxophone out of beaver board and painted it to represent the real instrument. It was about eight feet high and the bell end of the saxophone was hollowed out and covered over with red tissue paper.

This saxophone was placed in the lobby of the Majestic theatre and rested on an easel over which was a music staff carrying a large card with the following inscription: "Blow out the light and see 'Clarence' free." From the mouth of the instrument extended a rubber tube about two inches long with instructions to blow through it.

Inside of the saxophone concealed from sight was the wiring to the electric light that was in the bell end. The light could be blown out only when the switch was pulled from inside the theatre—and after several attempts had been made by all lookers-on to blow out the light, which attracted a large crowd, Mr. Roberts would pull the switch from inside the theatre and present a ticket free to the person who happened to be blowing on the rubber mouthpiece.

Lobby display for "Love is an Awful Thing" at the Majestic theatre, Memphis, Tenn., of which H. B. Clarke is manager. A real bell was hung behind the compo board bell and rung by the cashier

America's Greatest Character Actor
Theodore Roberts in
"THE OLD HOMESTEAD"
Reaching its climax in a mighty CYCLONE SCENE
Adapted from Denman Thompson's world famous play
THE OLD HOMESTEAD

Artistic "Old Homestead" front prepared by Manager Fred Marcy of the Capitol theatre, Yakima, Wash.

"Sherlock Holmes" Put Over in Legitimate Theatre

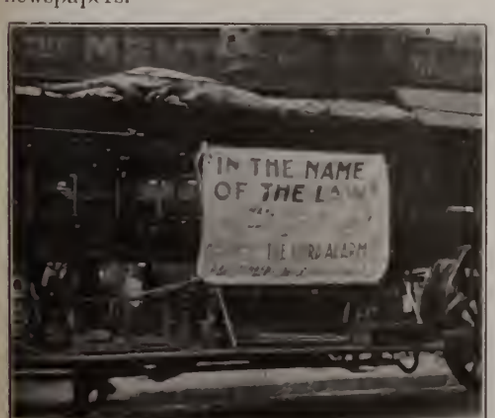
Wheeling, W. Va.—Manager F. E. Johnston, of the Court theatre, has a particularly difficult exploitation situation, since the house runs legitimate attractions a large share of the time, and each picture has to be "sold" strongly.

He recently staged a very successful campaign on "Sherlock Holmes" in conjunction with William Robson, Goldwynner, which he describes as follows:

"We used exceptionally heavy newspaper advertising, using the lay-outs furnished in Goldwyn's press book. We used a large number of posters and window cards; in fact, all the stands available.

"One of the best accessories we used was a reproduction of the finger print record card used by the Bertillon system of the Police department, showing the finger prints and other criminal record of the villain in the play, Prof. Moriarty, the greatest criminal of all time. In the centre of the card was the caption, "See how Sherlock Holmes captured this criminal at Court theatre, Wheeling, W. Va., week of Jan 8th, with John Barrymore in the title role." People saved these cards as curiosities.

"We had window displays in a number of book store and windows where the book was on sale. Mr. Robson also arranged with the Chief of Police for a private showing of the picture for the Police department and the members of the Sheriff's staff, and it gave us publicity in the newspapers."



Banner on fire truck arranged by G. P. Josephson, exploitation man, as a hook-up on "In the Name of the Law" at the Alhambra, Utica, N. Y., also announcing "The Third Alarm"

Paper Ties Up Editorially with "Old Homestead"

MARTINSVILLE, Va.—Martinsville is out to double its 5,000 population, and frowns on any manifestations of the jazz spirit of the age.

Leslie F. Whelan, Paramount exploiteer, saw that the Henry County Semi-Weekly Bulletin, was campaigning editorially on the subject so he gave them an idea. "Martinsville must return to the code of 'The Old Homestead.' Simple devotion, love, fire-sides, mother's doughnuts, that's what Martinsville must get back to."

This is the fifth town to be sold on such a campaign. In Martinsville, the Bulletin claimed that at their request the exhibitor booked the picture to show the town what the simple life was like.

Elaborate Campaign Put Behind "East Is West" Showing

Wilmington, N. C.—D. M. Bain, publicity director of the Grand theatre, in collaborating with Carl B. Rehder, advertising manager, George W. Bailey, house manager, and Harry T Cooley, electrician, put over one of the most elaborate exploitation campaigns ever seen here, for the run of "East Is West."

A ten-day advance teaser contest was inaugurated in the newspapers using the "Chink" talks with a small cut of Connie. Stunt number two was the distribution of several thousand facsimile laundry tickets of the kind given by Chinese laundries, with "Chink" writing on one side and a "translation" on the reverse, giving a strong sales talk.

Three days before the opening the entire mailing list received large mailing cards printed in red on yellow stock, the front showing the famous "wink" of Constance Talmadge as "Ming Toy" with Chinese characters.

The entire lobby was transformed by the use of bamboo cane, a canopy effect being obtained in which was entwined artificial flowers and bamboo foliage. A bamboo cane fence was also constructed enclosing the lobby, against which background were grouped three-sheet cut-outs of the principal characters in the story. Forty-eight colored Japanese lanterns were strung underneath this canopy effect, each being wired and lighted from inside, and the color effect was still further heightened by the suspension of Japanese parasols. Miniature incandescents painted like Japanese lanterns were also entwined in the bamboo surrounding the box office in the centre.

Shopgirls' League Formed for "Only a Shopgirl"

Newark, N. J. — Will Kraft, exploitation man for the Apollo exchange, put over a novel exploitation stunt for "Only A Shopgirl" at the Strand theatre.

He was responsible there for the formation of The Shopgirls' League of Newark—An organization for the Economic and Social and Moral Betterment of the Shopgirl.

Kraft himself visited the various stores in the city at hours when he could talk to the girls when they weren't busy and told them that "Only a Shopgirl," which was showing at the Rialto, was propaganda showing shopgirls in particular the evils of working for someone else—and that they should be independent. Toward this end he urged that they consider a plan to pool their savings and save them up with a view to opening a co-operative shop where they would work for their own, not someone else's gain. He asked all girls who were interested in the plan to meet at the theatre Sunday morning to talk it over and elect officers. He even interested the theatre manager so deeply that the latter agreed to donate a percentage of the receipts of the run of "Only a Shopgirl" to the cause— and of course the girls worked hard.

Sunday morning brought out a big attendance at the meeting, officers were elected and letterheads printed. On this letterhead a statement of the League's formation and aims was sent to every newspaper. The girls were interviewed and photographed, and the papers gave front page publicity in the news sections and wrote editorials about it.

Lobby display for "Tom Mix in Arabia" arranged by Manager John B. Mathis of the Strand theatre, Spartanburg, S. C.

Foyland prologue, tied up with leading department store, used in connection with the showing of "Oliver Twist" at the Garrick theatre, Duluth, Minn.

"Sherlock Holmes" Hook-Up Ad Is Given New Twist

Flint, Mich.—The manager of the Orpheum theatre evolved a new twist for his page of co-operative advertising on "Sherlock Holmes."

Clear across the top of the page in large letters was the line "Sherlock Discovers in Flint," and at the head of each individual "ad" a line worded substantially as follows, though varying slightly in each "ad": "Sherlock Holmes in his travels in Flint discovered that——" Here follows the advertisement of the merchant's goods.

A clever dodger was distributed from house to house. The wording of this herald might be used in any small or medium sized city—"Is there anything hidden in your life? Have you anything to conceal? Sherlock Holmes, the great detective, will be in Flint Sunday, Jan. 7, at the Orpheum theatre. See him unfathom the greatest mystery of London's underworld. Sir Conan Doyle sent Sherlock Holmes here! You can't miss or get away from him."

Gets W.C.T.U. to Endorse "10 Nights" Picture

HUNTSVILLE, Ala.—Manager A. L. L. Snell, in exploiting "Ten Nights In a Barroom," turned his lobby into an old time bar room and tied up with the NuGrape company to serve their product to all patrons. This company supplied a "bar tender" to serve the drinks and they were delighted with this ideal sampling opportunity to get their drink before the people of Gadsden.

He invited the local chapter of the W. C. T. U. to a private screening on the morning of opening day. As expected, they went out and spread the news.

Mr. Snell himself appeared at the services in three local churches on opening night and told them about the picture, stating that it had been highly endorsed by the W. C. T. U.

A street ballyhoo was arranged with eight or ten boys dressed as lumberjacks riding a bannered two horse dray. The boys wore mackinaws, heavy stockings, boots and caps. Occasionally the dray stopped in front of the theatre and the boys would jump off and stand around the lobby for a while.

"One Exciting Night" Contest Tied Up with Newspaper

INDIANAPOLIS, Ind.—The management of the Circle theatre made a tie-up on "One Exciting Night" which took the form of a symposium, conducted for two weeks in advance of the play date for the picture, by the Indianapolis Star for the best letters from readers describing the most "Exciting Night" in their experience. Prizes of $1 each for the daily best letters were given by the Star. As the symposium closed all letters were judged again and the best of all won an award of a $50 cash prize.

This contest ended one week before the play date for "One Exciting Night," and immediately following it a teaser advertising campaign was started in Indianapolis newspapers, the copy referring mysteriously to "One Exciting Night."

Maritime Atmosphere Gotten for "On the High Seas"

BEAUMONT, Texas.—Manager T. B. Noble, Jr., of the Liberty theatre, created a maritime atmosphere in the lobby during the run of the picture, "On the High Seas."

The lobby was decorated in maritime fixtures and equipment including a dozen oars which encircled the top of the box office, a large wheel that is used to steer a ship, the center of which carried a large beaver board disc on which was painted the title of the picture.

Across the top of the lobby hung five cut-outs of life savers, the circular type on which was painted the name of the theatre—S. S. Liberty, Port of Beaumont. In the center of these life savers was painted the title of the picture and the cast.

Many Mercantile Tie-Ups Made in "Suzanna" Campaign

Los Angeles, Cal.—An unusually thorough exploitation campaign was staged for the premiere of "Suzanna" at the Mission theatre, centering heavily on mercantile tie-ups of various sorts.

The commodities tied up with the production, "Suzanna," such as hats, shoes, silks, biscuits, chocolates, dolls, sheet music, phonograph records, cards and the "Suzanna" novel, were the product of reputable and nationally known manufacturers. This in itself made it possible to arrange with the retailers for windows in their stores for display of these merchandise articles during the run of the picture.

Displays were arranged in more than sixty business houses in Los Angeles, including three of the biggest department stores, also the Western Costume Company and the big music stores. The leading jewelry stores used portraits of Mabel Normand, the star, together with production stills, neatly arranged in gold and silver frames.

Miniature of reproduction of the Prison of Zenda, five feet high and eight feet long, mounted on a truck and driven about the streets of St. Paul for "The Prisoner of Zenda" at the Capitol theatre

Hal Roach *presents*

"Our Gang" Comedies

Two parts each

They're "stealing the show" from the features, everywhere

It takes a wonderful short subject to steal the show from many highly touted features.

"Our Gang" comedies are doing it *right along*.

"Hal Roach's Rascals in 'Saturday Morning' took all the picture honors at the Capitol."—*N. Y. Globe.*

"'Saturday Morning' is a hilarious outpouring of mirth."—*N. Y. Sun.*

"There is some exceedingly cute stuff in 'A Quiet Street . . . It is very funny."—*Film Daily.*

"About the best comedy we ever played."—Hogan Burud, Grand, Big Falls, Minn. (*Ex. Herald.*)

Big laughs from little kids

Pathécomedy

TRADE MARK

Will Rogers

in

Two Comedies

A Ropin' Fool

Two parts

Fruits of Faith

Three parts

Will Rogers says;

"I have made a close study of motion picture audiences. I have discovered that the average one starts to go to sleep along about the start of the fourth reel. I've figured it out that the only way to beat them to it was to make two and three reel pictures. If they go to sleep on these I'll make one reelers."

Two delightful comedies, filled with human interest, and sparkling with the inimitable Will Rogers personality.

Pathécomedy

TRADE MARK

Tastefully arranged window display for "Lorna Doone"; one of the 265 windows arranged for the run of the picture at Sam Harding's Liberty theatre, Kansas City, Mo.

Many Angles Utilized to Put Over "Making a Man"

Atlanta, Ga.—Manager W. R. Bedell, of the Rialto theatre, started his "Making a Man" campaign a week in advance with gum stickers bearing the title only in bold type. These were stuck on automobile windshields, soda fountain mirrors, show windows and every conspicuous available place. Four days in advance, 25 newsboys were secured to wear small banners on their backs. These banners also carried only the title of the picture. It was a good stunt and attracted unusual attention as the connection between newsboys and "making a man" is evident.

Two days before opening, tie-ups were made with a prominent clothier and a large bank. The clothier put in a display of suits and stills and a card reading, "A Fashion Park suit is one of the first essentials in 'Making a Man.'" Four cards were placed in the bank, reading, "A Savings Account Is First Aid in 'Making a Man.' . . . Our Savings Department Will Bank with You on the Future."

During the week of the run the street cars carried 800 window signs announcing the picture. These were read from the outside.

This week was the first of a tie-up with the Cable Piano Company, by which they will display in their window each week a one-sheet giving the Rialto's entire musical program and announcing the current feature.

Window tie-up with music store for "When Knighthood Was In Flower" at the Missouri theatre, St. Louis

Orange Recipe Contest Tied Up with "Robin Hood"

BOSTON, Mass.—The management of the Park theatre, playing "Robin Hood," tied up with the Boston American on a contest to encourage creative recipes from the housewives of Boston and to exploit the picture, in which ten crates of oranges, ostensibly direct from the Douglas Fairbanks orange grove in California, were given for the ten best recipes for ways in which the orange may be used for table purposes.

The Boston American printed the recipes daily. They covered cakes, pies, marmalades and countless delicacies from the orange. And the stunt got a lot of publicity for "Douglas Fairbanks in Robin Hood" and the Park theatre showing.

Gimme Club Formed as Hook-Up in "Gimme" Campaign

New York, N. Y.—Excellent results were obtained with a small "gimme" button which Eddie Bonne, manager of exploitation for Goldwyn, and W. R. Ferguson, headquarters Goldwynner, distributed widely in connection with the showing of "Gimme," at the Capitol theatre.

The button is about as large as a dime, with the title printed in white letters against a blue background. These buttons were distributed by the thousand and were worn by the majority of persons receiving them. It was a button about which the wearer was certain he could be humorous and extract a lot of fun.

Two students at Columbia University were interested in the matter of starting a "Gimme" club at that institution. They took 3,000 of the buttons and distributed them among the students and in a week's time there were more members of the "Gimme" club than there were Shifters among the Columbia students. The same stunt was worked in some of the city's high schools.

A novelty that attracted much attention was a small, four-page booklet, printed in black on yellow paper. On the front cover appeared this: "How to save gas and electricity." On the back page was the question: "Who handles the weekly pay envelope in your home?" On the two inside pages was the following: "Shut off your gas, turn off your lights, close up your home; take the whole family to see Goldwyn's latest pictorial production, "Gimme!"

Extensive Exploitation Drive Put Over for "Knighthood"

Brooklyn, N. Y.—A heavy exploitation campaign, starting well in advance, was used for "When Knighthood was in Flower" at the Brooklyn Mark Strand theatre, of which Edward L. Hyman is managing director.

Long before the picture opened, Fulton street pedestrians noticed handsomely engraved pictures all along the thoroughfare. Next the illuminated 24-sheet stands blazed forth their announcements with all the original papr. Then came a novelization of the story in one of the leading dailies of the borough.

On the opening day a full page in the rotagravure section of one of the dailies carried the caption: "Brooklyn Girls Who Have Attained Stardom," and portraits of Miss Davies were used profusely in this.

By careful building up, Society Night (opening night) was a big success. Miss Davies had issued personal invitations, attached to which were autographed photos. Society, represented by the leaders in all lines, turned out.

Nine hundred cards were used on street cars, schools were visited and special cards put on the bulletin boards, book store tie-ups brought displays on the principal shopping streets. a Marion Davies gown was placed in a prominent store window, singers from the Mark Strand visited broadcasting radio stations in return for a broadcasted theatre announcement, and a two-page co-operative ad in the newspaper helped things along.

Pleasing Oriental lobby display for "East is West" prepared by A. B. Morrison of Loew's Palace theatre, Memphis, Tenn.

To Have, To Hold, To Love ___
To have, to hold, to love you, forever and a day,
To have you, dear, to hold you near, to worship you for aye.
The world would seem a dream, dear, and fair the skies above,
If you, my own, were mine alone.
To have, to hold, to love.
How the famous old ballad tells of the passionate love in Mary Johnston's world famous story "TO HAVE AND TO HOLD."
With a cast composed of beautiful BETTY COMPSON BERT LYTELL, THEODORE KOSLOFF and RAYMOND HATTON. Directed by GEORGE FITZMAURICE "TO HAVE AND TO HOLD" stands as the peer of screen accomplishments.
A PARAMOUNT PICTURE.
"TO HAVE AND TO HOLD"
BETTY COMPSON
BERT LYTELL

"To Have and to Hold" lobby display, with special artwork, prepared by Manager J. M. Edgar Hart of the Palace theatre, El Paso. The lettering was put on in blown metallic gold

Jewelry Store Tie-Up to Aid "Lorna Doone" Campaign

Wilmington, N. C.—D. M. Bain, publicity director of the Howard-Wells theatre, concentrated on the jewelry store hook-up on his campaign for "Lorna Doone," utilizing the Lorna Doone pearls.

One of the leading jewelry stores was sold on the proposition; also the Wilmington Star. The Star sold a page of co-operative ads in which appeared reproductions of the eight "famous women of history and arts," roles portrayed by Madge Bellamy, star of "Lorna Doone."

The jewelry store devoted an entire window to the display of the pearls, centered by the pearl necklace which the store offered as first prize to the one guessing nearest correctly the eight characters, accompanied by a fifty-word historical sketch of each one.

Black and white stills of the eight characters were each placed in silver frames and arranged in the window to make the task easier than from the small reproductions in the newspaper.

Other prizes consisted of tickets, so the only expense to the theatre was for the tickets.

F. J. Miller, manager of the Modjeska theatre, Augusta, Ga., arranged this appropriate display for "The Fast Mail"

Box with Peep Hole Exploits "The Face in the Fog"

AUSTIN, Texas.—Manager E. B. Roberts of the Majestic theatre advertised "The Face in The Fog" by creating curiosity with a lobby display. The display consisted of a large box attractively painted and decorated.

In this box was a peep hole through which could be seen in the distance a man's face which had been almost hidden from view by means of fine screens used to represent fog. By means of a proper lighting effect, Mr. Roberts created a weird spectacle for all who peeped through the hole in the box.

Comprehensive Campaign Used on "Omar the Tentmaker"

Duluth, Minn.—Manager P. F. Schwie of the Garrick theatre upheld his reputation as a showman in his exploitation campaign for "Omar the Tentmaker."

An inexpensive but effective trim for the front of the house was arranged by having a tent and awning company place a specially made strip of red and white awning around the marquee.

The picture was tied up with Omar cigarettes and a Superior Street cigar store used a window with a cut-out of the Persian poet and a bowl of Omars. A haberdashery shop showed Guy Bates Post, the star, wearing Dunlap hats, the tie-up that is being used throughout the country.

The Glass Block department store turned over the window usually reserved for a showing of "original" gowns and costumes to a display of Persian rugs that were tied up with the picture. They used another display in the book department and tied up both of them with an exhibition of the prizes offered by the Duluth News-Tribune in connection with its quatrain contest.

Copies of the full page Saturday Evening Post advertisement on "Omar" that appeared in the issue of December 9th were used for mailing window display and hand-outs. On each was pasted a small slip of paper with the sentence: "Opens at the Garrick December 9." To do this permission had to be obtained from the largest distributor of the Post in Duluth.

Practical Campaign Put Over for "Broadway Rose"

St. Louis, Mo.—Manager J. F. Brinkmeyer of the Grand-Florissant theatre recently put over a thorough campaign on "Broadway Rose," which he describes as follows:

I made two wooden frames large enough to hold a single sheet poster. This frame was made of lumber giving plenty of space to insert six clear receptacles in each one and had wired them complete, making them into a shadow box by using shadow lamps to match the colors of the poster. I then hung one of these shadow boxes on each side of my stage facing the audience. These shadow boxes were illuminated before the show began and during the showing of slide and news they were then turned out until the intermission.

A week in advance I put out 50 single sheets bearing the showing date in the windows of business houses within a mile of my theatre. Also, six frames holding six photos each were placed inside of drug and candy stores, in very prominent places showing date and name of theatre.

Lobby display and newsboy quartette used to exploit "Heroes of the Street" by the Brandford theatre, Newark, N. J.

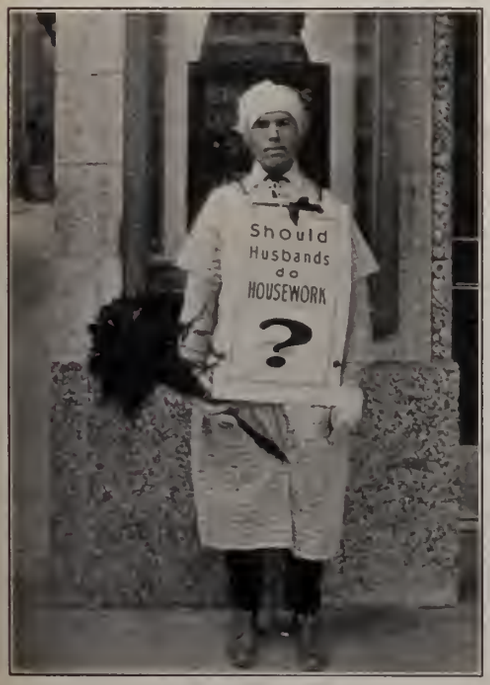
Special art lobby display for "The Impossible Mrs. Bellew" prepared by Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas

Auto Dealer Gives Window to "Broken Chains" Display

San Francisco, Cal.—An excellent window display advertising the showing of "Broken Chains" at the Granada theatre through a tie-up with an auto accessories dealer on nonskid chains.

On the floor of the window were hags of the chains. Back of that was a likesize oil painting of Colleen Moore as the heroine of "Broken Chains," with feet padlocked together. The frame of the picture was made of the nonskid chains advertised in the window.

At one side of the window was a three-panel screen with stills from the picture at the top of each panel. The first panel contained the name of the theatre, the third the date of the showing, while on the centre panel was painted the following: "You will never find broken chains in your experience with our skid chains. You will find 'Broken Chains' at the Granada theatre."



Inexpensive street ballyhoo stunt for "Brothers Under the Skin" used by the Miller theatre, Wichita, Kans.

Consul's Endorsement Brings Publicity to "Omar"

SAN FRANCISCO, Cal.—Few people, perhaps, are aware that there is such an official as a Persian consul, but the management of the Tivoli theatre discovered that there was one in San Francisco and managed to get a bit of extra publicity for "Omar the Tentmaker," through an endorsement obtained from him.

Thomas W. Firby is the consul's name. His endorsement was good for a notice in the San Francisco Examiner, especially as it was written on the consulate's letterhead.

Junior Naval Reserve Parade Aids "Heroes of the Street"

New York, N. Y.—Lon Young, director of advertising and publicity for Warner Brothers, and his assistant, Lou Marangella, staged a big campaign on Broadway in connection with the Junior Naval Reserve for "Heroes of the Street" at the New York Mark Strand theatre.

The stunt involved the use of Cadet Barry, who headed a parade consisting of several hundred Junior Naval Reserve boys, the Catholic Protectory band and fully a score of policemen. The parade started at Columbus Circle, turned into Broadway and proceeded to the Strand. It was made possible through the courtesy of several officials of the New York Police Department and Mrs. Julia M. Loft, Hon. Deputy Commissioner, who acted as hostess to more than 2,000 boys and girls of members of the police force.

Edward A. Oldham, executive secretary of the U. S. Junior Naval Reserve, dispatched a special letter to the members of the organization.

Several hundred cadets responded to his notice and assembled at Columbus Circle. A group of syndicate photographers and cameramen were on hand, and despite the chilly weather Cadet Barry smilingly withstood the barrage of cameras for fully three quarters of an hour. As the parade reached the Strand, Managing Director Joseph Plunkett of the Strand and Mrs. Loft greeted Barry.

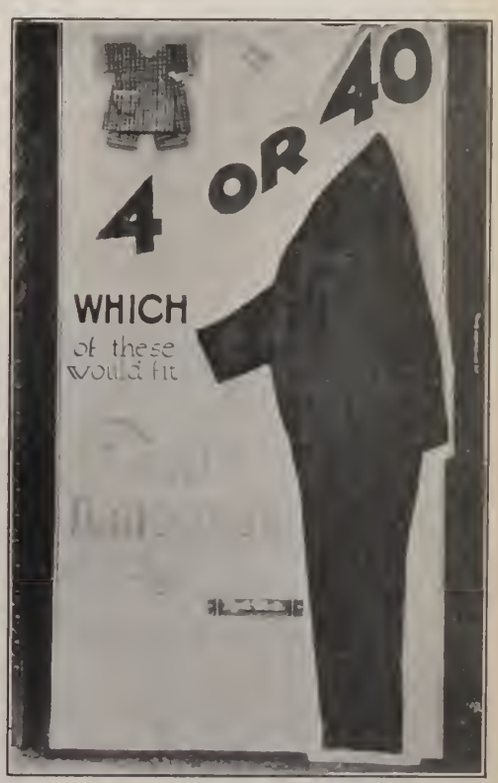
Junior Naval Reserve organizations are located all over the country, and the fact that Barry is a member will make it possible for the theatre owners to secure this tie-up at practically no expense.

Old Clothes Matinee Is Stunt on "Oliver Twist"

Kansas City, Mo.—An unusually energetic advance campaign has been put back of "Oliver Twist" by the management of the Liberty Theatre. Their advance campaign included:

The management issued 1,800 passes to school teachers for a pre-view showing, while a special tie-up between Mayor Frank Cromwell of Kansas City and Jackie Coogan resulted in columns of newspaper space given to a Cromwell-Coogan Warm Clothes matinee at the Doric Theatre, a house which has been dark, Saturday.

The matinee was given for children only, the "standard" of admission being old clothes, which were presented at the box office by the children. The clothes in turn were turned over to charitable organizations.



Clever lobby display card for "The Dangerous Age" at the Capitol theatre, Detroit, Mich.

Exhibitors' Reports on Pictures

NOTE:—Exhibitors' Reports on Pictures is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third column, the number who considered it "Average"; the fourth, the number who considered it "Good"; and the fifth column, those who considered it "Big."

The last column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Average," 50%; Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Average"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value
AMERICAN RELEASING						
Great Alone, The	3	—	—	15	—	61
His Wife's Husband	—	1	—	9	—	67
Queen of the Moulin Rouge	—	—	—	18	—	70
Sign of the Rose, The	—	—	—	13	—	70
ASSOCIATED EXHIBITORS						
Dr. Jack	—	—	—	6	12	90
Grandma's Boy	—	—	—	82	17	75
Real Adventure, The	—	2	—	11	—	67
FAMOUS PLAYERS						
Across the Continent	—	3	—	57	2	71
Anna Ascends	—	3	—	9	1	65
Bachelor Daddy, A	—	3	—	66	4	66
Back Home and Broke	—	—	—	9	3	77
Beauty Shop, The	5	3	—	9	1	57
Beauty's Worth	—	1	—	22	1	70
Beyond the Rocks	4	5	—	66	7	64
Blood and Sand	—	1	—	69	18	76
Bonded Woman, The	1	1	1	22	—	66
Bordderland	—	—	—	24	1	71
Burning Sands	1	3	—	34	2	68
Clarence	—	1	—	27	8	76
Cowboy and the Lady, The	—	4	1	20	1	64
Dictator, The	—	1	—	39	1	70
Ebb Tide	—	—	2	10	—	67
Face in the Fog, The	1	1	2	19	5	71
For the Defence	—	6	—	16	—	62
Ghost Breaker, The	—	—	—	33	1	71
Her Gilded Cage	—	3	—	43	—	68
If You Believe It, It's So	—	2	—	35	2	70
Impossible Mrs. Bellew, The	—	—	1	15	15	84
Love of Pharoah, The	—	1	—	23	1	70
Man from Home, The	—	1	—	30	1	72
Manslaughter	—	—	—	66	24	78
Man Unconquerable, The	—	2	—	28	4	71
Man Who Saw Tomorrow, The	—	4	—	27	2	66
Nice People	—	3	2	56	3	70
North of the Rio Grande	1	3	—	41	1	67
Old Homestead, The	—	1	—	58	7	72
On the High Seas	1	1	—	20	4	71
Ordeal, The	3	5	1	28	1	61
Our Leading Citizen	—	4	—	27	3	70
Outcast, The	—	1	—	8	1	70
Over the Border	2	8	—	30	2	62
Pink Gods	—	7	—	33	—	65
Pride of Palomar, The	—	—	—	7	3	79
Singed Wings	—	1	—	7	6	80
Siren Call, The	1	3	1	21	—	64
South of Suva	2	—	—	17	1	65
To Have and to Hold	—	—	—	31	9	77
Top of New York, The	—	4	—	20	1	66
Valley of Silent Men, The	1	2	—	26	1	67
When Knighthood Was in Flower	—	—	—	8	36	94
While Satan Sleeps	—	4	—	27	2	68
Woman Who Walked Alone, The	—	2	—	43	—	69
Young Diana, The	2	—	—	25	1	67
Young Rajah, The	5	—	—	28	7	69
FILM BOOKING OFFICE						
Colleen of the Pines	—	1	1	8	—	65
Gay and Devilish	—	2	1	15	—	66
Glory of Clementina, The	4	2	—	16	—	60
Hound of the Baskervilles	1	—	—	9	—	65
If I Were Queen	—	—	2	13	1	69
In the Name of the Law	1	2	—	52	6	71
Kick Back, The	2	2	1	18	1	64
My Dad	1	1	—	17	—	66
Queen of the Turf	8	1	1	22	—	56
Sheik of Araby, The	2	1	1	13	1	64
Son of the Wolf, The	1	5	—	16	1	62
Understudy, The	—	1	—	10	—	67
Up and at 'Em	1	1	1	7	—	60
FIRST NATIONAL						
Bond Boy, The	—	—	—	36	2	71
Brawn of the North	—	2	—	15	5	74
Cross Roads of New York	1	3	—	25	2	67
Dangerous Age, The	—	—	—	9	1	73
Deuce of Spades, The	2	1	2	13	1	60
Domestic Relations	—	4	1	13	—	64
East Is West	1	—	—	23	12	79
Eternal Flame, The	—	1	—	48	18	77
Fool's First	3	2	—	23	—	64
Hurricane's Gal	—	—	—	43	4	72
Infidel, The	2	5	—	12	—	59
Kindred of the Dust	—	2	—	25	—	67
Lorna Doone	—	—	—	20	2	73
Masquerader, The	—	—	—	29	6	74
Oliver Twist	—	1	—	10	9	82
Omar, the Tentmaker	—	1	—	4	5	82
One Clear Call	—	4	1	41	1	67
Primitive Lover, The	—	1	1	33	—	69
Rose of the Sea	4	1	2	16	—	59
Skin Deep	—	3	—	32	7	73
Smudge	1	—	1	8	—	63
Sonny	—	1	—	48	4	71
Trouble	—	1	—	43	3	71
White Shoulders	—	—	—	10	—	70
Woman He Married, The	—	5	—	21	—	64
Woman's Side, The	3	7	—	15	—	56
FOX						
Do and Dare	—	1	—	9	—	67
Fast Mail, The	—	1	—	45	3	71
Fighting Streak, The	1	1	—	34	—	68
Fool There Was, A	—	2	—	34	—	68
For Big Stakes	1	—	—	31	—	68
Honor First	2	2	—	11	—	59
Just Tony	1	1	—	28	3	72

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Average"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value
Light of the Desert, The	1	1	—	12	—	64
Men of Zanzibar, The	—	—	—	10	—	70
Monte Cristo	—	—	—	51	4	72
Moonshine Valley	1	3	—	16	—	63
My Friend, the Devil	—	1	—	15	2	71
Nero	—	—	—	14	3	75
New Teacher, The	1	—	1	7	1	66
Oath Bound	—	3	—	15	1	67
Rough Shod	—	1	—	24	1	69
Self Made Man, A	4	2	—	6	—	50
Silver Wings	1	1	—	20	1	68
Trooper O'Neil	—	—	—	19	—	70
Very Truly Yours	—	1	—	10	—	67
Western Speed	1	—	—	23	—	68
West of Chicago	—	—	—	12	1	72
Yellow Stain, The	—	—	1	10	—	68
GOLDWYN						
Always the Woman	6	2	—	11	—	52
Brothers Under the Skin	—	2	—	11	2	70
Dust Flower, The	1	—	1	20	1	68
Golden Dreams	2	2	—	16	—	62
Mr. Barnes of New York	6	2	—	12	—	56
Remembrance	4	3	—	43	1	65
Sherlock Holmes	—	2	—	27	10	76
Sin Flood, The	1	—	—	21	3	72
Wall Flower, The	—	3	1	21	—	65
Yellow Men and Gold	—	1	—	36	2	71
HODKINSON						
Gray Dawn, The	1	—	1	16	—	66
Headless Horseman, The	—	—	—	10	5	80
Heart's Haven	—	1	—	14	—	68
No Trespassing	—	3	—	7	—	62
Slim Shoulders	1	1	—	23	—	67
METRO						
Broadway Rose	—	4	1	41	5	71
Enter Madame	—	—	—	9	1	73
Five Dollar Baby, The	2	3	—	35	—	66
Forget Me Not	1	—	—	16	—	67
Hands of Nara, The	2	1	—	7	—	57
Hate	2	2	—	7	1	56
June Madness	—	—	1	9	2	73
Prisoner of Zenda, The	—	—	—	45	8	74
Quincy Adams Sawyer	—	1	—	6	3	76
Seeing's Believing	3	1	—	10	—	58
Sherlock Brown	1	2	1	12	—	64
They Like 'Em Rough	2	1	—	14	1	65
Trifling Women	—	—	—	10	3	69
PATHE						
Nanook of the North	1	—	1	50	4	70
PREFERRED PICT						
Rich Men's Wives	—	—	—	49	1	71
Shadows	—	—	—	9	4	79

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Average"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value
Evidence	1	1	—	18	—	68
John Smith	1	—	—	11	—	66
Love Is an Awful Thing	1	3	—	20	2	67
One Week of Love	1	—	—	15	4	73
Referee, The	—	2	—	9	—	67
Under Oath	—	—	—	29	2	72
Woman of No Importance	1	5	2	14	1	60
STATE RIGHTS						
Flesh and Blood	—	—	—	8	2	76
I am the Law	—	2	1	27	3	71
Man from Hell's River, The	—	—	2	12	1	69
More to Be Pitied than Scorned	1	1	—	8	2	68
Rags to Riches	—	1	1	21	7	75
Sure Fire Flint	1	—	—	8	1	68
What's Wrong With the Women	—	4	—	11	2	66
Worldly Madonna, The	3	1	—	18	—	62
UNITED ARTISTS						
Man Who Played God, The	—	—	—	12	3	76
Robin Hood	—	—	—	3	13	94
Tailor-Made Man, A	—	—	1	25	4	73
Tess of the Storm Country	—	—	—	9	19	90
UNIVERSAL						
Afraid to Fight	—	1	1	38	1	69
Black Bag, The	1	3	—	21	1	66
Broad Daylight	1	—	—	8	1	68
Caught Bluffing	—	—	—	16	—	70
Confidence	—	1	2	9	—	64
Delicious Little Devil, The	1	1	—	26	1	68
Don't Shoot	—	—	—	19	—	70
Galloping Kid, The	1	2	—	12	—	63
Her Night of Nights	1	3	—	11	—	60
Human Hearts	—	1	—	45	2	71
Kentucky Derby, The	—	—	—	17	6	78
Kissed	—	1	—	14	—	70
Loaded Door, The	—	—	—	19	—	70
Lone Hand, The	—	—	—	9	1	73
Long Chance, The	—	1	—	10	—	67
Man Who Married His Own Wife, The	—	—	—	25	—	70
Married Flapper, The	—	1	—	19	—	69
Out of the Silent North	—	2	—	18	—	67
Paid Back	—	—	—	14	—	70
Second Hand Rose	1	3	—	23	—	65
Step On It	1	1	—	27	1	69
Storm, The	—	—	1	76	5	72
Top O' the Morning	1	—	—	10	1	68
Trap, The	—	8	—	45	4	66
Trimmed	—	—	1	25	—	70
Trouper, The				11	—	55
Under Two Flags	1	—	—	26	2	71
VITAGRAPH						
Divorce Coupons	—	1	1	12	2	71
My Wild Irish Rose	—	1	1	14	—	67

Remarkably complete miniature "Old Homestead" display in window of realty company, arranged by Manager Paul Krier of the Star theatre, Walsenburg, Colo. A clever replica of a 24-sheet stand, cut from a one-sheet, will be seen at the right

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Around Metro Studios

Frances Marion has written the continuity for the next Mae Murray - Robert Leonard production from the stage play, "The French Doll." Orville Caldwell has been engaged as male lead, Rose Dione engaged. They will produce at the Goldwyn studio.

Milton Hoffman, Metro production manager, leaves for New York about February 1.

Rex Ingram has appointed Curt Rehfeld, for several years assistant to him, manager of the Ingram unit. Mr. Rehfeld's first assignment in his new position will be in connection with the filming of "Scaramouche," which the Metro director will produce as soon as he has completed the cutting and editing of his latest photoplay, "Where the Pavement Ends."

With Paramount Units

Lasky announces the purchase of several Zane Grey stories. Will film "To the Last Man," direction of Victor Fleming, in March. Lucien Hubbard and Doris Schroeder are preparing continuities. Later "The Heritage of the Desert" and "The Wanderer of the Waste Land" will be filmed.

Anna Q. Nilsson and Cyril Chadwick are principals of the Betty Compson - Conway Tearle subject, "The Rustle of Silk," now being directed by Herbert Brenon.

Albert Le Vino has completed the script for "Contraband," to star Agnes Ayres. Wesley Ruggles will direct.

Charles Maigne has completed the Mary Miles Minter subject, "Trail of the Lonesome Pine." The principals of the cast are Antonio Moreno, Ernest Torrence, Edwin Brady, Cullen Tate and Frances Warner.

Tully Marshall, Margaret Loomis and Fred Huntley have been added to the cast of "The Law of the Lawless."

William De Mille will complete "Grumpy" early in February.

John Colton, author of "Rain," one of the outstanding dramatic successes on Broadway this season, has been engaged to write the scenario for "The Exciters," a Paramount picture to be put in production soon at the Eastern studio under the direction of Richard Ordynski. Bebe Daniels and Antonio Moreno will be co-starred in the picture.

In Loving Memory
Joseph Kaufman
Died February 1, 1918
Ethel Clayton Kaufman

On the Goldwyn Lot

Mae Busch and Raymond Griffith have been placed under long-term contracts.

Blanche Sweet will play the title role in "Tess of the D'Urbervilles," a Marshall Neilan production.

Marshall Neilan is now completing "The Ingrate," his original story, with Hobart Bosworth, Raymond Griffith, Bessie Love, Alec Francis and Tom Gallery.

Frank Urson has returned from Grand Canyon after making a number of exterior scenes for "The Ingrate."

Marie Prevost has been engaged to play the lead in "Red Lights," being directed by Clarence Badger.

Eric von Stoheim has selected Sylvia Ashton, Dale Fuller and Jean Hersholt for important roles in "McTeague."

Rupert Hughes is completing "Souls For Sale."

Hugo Ballin is doing the final editing on "Vanity Fair."

King Vidor begins shooting on "Three Wise Fools" next week.

"Peaches" Jackson, the child actress; .James Fulton, an old-time vaudeville actor, and Charles West have been added to the cast of "The Eternal Three," Marshall Neilan's original screen story, which he himself is now producing in association with Goldwyn. This is the picture originally called "The Ingrate."

At Universal City

"Merry Go Round" is completely filmed.

Title changed from "Chicken That Came Home to Roost" to "The Town Scandal," starring Gladys Walton, direction of King Baggott.

The Hoot Gibson story originally titled "Heads Up" has been changed to "Single Handed." Written and directed by Edward Sedgwick.

Hobart Henley will next direct "Up the Ladder," starring Reginald Denny and Virginia Valli, supported by Willard Lewis, Dorathea Wolbert, Bert Roach and others, from the Owen Davis Broadway play.

Universal has purchased Elizabeth Alexander's serial story, "The Self Made Wife." The scenario is being prepared by Albert G. Kenyon.

"Nobody's Bride," starring Herbert Rawlinson, under the direction of Herbert Blache; "Gossip," starring Gladys Walton; "Single Handed," starring Hoot Gibson; "Bavu," all-star, directed by Stuart Paton, and "The Abysmal Brute," directed by Henley Conway with Reginald Denny and an all-star cast, are being edited.

Jack Conway has completed "Trimmed in Scarlet."

In production are "Drifting," Priscilla Dean, Tod Browning, Universal Jewel; the Lois Weber production, "His Good Name," under direction of Harry Pollard.

Stories ready for production include "Up the Ladder," "Six Fifty," "What Wives Want," an original by Perry Vekroff; "Two Bells for Pegasus," "The Co-respondent," by Rita Weiman; "Souls That Pass in the Night," by Detective William J. Flynn; "The Pretty Sister of Jose," and "A Lady of Quality," by Frances Hodgson Burnett, with continuity by Marion Fairfax; "The Burglar," Augustus Thomas' New York success; "Blinkie," by Gene Markey and "Katy Did," original by Edward Sedgwick, who will direct Hoot Gibson in same.

Wallace Worsley is now directing Mme. Gaundelauier scenes for "The Hunchback." This production requires three thousand specailly made costumes, for which the extras were measured by the costume department six weeks ago and the costumes are now completed.

R-C Production Notes

The next Chester Bennett production, starring Jane Novak, is titled, "Divorce," now being cast. The story deals with matrimonial unrest of today.

Mal St. Clair is now directing the seventh "Fighting Blood" H. C. Witwer story, titled, "The Knight That Sailed."

Carter De Haven has completed "Borrowed Trouble."

Emory Johnson has made all the scenes for "Westbound Ninety-Nine," and is now in the work of editing.

Ethel Clayton is scheduled to begin production next week, the story to be selected.

Harry Carey will require two weeks more to complete the filming of "Man of the Desert."

The story titled, "Day Time Wives" has been purchased with a view of an all-star cast production to be started as soon as the director is selected.

East and West with Fox

Jack Gilbert is beginning work in "Red Darkness," under the direction of Jerome Storm, now in the process of casting.

Colin Campbell has begun directing Dustin Farnum in "Klondike Kit." Arline Pretty is the lead: Hayward Hobbs and Colleen Chance also engaged.

"The Water Cross" is the title of the next William Russell production, being directed by Scott Dunlap. It is a Boston Blackie role in prison life story. The cast in support includes Eva Novak, Frank Brownley, Otto Matieson, Spike Robinson, Fred Eanelton.

Winfield Sheehan arrived on the Coast on Wednesday.

Jacob Sichelman, head of contract department of Fox, and E. B. McCaffrey, head of editorial department, are spending a short time at Fox West Coast studios.

Jack G. Leo, vice president, is on the West Coast for two weeks.

Here and There

The complete cast in support of Douglas MacLean in "Going Up," under the direction of Lloyd Ingraham, from a script by Raymond Griffith, includes Marjorie Daw, lead, Hallam Cooley, Edna Murphy, Francis McDonald, Hughie Mack, John Steppling, Lillian Langdon, Wade Boteler, Arthur Hall, and Mervin LeRoy.

Clifford Elfelt productions, now making "Danger" at Fine Arts studio, a semi-western starring H. B. Warner, is from a story by Frank Clark. The players include Lillian Hackett, June Lavere, Edith Sterling, Billie Rait, Bert Apling, W. M. McCormick and Charles Newton.

Schulberg has purchased an original story from Louis Leighton and Hope Loring.

Victor Schertzinger is making final scenes this week for Katherine MacDonald's "Chastity," by Ernest Paschal.

L. J. Gasnier arrives on the coast from New York Tuesday.

Reginald Barker is home from Truckee, Lake Tahoe and Feather River country after selecting snow locations for filming "The Law Bringer," by G. B. Lancaster. The script is being written by Hawkes.

An original story titled "Daughters of the Rich," has been purchased and will serve as the story for next John Stahl production.

Joseph L. Rhinock of Metro was on the coast recently conferring with Robert J. Trimble and Frederick G. Becker, president and producing director respectively of the Arthur Trimble Productions.

Allen Holubar has added Rosemary Theby to the cast of "Slander the Woman," a First National release starring Dorothy Phillips. Other additions to the cast are Richard Headrick, Cyril Chadwick, and Brinsley Shaw. The picture is based on Jeffry De Prend's novel, "The White Frontier," and is being made at the United Studios.

Under the supervision of Dick Thorpe, a troupe of All Star comedy players left last week for St. Augustine, Florida, to film several outdoor scenes for the next All-Star comedy.

Sanford Productions have engaged William H. Clifford to direct its first special production, "Power." Production is now under way, with a cast including Pat O'Malley, Cleo Madison, Otto Lederer, Frank Hayes, Gene Crosby and Leon Artigue.

Regional News From Correspondents

Western New York

Justice Hinkley has denied a motion of Levin Michaels, owner of the Allendale theatre property, to vacate a temporary injunction restraining him from prosecuting summary proceedings in city court for the purpose of ousting the General Theatre Corporation interests. Justice Hinkley has also denied the application of Golde Brothers' Shop, Inc., to evict the Loew State theatre from its Main street entrance.

The Western New York Federation of Women's Clubs at its annual midwinter meeting in the Lafayette Hotel, Saturday, January 20, adopted a resolution setting forth that the members earnestly protest the abolishing of the state motion picture censorship. Mrs. George Winters prefaced the resolution, a copy of which was sent to Senator Parton Swift, with a brief criticism of Will H. Hays for permitting the ban to be raised on Arbuckle.

Marcus Loew was in town last week to attend a meeting of the stockholders of the local Loew State. He declared that Buffalo was growing and making better progress than any other city in the country. He also said that the city has plenty of theatres and did not look for any new ones in the town for some time to come.

The early discovery of a fire in the basement of the Fredonia (N. Y.) Opera House permitted the quick arrival of the fire fighters who extinguished the blaze which did but $100 damage. The blaze started during the second show in the evening. There was no panic.

Ira M. Mosher, former manager of the Palace, and Robert W. Elms, who has been engaged in work on the Buffalo city directory and who is now business manager of the Northern Light, a Buffalo community newspaper, are associated with Elmer C. Winegar in the formation of E. M. W. Pictures Corporation, which will make industrial films. Mr. Winegar recently resigned as manager of the Elmwood theatre to devote all his time to the new concern, which is under contract already for a dozen or so industrial films for local firms.

Buffalo has lost one of its most popular exhibitors in the death of Chris Ruderich, manager of the Casino, whose brother died only recently of the same disease which claimed Mr. Ruderich.

G. McCleary has taken over the Cazenovia theatre in the South Park section for five years from C. Lembke. The house will now run every night. It has been running but two nights a week.

The Variety theatre on Fillmore

(*Continued in last column*)

Around Buffalo's Branch Offices

ROBERT T. MURPHY has resigned from the firm of Filkins & Murphy, distributors of Merit product in New York State, to assume the Buffalo management of the new Renown Pictures exchange, which will be located in the new film building at Pearl and Tupper streets. There is a report that Educational exchange will move into the old Nu-Art office, which it adjoins, and that Mr. Murphy will take the Educational space. N. I. Filkins has come to Buffalo to take charge of the local Merit office in the Grand & North building, Franklin street. Mr. Filkins never looked more dignified in his life than he does behind his new Van Dyke beard. It takes nerve to introduce a thing like this to Film Row.

Everywhere Gene Markens, city salesman for First National, goes he gets money. He went to the Albany sales conference last week-end and returned to town with $50, the first prize in the monthly contest. H. L. Levvy, also a member of the local F. N. sales force, pulled down third prize. The office is going over the top for First National Week, February 4 to 10, every key city having been solid for this event. Every F. N. salesman who attended the Albany conference was presented with a cigarette case by R. H. Clark, general manager of the New York exchange.

Charles "Pop" Berliner and Lionel Edel are now members of the local Warner Brothers' exchange sales staff. Lionel Edel is well known in Buffalo. "Pop" Berliner is also well acquainted in the western New York section. General Manager Charles S. Goetz was in town last week for a conference with Branch Manager Joseph Levee.

Phil Gentille is placing the Richard Talmadge series in almost every house in this neck of the woods and reports exhibitors enthusiastic over the box office value of these First Graphic releases.

"Jimmy" Grainger, sometimes called James R., vice president and general sales manager of Goldwyn Distributing Corporation, hit Buffalo last week on his swing around the Goldwyn exchange chain. While in town he visited several of the exhibitors in company with Branch Manager Thomas W. Brady. The new Goldwyn exchange in Albany, of which Charles Walder is manager, has taken over the Utica territory from the Buffalo office as well as Chenango, Louis, Madison and St. Lawrence counties. Under a rearrangement of salesmen, Otto Siegel will cover Buffalo and surrounding territory, Sherman Webster will look after Rochester and part of the Southern Tier and E. M. Hopcraft has been assigned to Syracuse and Northern New York.

Basil Brady, Pathe plugger par excellence, has broken all precedent. He has had a second haircut this winter. Pathe Manager Bill Mack announces that his company is about to revive six of the early Harold Lloyd comedies. Speaking of Lloyd, Mr. Mack arranged to have "Dr. Jack" screened privately for forty leading Buffalo physicians in the Buffalo club last Saturday evening so that they could express their views on Dr. Jack's methods. Mr. Mack is soon expecting a round robin setting forth these views. Mr. Mack, in seeking to regain his youth, went skating at Delaware Park one evening last week. In a non-youthful moment he found his feet going in opposite directions. Result—a sprained wrist. Moral — When you get over seventy-five do your skating at home, where the rugs are soft. Hub Taylor, also working under the Pathe banner, ventured into the Southern Tier last week in the middle of a blizzard. Hub's automobile is now stalled in twelve feet of snow somewhere downstate and he expects to drive it back to Buffalo about Eastertime.

Along Kansas City's Film Row

THE PARAMOUNT FILM CORPORATION is to make Kansas City a present of its new film, "The Covered Wagon," which is nearing completion, and which features some of the city's early history. S. R. Kent, general manager of Paramount, wired Frank L. Newman, owner of the Newman theatres in Kansas City, of his purpose to present Kansas City the first film, and Mayor Frank Cromwell, Mr. Newman and others will see that it has a fitting reception.

In Lew Nathanson the Kansas City F. B. O. exchange has a combination of salesman-exhibitor. Although Mr. Nathanson will continue to operate his Gem theatre in Topeka, Kan., he has been assigned as city representative for F. B. O.

Two new Universal salesmen have joined the ranks of the Kansas City branch. R. E. Recob, former Universal booker, has been given his first road assignment while Herbert Sulz, who has been selling Select product, now is in the territory for Universal.

As a reward for good work, William Branch, who holds the distinction as being president of the Kansas City branch of "Brothers Under the Skin," not only will have charge of exploitation in the Kansas territory, but also will have charge of the territory surrounding Omaha and St. Louis.

(*Continued from first column*)

avenue, of which M. Wallack is manager, has been closed. E. J. Pantera has taken over the Walden, an east side house.

The Victoria theatre will get Herbert Alvin House, the Strand organist, when the latter house closes for all time, Thursday, February 1. C. Sharpe-Minor, the Lafayette Square organist who disappeared a few weeks ago and whose contract was terminated by the board of directors, came back to town last Saturday. There is a possibility that he may be re-engaged. M. Slotkin, general manager of the company operating the Lafayette, is about to leave for a month's vacation at Atlantic City. He will exhibit some high diving stunts while at the seashore. He is an expert deep sea diver.

John R. Stevens has succeeded James Savage as manager of the Central Park theatre, controlled by General Theatres Corporation.

Members of the Universalist Church organization in Middleport, N. Y., have started a Children's theatre movement in the town, showing motion pictures especially for the kiddies every Saturday afternoon.

Jay Berman is suing Joseph A. Schuchert and Rufus J. Wood for $15,000 alleging breach of contract in connection with the leasing of the Ellen Terry theatre on Grant street to Berman for a year. Berman alleged the Woodburn Real Estate Company had agreed to rent the house to him for a year and then broke their word.

Kansas City Slants

The Highland theatre, Kansas City suburban house, has been purchased by C. W. Price from James Foland.

Harold Lloyd's film, "Dr. Jack," was given a pre-view showing at the Davidson building before thirty representatives of Kansas City clubs last Saturday night. Mrs. Eleanore Walton and Mrs. A. H. Connolly of the motion picture committee of the Women's City Club, praised the film, which resulted in some free publicity and enlivened attendance at Samuel Harding's Liberty theatre this week.

A new precedent has been established by the Apollo theatre, one of Kansas City's larger suburban houses, owned by O. D. Rose. Heretofore the policy of the Apollo has been a change of program each night, but last week "Oliver Twist" showed the entire week did a greater business the last night than it did the first. In the future there will be only two changes of program, Mr. Rose announced.

Seattle Bulletins

"The Flirt" closed its engagement at Manager R. W. Case's Columbia theatre after having broken all records for length of runs at the theatre. The Universal feature closed after a solid three-week engagement. A total of one hundred and twenty-six performances of the picture were given at the Columbia during the three weeks, a record number of runs of any single feature that has ever played at the house. "The Flirt" had its world premiere in this city, opening here one day before the New York prerelease showing began. Regular admission prices ranging from 10 to 50 cents were charged for the picture.

The Princess theatre, owned and operated by the H. E. Woolley Theatres Company, and managed by O. R. Hartman, began a strictly first run policy last week with the showing of the F. B. O. attraction "Good Men and True." The theatre was formerly operated as a second run house under the name of the "Union," but has recently been remodeled and refurnished and is now known as "Seattle's Baby Grand Theatre." According to the printed announcements issued by Manager Hartman, the Princess is the smallest metropolitan first-run theatre in the world. Admission prices are ten cents for children and twenty cents for adults at all times. Following "Good Men and True," Mr. Hartman had booked "The Hound of the Baskervilles" and "The Snowshoe Trail" as coming attractions on the Princess' first run program.

George Mantor, chief of the Seattle fire department, was the honor guest of John Hamrick, at a special midnight showing of "The Third Alarm" recently at the Blue Mouse theatre. The picture has been booked for early showing at the Blue Mouse, and the stunt was arranged by Publicity Manager Vic Gauntlett. Battalion chiefs and other high members of the fire department also attended, as well as several city officials, who were all high in their praise of the picture after the special showing.

Gustava Malstrom and Naomi Wall recently returned to Tacoma from Los Angeles, where they had been sent as a result of a popularity contest conducted in that city, a neighbor of Seattle. While in Los Angeles, the two girls were used by Viola Dana in a few scenes in her latest picture, "A Noise in Newboro."

Herbert Hixon, doorman at the Columbia theatre for the past eleven years, returned to this city recently after a vacation trip to New York to spend the holidays with relatives. Mr. Hixon has been at the Columbia practically since it was built by James Q. Clemmer, about twelve years ago.

Announcement has just been made in this city that work on a $750,000 vaudeville-motion picture house will be begun in about three months by the Ackerman and Harris circuit. The organization at present runs the Palace Hip theatre in Seattle, playing vaudeville and first run photoplays.

In Seattle's Branch-Offices

H. WAYNE PIERSON, assistant general manager of the foreign department of United Artists Corporation, sailed from Seattle on board the steamship President Jackson the middle of January bound for the Orient on a tour of inspection of the foreign offices. Mr. Pierson's first stop will be at Tokio, and his itinerary will include Russia, Japan, the Straits Settlements, Philippine Islands, India, South Africa, Egypt and Australia. While in Seattle several days before sailing, Mr. Pierson was the guest of Charles A. Hardin, manager for the local United Artists exchange.

J. R. Beal, manager of the local W. W. Hodkinson exchange, has recently announced first run bookings on two of the latest Hodkinson products, "Slim Shoulders" and "The Kingdom Within." "Slim Shoulders" has been booked with the entire Hamrick circuit and will be shown in the Blue Mouse theatres in Seattle, Tacoma and Portland. "The Kingdom Within" was booked by the Jensen-Von Herberg circuit and opened at the Peoples' Theatre in Portland on January 20. Mr. Beal is at present working on plans for the new projection room being installed in the local exchange.

Fred Walton, manager of the American and Grand theatres in Bellingham, was a recent visitor in this city, and while here bought "The Flirt" from the local Universal exchange for early showing at one of his Bellingham houses. Robert Bender, publicity and exploitation manager of the local exchange, was to leave for Bellingham in a few days to plan an advertising, publicity and exploitation campaign for the Universal release when it was shown by Mr. Walton.

The first-run bookings that Tom Mix pictures have ever had in Seattle, Tacoma or Portland were arranged last week by G. F. Mavarre, manager of the local Fox exchange, when he closed negotiations with the John Hamrick Blue Mouse circuit for the showing of "Just Tony," Mix's latest feature. The picture was scheduled to open at the Seattle Blue Mouse on February 3, and follow shortly thereafter in the other first-run cities. These bookings were considered by Mr. Mavarre to be significant of the increasing box office and audience appeal that each succeeding Mix picture seems to have.

Four out-of-town theatre managers were visitors on the Seattle film row during the last week. Ray Grombacher, of the Liberty theatre, Spokane; E. L. Mann, of the Rialto theatre, Wenatchee; R. Ruffner, of the Capitol theatre, Vancouver, B. C.; and Fred Walton, of the American theatre, Bellingham; were around the exchanges at various times during the week, arranging bookings for the coming season.

Advice received at the local American Releasing Corporation exchange recently announced the fact that Herman Mazon, owner and manager of the M-W-A theatre in Marcola, Oregon, was making plans to reopen his house sometime in February, after being closed since the middle of last October because of fire.

Along Cleveland's Film Row

Oscar Watson, for the past several years associated with the Educational Film Exchanges of Cincinnati and Cleveland, has severed his connections with the motion picture industry and now has the Studebaker automobile agency in seven counties of Michigan. He takes with him the best wishes for success from his many Ohio film friends.

Eddie Carrier, Goldwyn exploiteer in Ohio, has been made special exploiter at large. He is to cover all the high spots in the country on the big Goldwyn pictures. His first job under this new arrangement is in behalf of "The Stranger's Banquet" which is booked for an early showing at the Colorado theatre, Denver.

Nat Baruch, Cleveland Goldwyn exchange manager, visited the Toledo exhibitors this week, to their mutual benefit.

Art Holah, long known in the territory through his connections with Pathe and Famous Players, as executive manager in both Cleveland and Cincinnati, has come to Cleveland to become associated with a prominent oil company of this city.

R. A. White, Fox general sales manager, stopped off in Cleveland for a day, coming from Buffalo, and going to Detroit, where he is to hold a special sales conference.

Lee Chapman of the Great Western Film Company, an Independent Exchange of Cleveland, has arranged for the first Ohio showing of "The Country Flapper," featuring Dorothy Gish, at C. A. Barbian's Waldorf theatre, Akron. Joe Trunk of the Dome theatre, Youngstown, and L. B. Cool of the Opera House, Canton, have also booked the picture each for a whole week engagement.

Bill Skirboll, of the Ohio Exchange of Educational Film Exchange, Inc., left Saturday for New York.

J. E. Beck, local Vitagraph exchange, announces that "The Ninety and Nine" has been booked at every key centre in the territory. The picture did so well during its recent engagement at Reade's Hippodrome, that the local demand for it has necessitated Beck's borrowing prints from all the surrounding exchanges.

C. L. Peavey, local Hodkinson exchange manager, who has set aside every Monday afternoon for exhibitor screenings, will show "Second Fiddle" next Monday at 1 p. m. The first of the series of screenings, held last Monday was very well attended, all space in the screen room being occupied.

Cleveland Bulletins

The Cleveland Exhibitors' League is now operating under the direction of a business manager, William J. Banks. Mr. Banks assumed his new duties this week and is duly installed in his recently acquired offices, 401 Film Exchange Bldg. Banks has not previously been associated with the film industry in any capacity.

Can a tax-free institution do business in competition with a tax-paying institution? That's what V. E. Rakestraw, motion picture exhibitor, and manager of the Grand theatre, Salem, Ohio, has put up to the courts to decide. A school of Salem has been playing motion pictures in direct competition to the Grand theatre. The result is that Rakestraw stands to lose his entire investment of $125,000. It is said that motion picture exchanges refuse to protect Rakestraw by cutting off service to the school. The M.P.T.O.A. of Ohio is backing him financially to make this a test case and to find out whether it is legal for a non-tax-paying institution to compete with a tax-paying institution.

George J. Maurer, manager of the Southern theatre, Columbus, O., wrote to the Standard Film Service Company of Cleveland saying that "all the hard boiled operators, the organist and the doorman sat through a screening of 'Shadows' without criticism and unanimously declared it the best picture ever shown in the house." Subsequent business, following the screening, proved that the people of Columbus had the same sentiments.

F. F. White, formerly of Loew's Euclid Theatre, Cleveland, has taken over the Town Hall, Wakeman, Ohio, a 600-seat house halfway between Oberlin and Norwalk, and will inaugurate a combination picture and vaudeville policy.

"Doc." Horater famous exhibitor of Toledo, has arranged to play "My Wild Irish Rose" for an entire week, under the auspices of the Knights of Columbus, for the benefit of the Little Sisters of the Poor. Horater has secured the endorsement of the Bishop, the Mayor, the Chief of Police and the city officials, all of whom will be present at the opening performance. The Knights of Columbus have pledged themselves to sell 50,000 tickets during the week. Each member has assumed the responsibility of a certain number of tickets. Tickets will also be on sale at the box office. A percentage of the entire week's profits goes to charity.

George Ryder and W. W. Kulp, who have taken over the Strand theatre, Prospect Avenue at East Ninth Street, Cleveland, opened Sunday, Jan. 21st with "Queen of the Moulin Rouge." "Thelma" is the second attraction of the Strand, under the new management.

Jack Greenbaum, of the Opera House, Mansfield, had recently acquired the Opera House in Lorain, a 1,600-seat house. It's being rejuvenated with lots of fresh paint, trimmings and fixings.

St. Louis Brevities

The Kilcare theatre, Wood River, Ill., was damaged January 15 when the wall of an adjoining building fell on top of the theatre roof. Fire gutted the other building, causing a loss estimated at $100,000. The roof and interior of the theatre was badly damaged.

St. Louis police are working on the theory that a gang of ruffians may have been responsible for recent fires at the Hickory and Hudson theatres in Central St. Louis. The management of both houses are very strict concerning the conduct of patrons and have found is necessary to eject and bar some of them. Naturally the gangs have resented this. It is possible the fires may have been started by some gangsters who wanted to get revenge.

Herschel Stuart, manager of the Missouri theatre St. Louis, brought Larry Wagner, celebrated Chicago impersonator of movie stars, to town to exploit Larry Semon in "The Counter Jumper," which played the Missouri the week of January 20. Wagner resembles Semon greatly even without make-up and when all togged out he looked like Larry himself stepped out of the screen.

The Olive theatre, Creve Coeur, Mo., has re-opened after being dark for many months. Shows will be given one day a week.

Mrs. I. W. Rodgers, of Poplar Bluff, Mo., was one of the out-of-town visitors to St. Louis exchanges the past week.

Des Moines Flashes

M. C. Lister of Moravia sold the Crystal theatre to C. C. Waughop, a prominent business man of Moravia.

Mr. Barquist of Stanhope reports a change of ownership of the picture house there to become effective the first of March.

Floyd Perry has bought the Majestic theatre at Eldon, Iowa.

Motion Picture houses cooperated with the Near East Relief Drive in Des Moines the past week when girls with badges and bags were allowed to solicit funds from within the lobbies of the theatres. A slide also announced that contributions could be made to the girls in the lobby on leaving the theatre.

Around the St. Louis Branches

J. DUGGER, St. Louis manager for Goldwyn, has resigned to accept an executive position with Famous Players in the South. He will leave St. Louis this week, but has not, as yet, been assigned to his new post.

Harry Niemeyer has been made publicity director for Paramount in the St. Louis territory. For several months past he has handled exploitation for Goldwyn in this vicinity. Prior to that he was with Famous Players Missouri Corporation, handling publicity for the Missouri theatre. While with Famous Players Niemeyer handled an important assignment in Paris, France, and his ability is well known to the Paramount executives.

Col. Bill Yoder and his bride are making a tour of the Pathe exchanges. Yoder is Pathe district boss and has headquarters in Dallas, Texas.

Tom Leonard, of Progress Pictures Corporation, is making the key cities of the territory.

George Bromley, of Chicago, well known state righter, and John Smith, of Chicago, were visitors of the week.

All ye who have excess congratulations prepare to unload them now. Harry L. Pittner, Southern Illinois salesman for Vitagraph, on Saturday, January 20, journeyed to Edwardsville, Ill., and was married to Miss Georgia Johnson, of Fairfield, Ill. They were childhood sweethearts in Fairfield, Pittner's home. Mrs. Johnson was employed as a stenographer by a St. Louis business house.

Miss Irma Biebinger, Western representative for the National Ticket Seller and Cash Register Company is looking for an office location in the vicinity of the Plaza Hotel group of exchanges.

With the Washington Exchanges

SECRETARY BACHMAN, of the Washington Film Board, announces that following executive meetings last Friday and a luncheon meeting Monday, the board will appoint a permanent paid secretary to handle correspondence, minutes, etc. By-laws being adopted are modeled after those of Cleveland, Philadelphia, Cincinnati and other cities, and include some features of the local by-laws in force prior to the Hoy system vogue here. Important arbitral relations are to be undertaken.

Manager Walter Lusk, of First National, has been a grippe victim.

Miss Marie Etheridge, film row fashion plate and booker's aid in the First National, is retiring from the film game and leaving the exchange Monday. Rumors of a farewell party for her on Monday are buzzing around the Mather block.

Miss Rose Fuhr, of the Educational poster and shipping room, is reported to be contemplating matrimony and resigning her present position.

Nat Sauber, local film executive, now with Goldwyn here, is renewing his athletic activities as a star member of the Yankees, a local basketball "Quint," and helped defeat the lively George Washington University team last week.

With Des Moines' Exchanges

R. J. McCURDY, formerly handling publicity and special pictures for Universal in Des Moines, is now established as exploitation man at the Universal Buffalo branch exchange.

Miss Grace Veenstra entertained the girls of the Famous Players office staff at her home on Thursday of last week. A very good time was had by all, reports Miss Hazel Douglas who was among those present. Miss Veenstra is secretary for Mr. Nichols, head of the exchange, and Miss Douglas is assistant in the accessories department.

Washington Snapshots

Will H. Hays was a Washington visitor Thursday and Friday of last week. Calling first at the office of Postmaster-General Work, his successor there, he later visited the White House, paying his respects to the President and Mrs. Harding. Before leaving town on Friday he said that he was deeply grieved by the sudden death of Wallace Reid, after his fight against the narcotic weakness that brought the end. He refused to comment on the government's narcotic fight or as to what would be done in the matter of relieving the industry of the drug onus. Although Mr. Hays was in town during the anti-movie control conference of the Reform Bureau and affiliated church bodies he did not attend.

Dr. Fowler, District Health Officer, announced that the theatre owners of Washington had thoroughly cooperated with him since his announcement that thirteen of the eighteen theatres inspected were found to have impure air. He added that the situation was rapidly being improved by the theatre managements concerned and said that one theatre had even closed down so a new ventilating system could be put in.

W. E. T. Thompson is now directing the pipe organ at the Central, now in the Crandall chain here, while Jack Griffith, brought here for that purpose having requested similar duties at the York theatre, Crandall's Petworth theatre, is now keyman at the Georgia Avenue console.

Official Washington has been crippled by the grippe epidemic that has resulted from the warm, damp weather. Now the theatre and exchange executives are under the weather. In the Crandall organization last week the victims were: Mrs. J. J. Locher, Public Relations; John J. Payette, assistant general manager; Nelson Bell and William Ewing of the Publicity staff; N. Mirskey, conductor and director, Musical department; William V. Broyles, manager of the Central; and J. Williams Clifford of the Lincoln. H. M. Crandall was on the border of the sick-room, but couldn't get more than a hard cold. And the new manager of the Crandall-First National exchange, Walter Lusk was also suffering from a similar ailment.

It is learned that the Truxton theatre, after being operated by Phil Powers for some months, has suspended and it is rumored that Ben Lust, equipment dealer, may take over the operation of the house later.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT. OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

The Richmond theatre operator, Mr. Somma, when in Washington last week announced that the old Rayo theatre, there, recently renamed the Howard, and operated by the Howard-Wells chain, has been purchased by him, and will be operated by him as a unit of his mixed chain of white and colored theatres. He added that one of his larger theatres would soon play one of the biggest picture circuits in the country.

Messrs. Reddish and Durkee of Baltimore were visiting exhibitors here during the week.

Through the aid of Jack Connolly, Washington representative of the Will Hays organization, the benefit, for disabled soldiers, to be given at the Masonic Auditorium, Monday night, secured the Hodkinson-Will Rogers picture, "The Headless Horseman." The George Baldwin McCoy unit, American Women's Legion is giving the benefit, and had secured Mrs. Harding and Mrs. Coolidge as patronesses. Mrs. Charles W. Walcott who with her husband, curator of the Smithsonian Institute, has made Alpine movies in the Canadian Rockies, is in charge of the program.

Omaha Snapshots

John R. Webster, former theatre man of Albany, N. Y., visited Omaha this week in the interests of a syndicate which he stated intended to establish new motion picture theatres in Lincoln and Kearney, Neb. He indicated that the Lincoln house will be in the business district and will cost $250,000 and that the proposed Kearney theatre will cost $100,000.

Through an arrangement by The Omaha Bee a private showing of "Life's Collateral," was given at the Brandeis theatre before a group of business men and women. The purpose of the picture is to promote the home-owning idea.

The Empress Theatre announces that beginning January 28 it will show "Thirty Days," Wally Reed's last picture.

Charles C. Pettijohn, general counsel for Motion Picture Producers and Distributors of America, Inc., conferred with the Film Board of Trade during the week. Commenting on the rumored introduction of a censorship bill before the Nebraska state legislature, which is now in session, Mr. Pettijohn advised building favorable impressions with the public by careful selections of pictures and truthful advertising, rather than to fight the legislators. While in Omaha he viewed a screening of "The Flirt," given by L. R. Pierce of Universal Film exchange for H. Goldberg of the World Realty company's string of theatres.

Douglas Fairbanks in "Robin Hood" is playing the Strand theatre for two weeks with the program limited to the feature and an overture of the same name. Prices are 75 cents for the best parquet seats and 99 cents for box seats. S Vorzimer, branch-manager of United Artists, has negotiated two attractive window displays with the Columbia Phonograph Company for the picture.

News of Butte's Exchanges

EDGAR O. BROOKS, of New York City, serial salesmanager of the Pathe Exchange, Inc., was in Butte on Tuesday relative to serial sales work. Mr. Brooks is making a tour of the Western states, visiting all the large cities of the various states for the benefit of the Pathe offices and incidentally to get better acquainted with the needs peculiar to each section, hoping to establish closer relationship with the home office. Primarily he is visiting the various exhibitors campaigning for the Pathe serial pictures.

Mr. Brooks was met in Miles City by Manager Van Horn, of the Spokane and Montana offices of the Pathe. On their way to Butte they stopped off at Billings, Bozeman and Livingston. They report exhibitors generally quite optimistic for future business.

Thursday Mr. Brooks goes to Helena and Great Falls and returns to Butte before starting on the coast trip that will include Spokane, Seattle, Portland, San Francisco and Los Angeles.

B. F. Cale, Pathe salesman, will accompany Mr. Brooks to Helena and Great Falls.

P. C. Hurst from the Rialto theatre at Bozeman was in Butte this week exchanging compliments with the various exchange managers and incidentally doing some film shopping.

A. H. Goetz, owner of the American theatre that recently burned at Roundup, and Mr. Anderson, manager of the American, of Roundup, were in the city this week calling on the theatre men. Mr. Goetz says he is going to rebuild the American as soon as possible.

L. J. McGenley, a Paramount salesman is touring the state in behalf of his company.

J. A. English, Pathe salesman, stationed at Billings, Mont., passed through Butte Tuesday on his way to Salt Lake.

The First National office in Butte is preparing to celebrate the fifth anniversary of its birth by having a real honest to goodness First National week. Both the American and the Rialto theatres join in the celebration by running four First Nationals in one week.

C. M. Van Horn, branch manager of the Butte and Spokane offices of Pathe, is in Butte this week. In fact, he swings like a pendulum between the two offices, visiting here every other month. Mr. Van Horn has been touring the state to get in personal touch with the exhibitors.

In the Pathe national sales contest during November and December this territory finished eighth in position. That speaks well for sales in Montana.

Omaha's Film Row News

R. L. HARRIS is identified with the Omaha branch of Goldwyn as salesman in Southern Nebraska territory.

Sam Grossman has been promoted from position of shipping clerk to field man for the local F. B. O. branch. He will cover his territory in an automobile.

The second week in January broke all records of the local Select office, according to Steve O'Brien, branch manager.

"The Third Alarm" opened at William Swan's theatre in Columbus, Neb., on the same day that this picture was opened in the Astor theatre, New York. E. C. Jensen, from F. B. O. headquarters, here a few days ago, enthused over "The Fighting Blood," twelve two-reel fight stories. The F. B. O. is placing two more salesmen in the Omaha territory—Mr. Sheppard, of the Chicago office, and Mr. Calladway, of Salt Lake.

The local offices of the Fox Film Corporation have been moved into new quarters at 1509 Chicago street, just around the corner from the Film Exchange Building. Wherefore Harry Heyman, manager, and Earl Bell, assistant, are elated over their fine offices.

Central Penn. Notes

The Palace theatre, Coatesville, has been leased for a three-year period by Ed Leggus, who already has taken control.

The Victoria theatre, Bloomsburg, has been sold for $100,000 to a syndicate of local capitalists by the Chamberlain Amusement Company, of Shamokin, which operates a chain of picture houses in Pennsylvania. John W. Larned will continue as manager. Harry L. Magee is president of the company taking over the theatre, and the other officers are: A. F. McCullon, vice president; Samuel J. Johnston, secretary; Dr. J. E. Truman, treasurer; John W. Knies, Willie Law and Charles B. Lutz, auditors. These men will constitute the board of directors.

After having been completely renovated, the Globe theatre, Scranton, a Comerford Amusement Company house, was reopened on December 28. The same company is shortly to build a theatre on the site of the Eagle Hotel property in Pittston. A new Comerford theatre in Carbondale will be opened in February.

Nute Frederick and A. C. Candor have acquired control of the Garden theatre, Lock Haven, from the Excel Amusement Company, which operates a number of theatres in the vicinity of Lock Haven and Williamsport.

In formal dedication exercises in which Burgess Milton E. Reeder expressed the appreciation of the citizens of the community, the J. F. Fahnestock theatre, in Muncy, was opened recently. It is declared to be one of the most modern theatres in Pennsylvania. It is a brick and steel building, two stories high, on a plot 29 by 138 feet.

Baltimore Brevities

Meyer Perlin has been named manager of the Flaming Arrow theatre, neighborhood house here, and expects to inaugurate a number of changes in the methods of the theatre.

Thomas D. Sorriero, manager of the Century theatre, one of the Whitehurst houses, has established voice hearings for local singers who wish to try for a place on the Century bill. The scheme was given good publicity by the newspapers, and helped the Century to further establish good-will.

Incidentally the Century is paying even more attention to the musical portion of its program under Mr. Sorriero's direction than in the past. Several vocal numbers and an orchestral selection now are run regularly as a "musical interlude" to the performances.

The Victoria theatre, under lease to the Stanley company, has established a new departure in this city with a midnight show at 12:01 A. M. Monday. There are no Sunday motion pictures in Baltimore, and heretofore performances of any kind at this hour have been left for legitimate and burlesque theatres on New Year's Eve.

The Strand theatre, for several years operated by Thomas D. Goldberg and Arthur L. Price in conjunction with the Wizard and Blue Mouse theatres, has been sold for about $100,000 to Cleveland R. Bealmear, real estate dealer. The theatre was closed recently, although the lease under which it was operated still has some time to run.

A five-story office building and store will occupy the site of the theatre if present plans are carried out, it is understood. The theatre was built about seven years ago, and for some time was controlled by the Webb interests which then also controlled the Parkway. It is said not to have been a paying investment for some time, although when first erected it was regarded as a high-class shopping district house.

Detroit Paragraphs

James R. Grainger, Vice President of the Goldwyn Film Co., paid a flying visit to Detroit on Monday of last week to confer with the local force, get a birds-eye view of the Goldwyn business hereabouts and submit to a few interviews. While here Mr. Grainger arranged for the release of "The Christian" at the Broadway-Strand early in March. Mr. Grainger also expressed his satisfaction over the business his particular company is doing in Michigan.

Sundays are big days at the first-run houses. Last Sunday, from the time of opening at 12:30 for the symphony concert until the closing hour, practically everyone of the 4,250 seats at the Capitol Theatre was occupied. At the Broadway-Strand where "The Stranger's Banquet" was on view the S. R. O. sign was in demand. The same story was told about "Dr. Jack" who was precribing his cheerfulness at the Fox-Washington. At the Adams and Madison with

"Quincy Adams Sawyer" and "Making A Man," respectively, seats were available most of the day but there were times when the queue had to wait.

Better pictures and better jobs, especially the first, seem to be the reason for the present prosperity.

Southwestern News

Jacob Cooper has taken over the management of the Criterion theatre at Oklahoma City, succeeding J. W. McLaughlin, resigned. Pat Magee will be assistant manager and actively in charge.

A restraining order was issued by the District Court at Oklahoma City January 10, restraining Jacob Cooper, manager of the Criterion theatre at Oklahoma City from showing Governor J. C. Walton inaugural films in Oklahoma City and the International, Selznick and Pathe from showing the films anywhere in the United States.

The restraining order was based on petition of Dan V. Lackey who had what are claimed to be the only official barbecue pictures, made under his personal supervision, and at a cost approximately of $5,000. Lackey claims that the pictures belong to the barbecue committee, and if any proceeds are realized from exhibition of the pictures that they will go to the committee.

Final termination of the matter will be threshed out in the courts in the near future.

Incorporation papers have been filed by Strand theatre, Tulsa, Okla.; capital stock, $10,000. Incorporators are Hazel McCoy, Gladys Brest and C. R. Thurlwell, all of Tulsa.

Canadian Chatter

THE Capitol theatre, Winnipeg, Manitoba, has been sponsoring an organization of moving picture fans which is known as the "Pals' Club," the purpose of which is to conduct social features. The club was first organized by Oral D. Clakey, when he was manager of the theatre. He was the president until he was transferred to Hamilton, Ontario. The club has been reorganized with new officers and the new president is Harold Green the conductor of the Capitol Theatre orchestra. Meetings are held at intervals in the Capitol theatre when social gatherings are arranged. Other officers include: Bill Einarsson, vice-president; Claude B. Watt, secretary-treasurer; A. Temple, assistant secretary; D. J. Noble, Harry Hills and Art Merrill, entertainment committee; Al. Seigal, C. Campbell, Nelson Sasserson and L. Link, reception committee. Several of these officers are on the staff of the theatres and the remainder are theatre boosters.

Hugo Rignold, a member of the Allen Theatre orchestra, Winnipeg, Man., has won a scholarship in the Royal Academy and London College of Music, which entitles him to two years' violin instruction in London, England, according to an announcement made by Harold Green, conductor of the Allen orchestra. The competition for this prize was open to all Canada.

L. R. Acker, proprietor of Acker's theatre, Halifax, N. S., recently came to the rescue of a stranded theatrical company by donating the use of his theatre to the players for a special show of their own at both afternoon and evening performances on a specified day. The company raised enough money to enable its members to return to their respective homes. Acker's theatre is a moving picture house.

H. M. Thomas, general supervisor of the extensive chain of theatres controlled by the Famous Players Canadian Corporation, Limited, Toronto, is starting out on a tour of the whole circuit of houses from Montreal, Quebec, to Victoria, B. C. Mr. Thomas returned to the Capitol theatre, Montreal, from the Winnipeg Capitol, recently. Harry Dahn is in charge of the Montreal Capitol theatre during the absence of Mr. Thomas.

Statistics of the building trades in Ontario for 1922 show that 12 moving picture theatres in the Province were affected during the past year by building contracts which called for the erecting or remodeling of the houses at a combined cost of $754,000. Figures for the whole of Canada for 1922 show that 38 moving picture theatres were constructed or rebuilt at an aggregate cost of $1,189,300.

Manager Wilson, of the Garrick theatre, Winnipeg, Manitoba, has appointed V. S. Einarson, A.T.C.M., as director of the Garrick Theatre orchestra. Mr. Einarson was with the second divisional concert party of the Canadian Expeditionary Force in France during the war.

The Laurier theatre, Hull, Quebec, was partially damaged by an explosion of dynamite early on the morning of Saturday, January 20, when alleged carelessness on the part of civic employes caused the explosive to be detonated on the street in front of the theatre. Other buildings on Main Street were also wrecked by the concussion and three of the workmen were injured. The proprietor of the theatre is Fred Leduc. The city has had to pay the damages.

Eastern New York Items

The little group of exchange managers and exhibitors from Albany who attended the opening of the Strand in Hudson Falls last Wednesday night had a tough time getting back home because of the storm. While the management of the house provided an extra street car for the entire distance, it was close to 6 o'clock before Albany was reached.

George Tetrault who runs the Grand in Watervliet is having a hard time these days bucking the storms first and then the skating craze, which has struck the city, next.

"Around the World in Eighteen Days" has been booked for Amsterdam and plans are now being made for the biggest exploitation seen in this section in many a day.

The Leland in Albany established a new record last week with "When Knighthood Was In Flower," all attendance records being broken night after night. The picture has been held over for this week.

William P. Allen of the local Universal Exchange is out on a three weeks' trip through Northern New York.

William Berinstein has added another house to his rapidly growing circuit, having just taken over a new theatre in Newburgh. During the last three months Mr. Berinstein has expanded very rapidly until he now has houses in Elmira, Albany, Troy, Newburgh and a new $200,000 one in course of erection in Little Falls.

The storm of last Wednesday wasn't bad enough to prevent Mrs. Milligan, owner of the motion picture theatre in Schuylerville, from attending the opening in Hudson Falls of the Strand.

A motion picture machine has just been installed at the Executive mansion in this city for the use of Governor Alfred E. Smith and family. All of the exchanges have agreed to supply pictures to the governor, the booking to be alone through the local Fox exchange.

New England Jottings

Connecticut continues on her previously mapped out road of voluntary censorship with royal strides. Last Wednesday at a meeting of more than 50 city and state organizations in Hartford it was voted to form the Connecticut Cooperative Association for Better Motion Pictures, the body to include representatives of the public and theatre owners for review purposes. Under the present scheme at least 200 persons will be available at all times for "movie jury duty." The movement has the support of the Connecticut M. P. T. O. and the Hartford theatre men, and the censor plan is entirely distinct from any unsavory political odor.

Adolphus M. Burroughs, head of the Waverley Amusement Company, which operates a theatre at the corner of Trapelo Road and Beach street, Waverley, has filed a bill in equity in the Suffolk Superior Court in Boston to compel Isaac Shapiro, trustee of the Elko estate, to make certain repairs to the property on the claim that the present condition of the house is such that the lives of his patrons are endangered to such an extent that Belmont officials, in which town the theatre is located, might close the place up.

William P. Gray of Lewiston, Maine, president of the Maine and New Hampshire Theatres Company, has assumed the management of nine more theatres in Massachusetts, Vermont and Rhode Island. They represent the remainder of the unit owned and controlled by the Famous Players-Lasky Corporation. The circuit now extends from Taunton, Mass., to Burlington, Vt., and from Burlington to Fort Kent, Maine. The houses taken over are the Merrimac Square, Lowell, Mass.; Empire, New Bedford, Mass.; Broadway, Chelsea, Mass.; Strand, Rutland, Vt.; Park, Richford, Vt.; Park, Barre, Vt.; Savoy, Northfield, Vt.; Strand, Pawtucket, R. I.; and Laurier, Woonsocket, R. I.

The deed transferring the Majestic theatre property on North street, Pittsfield, Mass., to the Pittsfield Palace, Inc., was recorded late last week. The new owners are Samuel and Nathaniel Goldstein, and the purchase price is given as $317,500. The Goldstein brothers have announced that they will immediately start extensive alterations, that performances will continue uninterrupted, and they are about to reduce admissions. They now operate 15 houses in New England and New York state.

The Manchester Amusement Co., a subsidiary of New England Theatres, Inc., has sold the Strand theatre, Rockland, Mass., to L. A. Rhodenizer, the theatre's former manager.

Florida Flashes

B. H. Trumbull, who operates the Egypt theatre, in St. Petersburg, was a Tampa visitor this week. Mr. Trumbull has added a large dance hall to his theatre, and says that business is "very satisfactory."

H. Pitman, and his charming wife, of Clearwater, gave Tampa's great white way the once over this week. Mr. Pitman announced that he had taken over the Dixie at Dunedin. This gives Mr. Pitman complete control of Pinellas County, with the exception of St. Petersburg. He now has two houses in Clearwater, one in Tarpon Springs, the Dunedin house and the famous winter hotel, the Belleview, at Bellaire, where he operates a De Luxe picture show for the guests. With three famous writers of motion picture plays, Rex Beach, George Ade and Sewell Ford, all living in Clearwater, it looks like Pitman could stage some nifty "personal appearances."

C. D. Cooley, Manager of the Victory theatre, Tampa, laid aside his picture program for two days this week to play the road show, "Lightnin." Next week he will have Mme. Shumann-Heink for a one day stand.

The Strand, Tampa, is billing the town like a circus for the run of "When Knighthood Was in Flower." They are also planning an elaborate lobby display.

C. B. Stoddard, the noted globe trotter and lecturer, is wintering at Ozona. He was in Tampa this week arranging dates for his lecture, which he illustrates with motion pictures and slides. He says that he will lecture in several South Florida Cities during the winter.

Fire broke out in the boiler room, back of the stage, of the Plaza theatre, St. Petersburg, Fla., last Wednesday evening, during the performance of the play "Lightnin." The smoke filled the stage and wafted out over the large audience. Milton Nobles, who plays the leading role, in the play, stepped to the foots and told the audience there was no danger and so averted a panic.

The asbestos curtain was then lowered, and the fans turned on, which blew away the smoke. In the meantime the fire department and attaches of the house succeeded in extinguishing the blaze and the play proceeded, with but very few people leaving the house.

Pre-release Reviews of Features

"The Voice from the Minaret"

First National—Seven Reels

Reviewed by Charles Larkin)

MORE radiant in her beauty than ever, rising to still higher emotional heights, gowned more gorgeously than in any previous production, Norma Talmadge is about to appear on the screens of the world in what, in our opinion, is the most entertaining picture of her career—that sure fire box office attraction, "The Voice From the Minaret," which serves to bring back Eugene O'Brien as her leading man.

Robert Hichens' famous drama has been given a wonderful setting in every way. Meticulous attention has been paid to detail. The production shows that expense was not even thought of in the transplantation to the shadow stage. It is interesting to note that Norma does not appear twice in the same gown. In every scene she shows a new style creation, each more striking than the former.

Miss Talmadge as Lady Adrienne Carlyle, the heroine of this story of tempestuous love, is not only a treat for young and old, but an object lesson in how fine a talented actress can act just by being true to life.

The action calls for several honest to goodness love scenes between the star and her screen sweetheart of other days, and well, if there had been any "Sheik" pictures with similar scenes, they would be running yet. All praise to Frank Lloyd for his admirable direction and to Frances Marion for the wellnigh flawless scenario. From a photographic viewpoint, the picture is an artistic gem. The subtitles and their backgrounds are excellent.

Never has this famous desert atmosphere been more realistically transformed to the silver sheet. The views of old Damascus, the desert, shots in India—all are masterpieces. The story is one that holds the interest throughout its entire seven thousand or more feet and we're sure that most audiences will want more when the final clinch arrives.

The Cast

Lady Adrienne Carlyle.....Norma Talmadge
Andrew Fabian.....Eugene O'Brien
Lord Leslie Carlyle.....Edwin Stevens
Bishop Ellsworth.....Winter Hall
Secretary Barry.....Carl Gerard
Countess La Fontaine.....Claire Du Brey
Lady Gilbert.....Lillian Lawrence
Selem.....Albert Presco

Adapted by Frances Marion from the novel by Robert Hichens. Directed by Frank Lloyd. Photographed by Tony Gaudio and Norbert Brodin.

The Story—Lady Adrienne flees from her tyrant husband to England, but meets Andrew Fabian on the boat and falls madly in love with him. Fabian is on his way to accompany a pilgrimage through the holy land and persuades the Lady to go also. Fabian has decided to become a minister. In the desert each confesses their love, but Adrienne is persuaded to give up Fabian. Lord Carlyle becomes seriously ill and Adrienne accompanies him to London. In a fit of revenge his lordship stages a poison plot in order to force the two to confess their love. Lord Carlyle then dies and the two return to the desert for their honeymoon—unmindful of the voice from the Minaret, calling the faithful to keep their vows.

Classification— A colorful love story of India, the desert and London.

Production Highlights—Miss Talmadge as Lady Adrienne. The convincing atmosphere of old Damascus, the desert and London. The artistic photography. The lavish interiors. The thrilling climax. The excellent direction by Frank Lloyd.

Exploitation Angles—The star. Her fine cast. Play up Norma and O'Brien in their return as the perfect lovers. Dress your lobby in Oriental style and put on an Arabian ballet or solo number as a prologue.

Scene from "The Balloonist," First National

"Milady"

Diamant-American Releasing Seven Reels

(Reviewed by Laurence Reid)

THIS is a picturization of Dumas' novel, "Twenty Years After," which is a sequel to "The Three Musketeers." The sponsors have it that the story and action in the picture are taken up precisely where Douglas Fairbanks left off. This is a pretty broad statement in view of the fact that Doug's opus is an American production and "Milady" is a French production. If the characters. D'Artagnan, the musketeers, Richelieu, Louis XIII, Queen Anne, Buckingham and others, are all assembled here, there is a different treatment of them entirely.

The picture may be called interesting in places. Certainly it bears an authentic stamp in regard to its color, detail and costuming, and the characters live up to one's conception of them. The story, however, is highly complicated and poorly edited so that the spectator has some trouble in following it. Indeed there are times when it looks like so many illustrated subtitles. And the gaps are indicated in the manner in which the scenes shift so rapidly. There is enough action but owing to the involved plot and the slowness in which it develops the suspense never accumulates. Dumas' tale of conspiracy should have been told with a few well chosen strokes and "Speed!" should have been the slogan.

We are presented with a story of an adventuress in the employment of Richelieu whose object is to embarrass his king and bring D'Artagnan into disrepute. But one has to have one's wits about him to follow the various complications and intrigues of court and romance. There is one outstanding bit which invites suspense. This shows the adventuress escaping from the castle tower by means of a rope ladder and a boat. The subsequent shot shows her capture and the suggestion that she is beheaded.

The interpretation is of the old school technique—which means that the players swagger about a good deal. In its favor are the atmosphere, the color and costume.

The Cast

Players not mentioned. Figures include D'Artagnan, Richelieu, the three musketeers, Constance, Milady de Winter, Buckingham, Louis XIII., etc.

Players not mentioned. Figures include D'Artagnan, Richelieu, the three musketeers, Constance, Milady de Winter, Buckingham, Louis XIII. etc.

The Story—Cardinal Richelieu is desirous of embarrassing his king and D'Artagnan for political purposes. Employs Milday de Winter to help his cause. D'Artagnan, however, is faithful to his queen and sweetheart, Constance, the latter in her services as spy. Milady is captured but a traitor aids her to escape. However, she has her revenge by poisoning Constance and in turn is beheaded.

Production Highlights—The authentic details of costuming, backgrounds, etc. The scene when Milady escapes from the tower.

Exploitation Angles—This is a costume drama of old France. Title won't mean much, so bill it as Dumas sequel to "The Three Musketeers." Use an atmospheric prologue. It's a French picture and the cast isn't mentioned.

"Dollar Devils"

Schertzinger-Hodkinson—5,600 Feet

(Reviewed by L. C. Moen)

VICTOR SCHERTZINGER may be relied upon to make small town stories consistently diverting. Since his entrance into the directorial field, when he made some of Ray's best vehicles under the supervision of Ince, his best efforts have been along the line of small town, heart interest drama.

In "Dollar Devils," he has the advantage of having a cast of players that is well fitted to the story and including several people of no mean ability.

Chief among these is Joseph Dowling, who appears as Zannon Carthy, a leisurely, philosophical old chap, who believes that too much money is a curse—that when a man covets property he is not chasing dollars but is himself being chased by "dollar devils"; hence the title of the picture.

The action of the story is laid in a typical rural community known as Hemling, where good fellowship reigns supreme and every one is neighbor to everyone else. Here lives old Zannon, who finds much of his happiness in aiding young Jim Biggers to become an engineer.

With the advent of a crooked stock promoter, who persuades the townsmen that there is oil beneath their feet, the town goes money mad and Hemling loses its quiet serenity, much to the sorrow of old Zannon.

The oil wells go dry, however, to the old man's delight, and the town becomes as of old. Interwoven with this is the romance of Jim Biggers and an element of melodrama around the crooked "slicker" and the striking of oil.

Jim is played by Cullen Landis, who is given here the type of characterization to which he is so well adapted—that of a sensitive, shy, but ambitious youth, and he handles it sympathetically throughout.

"Devil Dollars" is a picture of interesting incident and pleasing little touches rather than powerful melodrama. It is wholesome throughout and should be an excellent family picture.

The Cast

Zannon Carthy.....Joseph Dowling
Hal Andrews.....Miles McCarthy
Mrs. Andrews.....May Wallace
Amy Andrews.....Eva Novak
Bruce Merlin.....Hallam Cooley
Jim Biggers.....Cullen Landis
Mrs. Biggers.....Lydia Knott
Helen Andrews.....Ney Farrell

Written and directed by Victor Schertzinger. Continuity by Louis Stevens. Photographed by John S. Stumar. Produced by Schertzinger Productions.

The Story—Zannon Carthy, town philosopher, aids Jim to become an engineer. Jim is infatuated with Helen, banker's daughter. A crooked promoter comes to town and starts an oil drilling scheme. Jim gets the contract for the drilling. The promoter attempts to make a getaway with the money but is foiled by Jim. Oil is struck and the town goes money mad. The wells dry up, however. Jim goes to New York, where he is successful. Helen elopes with the promoter. Ji mreturns and finds, however, that it was Amy with whom he was in love with all the time.

Classification—Small town drama with strong heart interest.

Production Highlights—The excellent small town atmosphere. The clever directorial touches. The rural party. The work of Cullen Landis and Joseph Dowling. The striking of oil.

Exploitation Angles—The cast. Teaser campaign on the title. Contest on the theme of the picture, "Is the chase for the dollar worth while?" etc. Devil ballyhoo covered with dollar signs.

As Louize Fazenda appears in "The Pest of the Storm Country"—Educational

"The Crusader"

Fox—Five Reels

(Reviewed by Stuart Gibson)

A CERTAIN slowness of action mars this story, but otherwise it is a highly satisfactory example of that type of Western film in which William Russell does good work. By slowness of action is not meant paucity of action, for there are plenty of what the press sheets love to call "smashing climaxes;" but Director Howard Mitchell appears to have dwelt too long and too lovingly over some of his episodes.

Scenes in the silver mine after an explosion has caved in the mouth of the shaft are first rate. Another outstanding spot in the film is that in which Russell, pursuing his enemies in a canoe, is shot over a falls after losing control of his craft in the rapids. There are some very fine locations in the exteriors, and the photography is of such high order that the most is made of all of them.

Fritzie Brunette, Russell's leading woman, is nice to look at, and is a capable actress. The supporting cast in general is quite satisfactory, and Gertrude Claire's characterization of the mother in the story is excellent indeed.

As to whether these stories of noble young men who yearn for the bright lights and then suddenly find themselves content with the dim ones; these virile youngsters who set out to seek a fortune for one girl and wind up by handing her over to another man and falling in love with another girl, are quite natural, doesn't make much difference so long as they are competently presented; and this one is.

The Cast

Peter Brent	William Russell
Mary Dart	Helen Ferguson
Jim Symonds	George Webb
Bob Jephson	Carl Gantvoort
Mrs. Brent	Gertrude Claire
"Gunboat" Clark	Fred Kohler
Alice	Fritzi Brunette
Louis Bradeaux	Ralph Colinger

Story by Allen Sullivan. Scenario by William K. Howard. Directed by Howard Mitchell. Photography by David Abels.

The Story—Peter Brent, only support of his mother, goes to a silver country to prospect, and finds silver. He breaks up the efforts of scoundrels to exploit the mine at the expense of the people, and wins the love of a girl and his mother's commendation.

Classification—Drama of the silver country, with plenty of love interest.

Production Highlights—The canoe trip through the rapids and over the falls. The explosion in the mine, and the subsequent escape. The appearance at the town hall where the villain is selling stock in the mine he has wrecked. Some magnificent exterior shots.

Exploitation Angles—Play up William Russell's athletic ability. Point out the fact that this "crusader" for the right found his place in the country, rather than the city, despite his expectation to the contrary.

Drawing Power—Will please wherever they like dramas of the west as distinguished from "Westerns."

"The Darling of the Rich"

Whitman Bennett—Six Reels

(Reviewed by Laurence Reid)

THIS picture presents a title which attracts attention and a cast which will attract more than passing notice—what with Betty Blythe, Leslie Austin, Albert Hackett, Gladys Leslie and Montague Love lending their personalities to the offering. The story, however, is not well constructed, for it shows several gaps in its development and is not entirely plausible. Any spectator will wonder over one of the richest men in New York being hoodwinked by a gang of crooks or not being shrewd enough to discover that he is taking part in an affair which features a woman auctioning herself off to the highest bidder.

It appears to us that there are too many strings to the story which taxes the director to knit them together. Jack Adolfi has done as well as possible under the circumstances. He was burdened in the first place with a scenario which lacks any real, outstanding highlights. It is the old idea of a girl left penniless whose desires are bound up with luxuries. She comes to New York and is hired by a gang of crooks to pose as a princess who is selling her jewels. Of course she doesn't know that the gems are stolen. The idea, not being inspired, does not tax the spectator to use his imagination. In other words it is just an ordinary story which will find its appeal among the average patrons—the type of patrons who are not looking for plausibility and do not miss it if it is absent.

The romance is the best part of the picture. The girl meets the man who once saved her life and encourages him. The action presents some melodramatic episodes in order that the young man may rescue his erstwhile sweetheart. He beats his rival and forgives the girl after her crooked friends are disclosed in their true colors. The picture carries a good production, there being an air of opulence in several of the backgrounds, and Betty Blythe displays a wardrobe which will excite admiration among feminine patrons. As for the acting it is entirely competent. Some may wonder, however, over a few of the characters who are not clearly defined.

The Cast

Charmion Winship	Betty Blythe
Lizzie Callahan	Gladys Leslie
Jane Winship	Jane Jennings
Peyton Martin	Montagu Love
Torrence Welch	Charles Gerard
Mason Lawrence	Leslie Austin
Dippy Helen	Julia Swayne Gordon
Fred Winship	Albert Hackett
Mike Callahan	Walter Walker
Detective	A. Gowin
The Baby	Rita Maurice

By Dorothy Farnum. Directed by Jack Adolfi. Scenario by Dorothy Farnum. Photographed by Edward Paul. Produced by Whitman Bennett.

The Story—Treats of a girl who is left penniless by her father. Her desire for riches leads her to New York where she is employed by crooks to pose as a princess who is selling her jewels for relief money. She is unaware that the jewels have been stolen. The girl meets her erstwhile lover who once saved her life, though she continues the disguise. A rich suitor and the young man are rivals for her hand, and the latter wins. He forgives her when her crook friends are exposed.

Classification—Melodrama featuring girl's fight with band of crooks. Carries romance. Poor girl's desire for luxury.

Production Highlights—First rate acting by well known players. Fair suspense. Scenic backgrounds.

Exploitation Angles—The cast looks like the best angle to exploit here. Mention the players, calling attention to Betty Blythe's wardrobe. Use a teaser campaign based upon the age-old question—"Should a girl marry for love or riches?" You might stage a fashion show for a prologue.

Drawing Power—Best suited for neighborhood houses. Also good for downtown houses featuring daily change of program.

Baby Peggy in a scene from "Taking Orders," Century.

"Cross Roads"

W. M. Smith Productions—Five Reels

(Reviewed by Laurence Reid)

HERE we have an average western laid along the Mexican border—which introduces the hero in the role of a sheriff who is forced to bow to a villain of the land below the Rio Grande because the latter has forged his papers, thus making himself the elected officer. A novelty in the characterization is offered in the figure of the heroine, a friendless girl who is supposed to bring bad luck to anyone who associates with her. To complete the characters there is the Mexican's faithful retainer, a Yaqui Indian, who turns traitor eventually, and helps his American friend.

The story develops in an orthodox fashion without releasing any conspicuous high lights, but carrying a suitable amount of action for houses which feature a daily change of program. It is just another western of the Franklyn Farnum series. And in the cast are Shorty Hamilton, who looks out of place as the villain if one remembers that his forte is comedy; Al Hart, who, as the Indian, has not paid particular attention to his make-up, and Genevieve Berte is the girl. She gives the best performance—in that she appears more convincing that the others.

It is the villain's object to embarrass the real sheriff. And he causes the latter to kill a man in self-defense. However, the Westerner escapes and is befriended by the girl. And so to the pursuit by the wily Mex and his gang. He is imprisoned, but the girl obtains a pardon from the governor and the Indian offers his aid. The hero's commission is restored and the happy ending is in sight.

It is a type of story which has become familiar, yet this must not be held against it, considering the fact that the majority of westerns follow a well-regulated pattern. It didn't cost much money and was made for a certain clientele. And those who see it will doubtless enjoy it as well as anything else of its kind.

The Cast

Hero	Franklyn Farnum
Onate	Shorty Hamilton
The Yaqui	Al Hart
Jackie	Genevieve Berte

Produced by W. M. Smith. Released on State Rights.

The Story—Westerner is prevented from assuming office of sheriff because wily Mexican forges his papers thus electing himself to office. The real sheriff is forced to kill a man in self defense and the psuedo sheriff captures him. A friendless girl befriends the hero and obtains a pardon. Freed, he assumes office and proffers his love.

Classification—Typical western melodrama.

Production Highlights—The appropriate locations. The appealing work of Genevieve Berte as the heroine. The action, sufficient for story of this type.

Exploitation Angles—Title might suggest a teaser campaign. Bill it as a snappy western laid in the genuine country of its locale. Use the cowboy quartette.

Drawing Power—Suitable for second and third class downtown houses and in small town houses.

"The First Degree"

Universal—4,395 Feet

(Reviewed by L. C. Moen)

THERE is a direct swiftness of action about "The First Degree" that seemed to us distinctly enjoyable. It has been allowed to run natural length and there is scarcely a foot of padding in it. In fact, we confess to a distinct partiality toward these recent Universal five-reelers. With pleasing stories, well typed casts and modest footage, they are excellent entertainment.

Our real surprise, however, came in the work done by Frank Mayo as Sam Purdy, an ex-convict and sheep farmer. He appears in a guise quite different from his usual debonair appearance and does a real piece of character acting, a bit overstressed in points, perhaps, but a notable advance.

The story has been adapted by George Randolph Chester from a George Pattullo story, "The Summons." It is one of those "story within a story" affairs, the action opening in a jury room, where Sam Purdy relates the story which is the basis of the picture.

Director Edward Sedgwick has gotten a pleasing degree of realism in these grand jury scenes, and the small town atmosphere is first rate. In spots, he has permitted his players to over-act, notably Miss Breamer, but as a whole he has maintained an excellent melodramatic tempo.

The central situation of the picture is that of a man falsely accused of robbing the bank in which he is employed, sent to prison for a year, and then hounded from town to town by his blackmailing brother, who is in love with the same girl. Finally, in a fit of anger, he strikes his brother and presumably has killed him.

This, in itself, does not sound especially new, but the novel twist arises from the fact that at the opening of the picture Purdy is summoned to testify before the Grand Jury concerning the theft of some of his sheep. Conscience stricken, he believes he is wanted for murder, and tells the whole story of his persecution. The jury knows nothing of the murder, but he finds only sympathy and tolerance on their part. The sheep stealing suspect is then brought in and proves to be the erring brother, alive. A happy reunion follows with the girl who has been waiting and they decide to remain in the friendly little community.

Philo McCullough is a properly villainous brother and the other members of the cast are satisfactory.

The Cast

Sam Purdy.....Frank Mayo
Mary.....Sylvia Breamer
Will Purdy.....Philo McCullough
Sheriff.....Geo. A. Williams
District Attorney.....Harry Carter

Adapted by George Randolph Chester from the story by George Pattullo. Directed by Edward Sedgwick. Photographed by Benjamin Kline. Produced by Universal.

The Story—Sam Purdy, who believes he has killed his brother, is summoned before the Grand Jury to testify in a sheep stealing case. He assumes that he is wanted for the murder, and confesses, pleading in extenuation the persecution which he has suffered at his brother's hands. He tells the jury how his brother railroaded him to prison for a crime of which he is innocent and has since blackmailed him. The jury declines to indict him. The brother then shows up, and is indicted for sheep stealing and blackmailing. Sam is then re-united with the sweetheart who has been waiting for him.

Classification—Small town melodrama with heart interest.

Production Highlights—Sam's confession of murder. The bank robbery. The fight in the shack. The return of the brother alive. The character portrayal of Frank Mayo.

Exploitation Angles—The story, which ran in the *Saturday Evening* Post, and the author, George Pattullo. The three principal players. The melodramatic situation about which the story revolved.

Drawing Power—Suitable for second class city houses and neighborhood and small town theatres.

Scene from "Tips," Century comedy starring Baby Peggy

"The Footlight Ranger"

Fox—4,800 Feet

(Reviewed by Laurence Reid)

THIS picture is such a sudden departure from what Charles Jones has offered in the past that it will be hard to reconcile his followers to it. It wouldn't be so difficult if he had been allowed to interpret all kinds of stories. But he has done so well in "up and at 'em" westerns—westerns with snappy action—that his patrons will be disappointed in "The Footlight Ranger," which, compared to his previous subjects, is really colorless. In fact, Jones doesn't have much opportunity to show his customary stuff.

The idea is antiquated, showing, as it does, an infatuated youth following an actress to New York, where he must needs save her from attack from a vicious manager—the only difference in the characterization being the identity of the hero, who is a cowboy here. This type of story and character doesn't fit a star who is usually up and doing. If he must show his versatility, let him come forth in actionful melodramas like "The Fast Mail." There isn't much incident here, which makes the picture slow-moving and it is so easy to anticipate that the spectator can guess the outcome from the start. Not even when the cowboy is shown protecting the girl does any suspense enter to keep you sufficiently interested.

To introduce a punch, the climax reveals the vicious manager's intentions—which are broadly planted. He will star her for a price, which, of course, is her virtue. The cowboy had helped her when she was stranded in the West and digs up enough money to pay her expenses East. And when the climax is finished he takes her back to the open spaces. Technically the picture is first rate—considering its atmosphere, backgrounds, lighting and photography.

The idea is shopworn and the director hasn't added any original touches to lift it out of the ordinary class. The cast, comprising Fritzi Brunette, Lillian Langdon and Henry Barrows, is competent enough.

The Cast

Bill Moreland.....Charles Jones
Janet Ainslee.....Fritzi Brunette
Al Brownley.....James Mason
Nellie Andrews.....Lillian Langdon
Miss Amelia.....Lydia Yeamans Titus
Divid Marsh.....Henry Barrows

By Dorothy Yost. Directed by Scott Dunlap. Photographed by Dev. Jennings. Produced by Fox.

The Story—Cowboy become enamored with stranded actress. Pays her expenses East and follows her. Acts as her protector against a vicious manager and defeats the latter's purpose in making her a star through paying the price.

Classification—Familiar formula of hero protecting actress from vicious manager.

Production Highlights—The competent cast. The detail. The atmosphere.

Exploitation Angles—Star has established a following. Tell them that he appears in a different role from which he is usually identified. Use a teaser campaign based upon title.

Drawing Power—Best suited for second class downtown houses. Will probably draw better in small towns than in cities.

"Crinoline and Romance"

Metro—Six Reels

(Reviewed by Laurence Reid)

THE sentimental flavor of the days when our grandmothers wore crinolines is balanced with the frank expression of the styles which are favored today, thus bringing forth a contrast which may be appreciated when the heroine says to the chivalrous youth: "A man is a gentleman according to the style she affects." This is not the actual conversation, but the meaning may be interpreted as the same. It is a light, frolicsome comedy romance—one ideally suited to Viola Dana's personality. This star is one actress who is fortunate in having material which fits her.

Harry Beaumont has treated the slight plot so that it provokes interest most of the way. It starts off with a flair for pathos, showing a Southern colonel of the old school, keeping his grandchild from communion with the outside world and bringing her up in crinolines because her mother had married without his consent. The girl rebels and runs away accompanied by mammy, the servant. And she goes just over the border of the estate to her aunt's home, which harbors a group of youngsters on a party—youngsters who are the last word in jazz expression. The crinoline costume of our quaint heroine dazzles the eyes of the impressionable cake-eaters. And the spiteful young things who are there with rolled stockings, etc., proceed to use their claws. They would embarrass the girl. But she shows them up with a lot of playful pranks.

The bathing pool uses up nearly a reel, and a dance finishes it. After which the story verges on the farcical when the heroine returns home—followed by two rival suitors, who bring bags and baggage. Then it is give and take between them—with the girl having a great time trying to decide which one she prefers. She finally chooses the more honorable one because he has played fair in a fake duel. The atmosphere is very good. So are the exteriors, interiors and detail.

But the best acting is turned in by Claude Gillingwater as an old-time Southern colonel who wears long mustachios and drinks mint juleps. Somehow he appears convincing even though the type is mostly associated with the theatre.

The Cast

Miss Emmy Lou.....Viola Dana
Col. Charles E. Cavanaugh.....Claude Gillingwater
Davis Jordan.....John Bowers
Augustus Biddle.....Allan Forrest
Kitty Biddle.....Betty Francisco
Birdie Bevans.....Mildred June
Mrs. Kate Wimbleton.....Lillian Lawrence
Sibil Vane.....Gertrude Short
Abigail.....Lillian Leighton
Uncle Mose.....Nick Cogley

By Bernard McConville. Scenario by Bernard McConville. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

The Story—Treats of secluded girl brought up in crinolines and therefore ignorant of the outside world. Rebels when she sees an attractive youth and runs away to her aunt's home where she experiences the sensations of living up to jazz ideas. Returns home to please her grandfather. Soon after two rival suitors follow and battle for her heart and hand. The most honorable of the pair wins.

Classification—Comedy romance which touches pathos at times and borders upon farce in its concluding reels. Features the contrast between old-fashioned customs and styles and the modern jazz ideas.

Production Highlights—The good direction—well emphasized in slight plot. The jazz scenes. The atmosphere of the South. The good detail. Claude Gillingwater's good sketch of *befo' de war* type of colonel.

Exploitation Angles—Suggests atmospheric prologue, showing contrast between jazz manners and old-fashioned days of crinolines. Suggests dancing of old times and the modern era. Also suggests a nifty teaser campaign and ballyhoo stunts. Ushers might be garbed in crinolines.

Drawing Power—Will please those who do not expect something heavy. Best suited for feminine audiences and neighborhood houses.

"Fighting Blood" Series—First Three

"Fighting Blood"—"The Knight in Gale" and "Six Second Smith"—F. B. O.—Two Reels Each

(Reviewed by Lillian Gale)

SOMETHING to look forward to is the promise that there are to be nine more rounds of the "Fighting Blood" Series, two reelers full of action, humor and impregnated with human interest. Nine more as good as the first three is no small order, for the samples are "all wool, a yard wide and true blue to life" screen entertainments.

The initial offering is "Fighting Blood," introducing George O'Hara in the role of Gale Galen, athletic hero, otherwise an ambitious young man, perfect specimen of American youth who might serve to illustrate a slogan "live right, think right, do right and look like this." The newcomer in a small town is also endowed with good looks and appealing personality, so that all he lacks is what he is after, a complete education.

Finding his friend, whom Galen seeks in the village, gone, the traveler secures his friend's old position of soda clerk in a drug store. There are incidents leading up to Galen being forced to deliver ice cream to the home of a village belle who is giving a party and has refused to allow her girl friend to ask the soda clerk to come as a guest. It happens, however, that just as Galen is leaving he sees his girl being annoyed by an outsider, known to the sporting world as K. O. Kelly, champion welterweight. One blow from Galen and out goes Kayo, which interests Kayo's manager to the extent that he keeps an eye on Galen, with a purpose.

In the second "Knight in Gale," Galen is rescued from jail, where he was sent, unjustly, for beating up his rival, not on account of the girl, altogether, but for cruelty. Nate Shiro, the promoter, pays Galen's fine on condition that the boy train to fight. The punishment Galen takes before he feels at home in trunks and gloves keeps the interest boiling. When he finally discovers his opponent's skill is brute strength rather than brains, he lands a swing, supplying the picture, also with a "punch." His reputation begins and soon Galen answers to the title of "Six Second Smith."

In the third, his professional bout terminates in knocking out a pugilistic terror in the first round. Later, Galen's mind acts as quickly as his fists, when he saves the populace, attending a Church Bazaar, from "hold up" men, and makes himself solid with the preacher.

There are some important characters besides Galen, skillfully played by George O'Hara. This young man has a start in life as a screen actor. In addition, there is Clara Horton, as Judy Wilcox, the "girl;" Rags Dempster, Galen's rival, which Arthur Rankin plays well, although his personal appeal may be a bit too marked. K. O. Kelly, played by Kit Guard, a "knock out" in the part, even if as a fighter he succumbs to youth and brains; the proprietor of the drug store, Ajariah Stubbs, splendidly played by William Courtright, and as Nate Shapiro, the fight promoter, Albert Cooke breaks the record for combination of type and ability.

Speed, speed and just enough "fight" to keep one alert, amused and entertained. Splendid direction, photography and logic; sub-titles that do a noble bit in keeping the humor as fast as the action. There is nothing offensive, on the contrary, these fight pictures carry a moral, embrace sufficient love interest and human-interest touches to make them ideal action offerings.

Scene from "Casey Jones, Jr.," Educational-Mermaid comedy.

"One Stolen Night"

Vitagraph—Five Reels

(Reviewed by Charles Larkin)

WHEN it comes to portraying a diversity of roles and improving on each successive bit of screen portraiture, one must needs hand the palm to Alice Calhoun, who during her not very long shadow stage career has assumed a wide variety of characters and been entertaining in an unusually high percentage of them. Here she plays an American girl who goes abroad, arrives on the edge of the desert, there meets the inevitable sheik, falls in love instantly with him, steals to her room, dons a costume a la desert, dashes into the romantic night, meets her "perfect lover," and in spite of straight-laced parents, enjoys "one stolen night" which also proves a thrilling one for the young lady.

Robert Ensminger who directed the picture, has put some real pep into some of the desert fight moments and has provided the story with a convincing Bedouin background. The scenes at the Beni Mora market place is unusually well staged and some of the types used very much like one would find in a desert town.

The native dance scene is a colorful bit and well lighted. The attack on the two lovers by Amund and his band is a dramatic situation as is the kidnapping of the heroine by this dark-faced tyrant. There is an old temple replica in the latter part of the picture which is one of the best sets of its kind seen in a long while. The story has a surprise ending, the "perfect lover," the sheik, turns out to be the diplomatic official the parents want the girl to marry and who as a subtitle explains is often forced to don native garments and appear among the people. "One Stolen Night" is a good program picture.

The Cast

Diantha Ebberly.....Alice Calhoun
Herbert Medford.....Herbert Heyes
Horace Ebberly.....Otto Hoffman
Mrs. Ebberly.....Adele Farrington
Sheik Amud.....Russ Powell

Adapted from D. D. Calhoun's story, "The Arab." Scenario by Bradley J. Smollen. Directed by Robert Ensminger. Photographed by Steve Smith, Jr.

The Story—Diantha Allen, abroad with her parents, arrives at a town on the edge of the desert, expecting to meet her fiance, whom she knows she does not love. She is set upon by beggars in the market place and rescued by a dashing son of the desert. She falls in love with him. Later they ride into the night. They are attacked and the heroine carried off. The hero is wounded. Recovering he goes to the rescue. He discloses that he is Diantha's fiance. Happiness.

Classification—A romantic drama of "The Sheik" type.

Production Highlights—Miss Calhoun's work as Diantha Allen. The attack on the lovers by the bandits. The disclosure that "the perfect lover" is her fiance. The convincing Arabian atmosphere. The excellent photography. The good direction.

Exploition Angles—Put a man on the street in "Sheik" garments with suitable advertising. Dress up your lobby in Arabian style. Put on an Oriental dance as a prologue. Play up Alice Calhoun's name. She has a host of admirers.

Drawing Power—A picture suitable for second class first run downtown theatres, neighborhood houses and towns.

"Canyon of the Fools"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

HARRY CAREY has been doing so well the past season that one looks forward to seeing his pictures. Take his latest, "Canyon of the Fools," for example. There is nothing offered here which has not been shown before. We have the victim of a frame-up who vows vengeance against the man who framed him—an idea which is involved with a feud between prospectors—and the whole action set against western backgrounds. Yet the story has been developed in such an interesting manner, releasing a deal of typically Carey incident and finishing with a climax which carries quite a melodramatic sweep, that the attention is held throughout.

The introductory scenes present a good slice of humor executed in the star's quaint manner. He is a hobo who hops off the train with an eye upon the sheriff. And the comedy between them starts the picture with a punch. The hobo meets his erstwhile sweetheart who has come West to meet her fiance, a man who is promoting some villainous scheme under an assumed name. It doesn't take any imagination to suspect him as the man who framed the hero. And after Carey shows his courage in saving a Mexican girl from an ardent admirer, the sheriff makes him a deputy whose duty is to capture the outlaws who are smuggling arms, etc., into Mexico.

For a counterplot there is the feud between a pair of elderly prospectors, and the deputy offers his services to the one who has played square. There isn't much riding and shooting until the climax—when enough of these western qualities are exposed to invite a volume of suspense. Carey gets on the track of the villain and his gang and traps them near a dam. His men appropriate a machine gun from the enemy and use it with deadly effect in puncturing the dam and releasing the flood. It is a thrilling touch and suggests that considerable danger was lived through to make it realistic.

A vivid rainstorm helps in making the action vital. You don't miss the romance much, nor the undeveloped scenes between the girl and the villain. It is one of Carey's best—which means that it will please almost any crowd.

The Cast

Bob.....Harry Carey
May.....Marguerite Clayton
Jim Harper } Polhill } .....Fred Stanton
Terragas.....Joseph Harris
Maricopia.....Jack Curtis
Inky.....Carmen Arselle
Swasey.....Charles J. LeMoyne
Knute.....Vester Pegg
Sproul.....Murdock McQuarrie
Aurelia.....Mignonne Golden

By Richard Matthews Hallet. Scenorio by John W. Gray. Directed by Val Paul. Photographed by Wm. Thornley and Robert DeGrasse. Produced by F. B. O.

The Story—Hero has been framed and goes West to search for the man responsible for his disgrace. Meets his old sweetheart who is the fiancee of the villain, the latter appearing under an assumed name. The hero gets involved in a quarrel between Mexican lovers and is locked up but sheriff allows him his freedom if he will capture the bandits. The hero succeeds after many difficulties and exposes the real crook. He wins the girl.

Classification—Western melodrama carrying intrigue based upon capture of bandits and flavored with romance.

Production Highlights—The introductory scenes when Care youtwits the sheriff. The atmosphere. The climax presenting a posse storming the retreat of the bandits and shooting up the dam causing the waters to burst forth. Much action.

Exploitation Angles—Emphasize that Harry Carey has likely story here—one characteristic of his past features. Star has a following. So concentrate upon his name in all advertising. Use the thrilling climax in your teaser copy.

Drawing Power—Good for any second class downtown house.

Opinions on Current Short Subjects

"The Champeen"

(Our Gang-Pathe—Two Reels)

THE title is not difficult to recognize, since champions from Sullivan down have been described as "the champeen," by fight fans, and this two reeler is principally about how Sunshine Sammy became a promoter and staged a non-professional bout, with two tiny blacks as opponents. The title describes not only the action, but the picture as a whole, for it is the "champeen" of its kind.

The usual juvenile cast, including Freckles Daniels, Jackie Davis, Little Farina and the rest, are all present in roles designed to accentuate, particularly their respective abilities.

Sunshine Sammy gets in trouble "swiping" apples. When finally caught by a policeman, he is ordered to pay the fruit man one dollar, if Sammy would keep out of jail. He happens into a training quarters, where he learns that the men who make the real money in connection with a fight, are the promoters. Then, he finds Freckles and Jackie about to go to the mat over the affections of a golden-haired little girl, which decides Sammy upon staging a prize fight. Therefore, the professional tricks he picks up with amusing alacrity, keeps the action fast and the comedy at an even tempo. This one will get many a hearty laugh from fight fans, and delight children.—*LILLIAN GALE.*

"Pop Tuttle, Detekative"

(Plum Center Comedy-F. B. O.—Two Reels)

HERE we have Pop Tuttle, the aged, but agile jack-of-all-trades of Plum Center, a graduate, by heck, of the Hawkshaw Detective College. There has been a lot of high-handed thievin' going on in the community and Pop and big Tillie are determined to put a stop to it. So when the old boy with the youthful ideas, gets his "detekative" outfit by mail he starts right out to catch the suspect. Pop doesn't fool Nifty Ned for a minute. In fact the crook makes him a party to the crime. Tuttle is handcuffed with his own instruments.

But what of Tillie? When Nifty Ned puts his hand through the gap in the fence to pick up the loot, the big girl puts the extra set of hand-cuffs on him. And Pop is highly elated. The comedy is good burlesque of rural doings, though there isn't sustained humor in the scenes. However, it should make a happy filler for most any program.—*LAURENCE REID.*

Pathe Review No. 4

(Pathe—One Reel)

EXCEPTIONAL photography and beautifully selected backgrounds, illustrate William Cullen Bryant's famous poem, "The Death of Flowers," and forms the major part of this reel. There follows a funeral procession of a Chinaman, who, in order to provide a fitting funeral for himself, saved all his life and deposited half his earnings to his funeral fund. The procession and customs embraced thereto, carry unusual interest. "Art a la Mode" describes Bonnie McLeary, sculptress, molding a statue, making changes and showing details of the work. The reel concludes with a study of odd fish, called puffer fish for reasons the pictures show.

Lloyd Hamilton in a scene from "Extra Extra," forthcoming Hamilton comedy for Educational release.

"When Knights Were Cold"

(Stan Laurel Comedy-Metro—Two Reels)

"ROBIN HOOD" is coming in for burlesque these days. Here is Stan Laurel wearing the mantle of the Sherwood Forest robber and carrying on in extravagant fashion. The piece is not so funny as it is unique. And it presents burlesques of most everything which pertained to the days of chivalry—even to the famous episode of William Tell and the shooting of the apple with bow and arrow. Where it is unique is noticeable in the summoning of the clan a la D. W. The horses, mules and other animals are so many skins which cover two men to the skin after the manner of vaudeville or circus burlesque. And they charge and jump over the barriers. The interiors might be put down as fair reproductions of medieval sets. In all it is a burlesque of an old-time extravaganza with the humor too labored, not only in the gags and incident, but in the captions and names of the characters (Epsom is one, Pluto another) to get over in the metropolitan house.—*LAURENCE REID.*

"Cheating the Cheaters"

(Aesop's Fable-Pathe—One Reel)

THERE is some clever cartoon work in this Fable, with the characters Henry Cat, Fido Dog and Milton Mouse in the leading roles. The three plan to steal some frankfurters from a delicatessen shop. Through the scheme of Milton Mouse they succeed. Then they encounter difficulties with a different kind of thief, a milk dealer who advertises pure milk, but adulterates it with water. The fable brings out the old adage, "It takes a thief to know a thief."—*LILLIAN GALE.*

"Once Over"

(Pollard-Pathe—One Reel)

HERE we have Snub Pollard as an apprentice barber.

A woman who would be beautiful and isn't, comes in for beauty treatment. By the use of a mirror frame, she looks into what she believes is a reflection of her own improvement, but is really seeing pretty Jobyna. When she arrives home, the results of her treatment cause the husband to go in search of those responsible. A riot ensues. There are more customers who suffer rather disagreeable treatment, a little too far fetched to be funny. However, the kind of work followers of slap-stick would possibly enjoy. Not offensive enough to taboo, but not particularly well adapted for refined audiences.—*LILLIAN GALE.*

"Smoked Out"

(Range Rider Series-Pathe—Two Reels)

THESE pictures have been holding a pretty even tempo all along, always containing a well-fought fight, some splendid scenic background and sufficient plot to weave nicely into two reels. However, "Smoked Out" is one of the best insofar as it has an unusual amount of human interest and stages the best fight seen in the series.

Leo Maloney, as a Ranger, is about to prepare for the night, when a stranger, evidently pretty well beaten up, staggers into camp. He explains he is trying to reach his mother before she dies, and directs the Ranger how to take him home. Upon arriving, the doctor has given little hope unless the son returns. So as there is little time to lose, Maloney is bound to impersonate the son and brother in order to prolong the woman's life until her own son can be made presentable. He has been a victim of foul play, and not until the barn in which the son is resting is set afire by the imposters (who desire to steal the ranch from the widowed woman) is extinguished at the risk of Maloney's life, are the villains caught in their own trap. A splendid fight ensues just before the end and the stranger's pretty sister seems due reason for Maloney to remain near the ranch, if not the real son, a prospective son-in-law.—*LILLIAN GALE.*

"By Lantern Light"

Bruce—Educational—One Reel

THIS describes a happening, disrupting an entire family, dwellers of a modest home on the Oregon sea coast, not far from "Big Boulder," a gigantic rock. The picture first acquaints spectators with the rock, then describes the tides during certain periods, when danger lurks in the incoming waves. The father warns the boys about going too close to "Big Boulder." Later, the mother dispatches the boys after the milk-cow, and the children, for a lark, take the way that leads them into a cave, from which they are unable to escape when, meantime high tide fills the cave and the children face death. A night fog creeps along the coast, the boys do not return, so a search party is formed, with only lantern rays piercing the intense darkness. A brave girl, perhaps an older sister, remembers the favorite haunt of the boys and finds them in the cave, herself becoming a prisoner. Finally, when the tide turns, a rescue is made. During the search a vivid description of the rock-bound coast and treacherous waters shares the interest the rescue party evokes. A splendid one reel that may be described as unique.—*LILLIAN GALE.*

"The Egg"

(Metro—Two Reels)

MOTION picture comedies which twit their more dignified, but often quite as funny, brothers, the serious dray-mahs, usually are marked by some honest laughs; and this one, in which Stan Laurel is starred, is no exception. There are a dozen new twists, odd conceits, quaint turns of burlesque, about it, and these are emphasized by the pompous solemnity of the plot, which concerns a deep-dyed villain, a beautiful young heiress, and the poor but honest fellow who saves the heiress' father from the villain and of course wins the girl.—*STUART GIBSON.*

"Jenkins and the Mutt"

(Bruce-Educational—One Reel)

JENKINS, a hen-pecked man at home and a clerk when at business, takes a liking to a dog. His wife refuses to share the affection and orders her husband to do away with the harmless fellow. Jenkins begs to feed the dog before turning him out, which the wife also refuses and tells Jenkins he will not get any supper until he has lost the intruder. Which is the reason why Jenkins starts wandering over the beautiful western country, trying every possible way to part company with the canine friend. It does not work, for even when Jenkins decides to drown the dog. the shaggy friend soon returns, with a friendly wag of the tail. So the two keep wandering over hills, mountains and vales. Realizing that having been out all night will heap more blame upon him, Jenkins becomes a regular wanderer, his dog a constant companion. Some months later, Jenkins suffers an attack of "conscience," goes back to his old home and finds there a pleasant faced woman who informs him that Mrs. Jenkins departed long before and left no address. So back to the accidentally discovered peace, Jenkins has been enjoying meantime, he returns, happy in having tried to do his duty, happier to find that he is free to wander on, the faithful dog his companion.

It would be futile, indeed, to attempt a description of the scenic beauty contained in this reel. It illustrates the advice "See America First."

LILLIAN GALE.

"Second Childhood"

(Christie-Educational—Two Reels)

A LAUGHABLE farce with Bobby Vernon at his best, splendidly supported and in a comedy that has been well directed.

Vernon is cast as "Jimmie," the junior partner of "Jack," played by Earl Rodney. It would seem the firm have had difficulty in making "ends meet," and Jack has deceived his rich uncle with a story about his youngster, whom he calls "Oscar" and the boys have been getting by by the use of checks Uncle has sent for Oscar. When suddenly comes the word that Uncle is about to arrive, bringing little Violet (Charlotte Stevens), to play with little Oscar. The only way to save their business is to dress Jimmie up in youngster's clothes and represent him as "little Oscar." This is the cause of many embarrassing and amusing situations, especially since Jimmie is engaged to a professional dancer to whom Uncle begins paying marked attention.

There is considerable plot, so that the laughs are not forced, nor situations entirely without reason. On the contrary, the development is unusual for this kind of comedy, resulting in a very entertaining two-reeler of general appeal.—*LILLIAN GALE.*

"The Terrible Tree"

(Sarg-Educational—One Reel)

A PARTICULARLY good novelty reel for matinees or entertainment designed to interest children. It is very amusing and one of the best of the series, moves in perfect sequence and rehearses the old situation of the contrite husband who endeavors to explain his delay in getting home, to an exacting wife. In addition, each sub-title is good for a laugh from grown folk as well as from the younger patrons. —*LILLIAN GALE.*

Scene from "Second Childhood," Educational-Christie comedy, featuring Bobby Vernon.

"Rough Going"

(Pathe—Two Reels)

OF the two reels of film consumed in this "drama," certainly more than one reel must be occupied by a series of "chases" in which a group of men on horseback is photographed from above, below, each side, the front, the rear and all other possible angles. It reminds an old movie-goer somewhat of that masterpiece of 1906 or thereabout, "The Great Train Robbery." But there is one series of shots of a galloping horse ridden by Leo Maloney which is enough to make for interest. The animal is superb and the camera has caught to a far more than usual extent the tremendous power exerted by a horse moving at top speed. The film may be of some value as padding at the end of a show; having seen it, an audience ought to be glad to leave.—*STUART GIBSON.*

"Bumps"

(Educational—One Reel)

BECAUSE he guessed the exact number of beans in the huge glass jar of a window, Jimmie Adams, in this rapid comedy, wins a Ford coupe. That suits the school teacher, a pretty girl, whose mathematical training failed her when she tried to count the beans by rule, and failed to win the coveted prize, because the winner has a heart for her and she knows she will be able to use the car as her own.

But when the two start out they have all the usual automobile troubles and then some. A great deal of it is planned by a rival who has just returned from Greece, where he studied to become a waiter.

The title "Bumps" is appropriate. The flivver "bumps" all the sentiment into amusing situations, but the villain's plans go wrong; Jimmie wins the girl as well as the Ford and all ends happily.—*LILLIAN GALE.*

"Women First"

(Universal—Two Reels)

THIS is a typical motion picture comedy. It is very much like several hundred other films, the chief differences between them all being well nigh indistinguishable. Lee Moran is a hotel clerk in one of those wayside establishments so frequent in the movies and so infrequent everywhere else. He has a series of episodes of an exciting and mildly amusing character. They conclude with a fire in the hotel in which, after more incidents, he saves the owner's daughter and is left to a life of wealth and love. It is unfortunate that so many of the two-reelers must rely so largely on old stuff. They do get monotonous after a time ,and new ideas seem to be almost pathetically noticeable by their absence.—*STUART GIBSON.*

"A Rough Winter"

(Pollard-Pathe—Two Reels)

BESIDES being funny in itself, this is a clever travesty on "Nanook of the North," and is due for a great deal of popularity in the not far distant warm weather. Pollard, who is amusingly described by action, as the coldest man in the world, has difficulty finding any place that is comfortable. The first is a street scene on Christmas eve, in what might be the slums of a fairly large town. Pollard promises to play Santa Claus, and experiences many laughable difficulties, getting into the wrong tenements through the wrong chimney. At length, the landlord dispossesses the girl (Marie Mosquini), and small child and by hook and crook the three make a get away by a freight train labeled "To Florida." But there had been a mistake. Instead, they landed in Iceland. A time lapse of several years in a two reeler is unique in itself, but it appears the hard-hearted landlord discovers the "little mother" of the youngster is really his daughter and the younger child his infant son, the children having been stolen from him one Christmas eve long ago. He goes in pursuit of his children, which takes him to Iceland also. There some more funny things occur in connection with the modes of living in close proximity of the North Pole, and a final reconciliation leads to a happy and laughable ending.—*LILLIAN GALE.*

"Rookies"

(Universal—Two Reels)

IT seems almost incredible that Brownie, that compact, bright-faced dog, is not a human being; it seems entirely incredible that we, members of the classification *homo sapiens,* can look at ourselves and then at Brownie and refer to him as "one of the lower animals" without blushing. As in all of the Brownie pictures, this one merely forms a background for the ever-new and always astonishing repertoire of tricks that Brownie knows. That dog does in the most nonchalant manner things which lots of human beings—we "greatest of God's creatures"—would take twice as long to learn as must Brownie. He's always clever and always interesting.—*STUART GIBSON.*

"Moon Blind"

(Bruce-Educatioonal—One Reel)

BEAUTEOUS scenery, background and vivid delineation of mountainous country, an element of human interest added thereto, describes "Moon Blind," a scenic with a story.

Shorty, a prospector, suffers with headache, which his experienced partner, York, recognizes as a condition caused from sleeping in the open, under a brilliant moon, without having any covering over the eyes. York suggests a bandage and a long sleep, which Shorty accepts, then York wanders off, starts down a steep cliff, terminating in a long distance fall. His attempts to rally from a serious accident are depicted convincingly, the background of wonderful scenery always demanding three-quarters of the interest, and it would seem that Shorty awakens, follows his friend, has much difficulty in attempting a rescue—the two finally being discovered by some fellow prospectors. But it is all a dream, and upon the real awakening Shorty discovers his eyes much improved as he recognizes the welcome sight of his friend, unharmed and still equipped with a valuable sense of humor. A splendid one reel scenic with a story for good measure.

LILLIAN GALE.

Comedies, Short Subjects & Serials

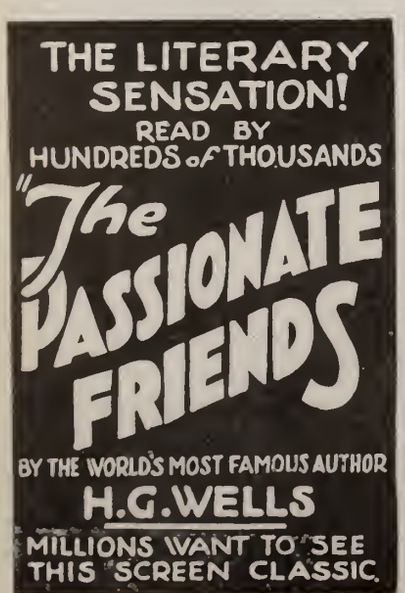
Two Reelers Head Pathe Program for Feb. 4

BOTH Snub Pollard and Leo Maloney, in two reelers, lend their drawing powers to Pathe's list of nine releases for Feb. 4. The program consists of the second episode of the Pearl White serial, "Plunder," the title of the chapter being "Held by the Enemy." "Smoked Out," is the title of the Range Rider Series offering, featuring Leo Maloney, and there are two Hal Roach comedies, a two reeler with Snub Pollard entitled "A Tough Winter" and a one reeler featuring Paul Parrott in "Once Over." In addition, News Nos. 12 and 13; Topics of the Day No. 5; Pathe Review No. 5 and the Aesop's Film Fable, "A Raisin and a Cake of Yeast," complete the list.

King of Greece In Selznick News Reel

Selznick News is making a specialty obtaining pictures of Europe's Royal families. In Selznick News 1110, King George of Greece, the youngest monarch in Europe, makes his debut in an American news reel. Although the Prince of Wales is the most popular public personage who appears in news reels, King George may run him a close second.

More glimpses of European royalty are seen in Selznick News 1110, which contains some pictures of the uncrowned kings of the Rhineland —the American soldiers. Pictures of the transport St. Mihiel, which will bring the soldiers back to this country, are seen in the reel and there are also views of the land of cheap money and plentiful beer which the soldiers are regretfully leaving.


THE LITERARY SENSATION!
READ BY HUNDREDS of THOUSANDS
"The PASSIONATE FRIENDS"
BY THE WORLD'S MOST FAMOUS AUTHOR
H.G.WELLS
MILLIONS WANT TO SEE THIS SCREEN CLASSIC

"Fruits of Faith" at Rialto, N.Y.

Will Rogers in Pathe Three Reeler Acclaimed by Newspaper Critics

THE New York Times screen reviewer, says Pathe, records the same estimate of Will Rogers in "Fruits of Faith," which influenced the Stanley and Loew Circuits in booking those three reels to play with Harold Lloyd in "Dr. Jack"—on the theory that both were so strong that neither would suffer by comparison with the other. Writing of the bill at the New York Rialto theatre, the Times reviewer said:

"Let the drums of fate sound as loud as they will, they cannot arouse the echo of smiles, laughter and applause called forth by the quiet little film, 'Fruits of Faith,' in which Will Rogers, his baby and a mule take possession of the program at the Rialto this week."

The Times reviewer then proceeds with a detailed analysis of the "Fruits of Faith" film, and his estimate of it is in much the same spirit shown by Manager W. M. James, James theatre, Columbus, Ohio, who closes a letter to Pathe on the subject thus:

"More power to Will Rogers. We hope that he will make many more comedies of the same high quality as 'Fruits of Faith,' and I assure you that we will always have room for them."

Other New York newspapers contained highly favorable reviews of "Fruits of Faith." Gertrude Chase wrote in the Morning Telegraph: "The program at the Rialto is dominated by a three-reel comedy in which Will Rogers does the best acting of his career."

Evening Mail: "The versatile cowboy, who has won fame on the stage and in the movies and is now budding out as a literary celebrity, scores in the movies by a mingling of pathos and humor, just as he scores in his speeches and writings by mingling philosohy and humor. 'Fruits of Faith' is unpretentious but appealing."

Tribune: "Will Rogers has a nice little picture on the program called 'Fruits of Faith.'"

E. Durling, Globe: "There is also on the program 'Fruits of Faith,' starring Will Rogers. This proved to be a very entertaining and appealing light comedy, the Follies' wit sharing the acting honors with an astonishingly apt two-year-old baby."

New Wilderness Tales Ready

First Three of the New Series to Have Premier Showings Soon

ROBERT C. BRUCE, creator of Wilderness Tales for Educational Film Exchanges, has finished editing and titling the first three of his next series of subjects.

The first three of the new series of wilderness Tales, which are now ready for shipment to branches and which will soon have premier showings in all of the key cities, are entitled "By Lantern Light," "Moonblind," and "Jenkins and the Mutt."

"By Lantern Light" is a sea picture, for which Bruce traveled the length of the Pacific Coast, from Washington to Mexico and return, in order to secure fitting locations. Ideals with an incident in the life of a family of coast dwellers whose children are caught on the rocks and imperilled by the rising tide.

"Moonblind," the second of the new series, was photographed in the midst of most beautiful scenery at the foot of Mt. Rainier. It was during the filming of this picture that Bruce encountered numerous delays, due to smoke from forest fires.

"Jenkins and the Mutt" is a tale of a man and a dog. In this story, which carries perhaps as much heart interest as any subject Bruce has ever made, he has taken a simple tale of a man's devotion to a mongrel dog—the first living creature to show him love—set it in a background of majestic scenery, and produced a picture that will rank high among the best pictures of the year.

Cartoonist and Writer Gag Man for Century

Vance de Bar Colvig, better known as "Pinto" by over 7,000,000 readers of newspapers supplied by the United Feature Syndicate, has been engaged as gag writer for Century Comedies by the Stern brothers. "Pinto," known throughout the United States as a cartoonist and caption writer of exceptionally subtle humor, was made gag man for the Al Herman Century Comedy unit. Clever men who create comedy situations—in the vernacular of the studio "gagmen" are very scarce. The acquiring of "Pinto" stands behind the Stern brothers statement that no expense would be spared to make the 1923 crop of Century Comedies a record one. His first job was with Al Herman in his initial release for the new year.

Arrow Acquires Novelty Comedy Series

ARROW FILM CORPORATION announces the acquisition of a distinct novelty in the comedy line. This is a series of single-reel subjects known as "Tom and Jerry." Tom and Jerry are animated mannikins, representing a negro and his mule. They are said to be more life-like in their actions than any other puppets ever created for the screen. Then, too, it is said that the scenic backgrounds and sets which have been created for them are wonderfullv true to life.

These subjects were produced by Lloyd Haynes under the Roop patents and each one is personally animated by Mr. Roop who has spent years perfecting the manipulation of the figures.

Educational Comedies Meeting with Favor

Following the reception accorded the Educational-Hamilton comedy "The Speeder," at the Rivoli and Rialto theatres, New York, Hugo Reisenfeld has signed for the rest of the Hamilton subjects to be released this year by Educational. "The Speeder" will be followed by "The Educator," "No Luck," "Extra! Extra!" and other Hamilton comedies. Altogether six pictures are to be released this year.

The Christie Comedy "In Dutch," featuring Bobby Vernon, is also having a Broadway showing the week of Jan. 21, at the Rialto. The Mark Strand theater is also showing an Educational subject, the Earl Hurd Cartoon Comedy, "Chicken Dressing."

St. John Comedies Get New Release Dates

"Young and Dumb," the two-reel special Al. St. John comedy depicting the trials and tribulations of a newly married couple, which was originally set for release on January 21st, has been announced for distribution on January 28th, according to Fox Film Corporation.

March 11th has been named as release date for "The Salesman," another St. John fun-maker. The date for release of this production, as previously announced, was March 4th.

Release Scheduled For "Sunshines" Changed

Fox Film Corporation announces changes in the release dates of the Sunshine Comedies, "The Five Fifteen" and "The Wise Cracker."

The former has been set up from February 4th to January 21st, while "The Wise Cracker" will be released on February 4th instead of on the original date, January 21st.

Educational Provides Free Mat Service

FREE service of mats for publicity and advertising purposes is to be inaugurated by Educational Film Exchanges, Inc., beginning with its February releases.

Hereafter all publicity and advertising layouts prepared for use in connection with its short subjects will be offered by Educational without charge to exhibitors booking these subjects. This applies to all two-reel comedy releases and special releases.

Cast Selected for New Bull Montana Comic

The cast for "The Two Twins," Hunt Stromberg's newest comedy production for Metro, starring Bull Montana, has been chosen. Bull is one twin, Buster Brown. Chuck Reisner is Custer Brown. Mr. Reisner has played important roles in several of the comedian's recent productions.

Fontaine La Rue will portray the leading feminine role. Other members of the cast are Billy Armstrong, who was featured in Sennett comedies; Phyllis Allen, seen recently in support of Charlie Chaplin; Marion Harlan, daughter of Otis Harlan; Dan Crimmins, of the vaudeville team of Crimmins and Gore; Margaret Cloud, former Christie comedy player, and Grace Gordon, who has had parts in several dramatic productions.

Albert Austin will stage "The Two Twins."

Eddie Barry Now with Century Comedies

Eddie Barry, famous for his splendid comedy work with Christie, Educational Roach and other big companies, has returned to Century after an absence of nearly a year.

Barry is known as a veteran of the comedy field, and has a host of followers among lovers of clean comedy. He is nearly six feet in height, slim, virile, and lithe. He belongs to the new school of comedians who never smile.

His first picture for Century will be Brownie's picture now in the process of making under the direction of Jim Davis, who is the newest man to wield the Century megaphone.

Short Subject Programs Extended in Canada

Canadian exhibitors are rapidly following the example of the Cum-Bac theatre, Montreal, which introduced the all-short-subjects program into Canada.

The Wonderland theatre at Winnipeg is playing a short subjects program of eight reels including the Selig-Rork production, "The White Mouse," the Mermaid Comedy, "The Steeplechaser," and the Cameo Comedy, "Once Over." The balance of the program is made up of the Bruce Wilderness Tale, "Nights of Many Shadows," and Lyman H. Howe's "Ride on a Runaway Train."

Latest Hallroom Comedy a Satire

"Tin Knights in a Hallroom" Is Title of New C. B. C. Two Reeler

"TIN KNIGHTS IN A HALLROOM" is the title that has been given a new Hallroom Boys Comedy, one of the series of two-reelers which C. B. C. Film Sales Corporation is distributing to the State Right market.

It is announced that Jean Havez, in charge of comedy scenarios for C. B. C. Film Sales Corporation has planned to make each comedy a satire on some timely topic, story, or picture that is occupying popular attention, and has already lined up the first four.

His first picture, "Day By Day—In Every Way," a satire on the Coué craze.

"There is something about a satirical comedy that people enjoy," says Mr. Havez, "because it has a psychological reaction. People like to say 'I told you so—,' 'Why, I read about that in the newspapers' —and nothing hits their funny-bone quicker than a play on something they have seen or heard.

"Diversity of program is what has built up the motion picture business," says Mr. Havez. "A feature or two, a short comedy, a news or novelty reel—these are what the greater majority of the public want. "There is the greatest opportunity, right now, for producers of good two-reel comedies to cash in big, that the business has ever seen—because it is a case of the survival of the fittest. The Hallroom Boys Comedies have been growing better and better in their field for more than three and a half years—and we are going to do everything in our power to make them the Best."

Resumé of News Weeklies

Kinograms No. 2217:—Yosemite, Cal., in heart of sunny California, adventurers find thrills of Alpine winter; Washington, Indians at capital protest land bill; St. Moritz, Switzerland, Europe's winter sport season is on; Personalities in the News: Washington, Judge Alton B. Parker, Democratic presidential nominee in 1904, is 70, and his bride, who was Miss Amelia Day Campbell, is 51; New York, Gladys Cooper, noted English actress and beauty, arrives on "Olympic" for first visit to U. S.; Lady Tichborne; Sir Robert Horne, Chancellor of British Exchequer during Premiership of Lloyd George; Prince Andrew of Greece, banished after trial for his life for complicity in defeat by Turks arrives with his wife, Princess Alice; the princess is a cousin of King George of England; the prince is a brother of the late ex-King Constantine; New York, U. S. Lighthouse Service repairs buoys wrecked by recent fierce winter gales; Coblenz, U. S. army officers hosts in last big hunting event; Major Talbert is master of hounds; Grand Beach, Mich., ski stars brave dangerous slide; Phoenix, Ariz., dope raiders make sensational haul —200 cans of crystal cocaine seized after terrific battle with peddlers; Washington, find peaceful use for war explosive.

Pathe News No. 7:—San Francisco, Cal., non-capsizable craft for rough seas is latest device used by U. S. Coast Guards in life-saving drills; Manchester, N. H., snowshoe baseball is fast becoming popular winter sport; Los Angeles, Cal., "Mary," a 10-year-old soprano and recent arrival from Africa, receives her first vocal lesson; Oregon City, Ore., waters of Willamette River, swollen by heavy rains, are menace to bridge foundations; London, England, huge protest by Britain's unemployed; Here and There: Prince Andrew of Greece; brother of former King Constantine, is here for visit; Shanghai, China, local Chinese in flat-bottom tubs paddle in shallow mud pools, "feeling around" till they actually grab the fish; Milan, Italy, a "monocycle" is the latest invention for joy riding; Dayton, Ohio, "Jumping Balloon" is the smallest man-carrying balloon in the world; Plattsburgh, N. Y., Charles Jewtraw triumphs again in ice races.

International News No. 8:—Constantinople, Turkey, Turks organize new fire-fighting brigade. Rumors of plot to burn capital, lead to introduction of improved methods; Harrisburg, Pa., Pennsylvania's new governor inaugurated; Montgomery, Ala., Alabama inaugurates its new governor; International Snapshots: Prince Andrew of Greece, who just escaped death sentence at Athens trial, finds safe refuge in America with his wife; Miss Gladys Cooper, famous English actress, arrives; proud Chinese mothers enter their offspring in a New York prize baby show; here are a few of the "mystery ships" anchored off the Jersey coast; Pueblo Indians call at the White House; Trenton, N. J., thousands at inaugural of Governor Silzer; San Francisco, Cal., life-savers cast into sea in new Coast Guard drills; Los Angeles, Cal., Mary Monk studies music; Greenfield, Mass., champion skating dancers feature ice carnival; Westphalia, Germany, German Reichswehr massed as French Army advances.

Fox News, Vol. 4, No. 30:—San Francisco, Cal., fifty-four entrants compete in twelfth annual cross-city race; Columbus, Ohio, Alvin V. Donahey inaugurated governor of Ohio; Dallas Texas, world's highest concrete building nears completion; French occupy Ruhr district, Germany's industrial center, to enforce reparations payments; Columbus, Ohio, woman is appointed judge of Ohio supreme court; Seattle, Wash., Alexander Ivonoff, former Russian general, arrives; Kelso, Wash., many lives lost when log jam wrecks Cowlitz bridge; Orlando, Okla., Santa Fe flier wrecked by broken rail; Chicago, Ill., fifty-seven-year-old man bathes in icy lake; Hampton Roads, Va., torpedo planes leave for Panama to join fleet; Shanghai, China, Russian refugee fleet barred from China and Japan; Newark, N. J., horse rescued from sewer at cost of $4,000; The Tattler.

Selznick News No. 1111-D:—Washington, D. C., Pueblo Indians have a powwow with Congress; Paris France, Paris has a flood scare; Los Angeles, Cal., little Mary goes to Zoo to study for concert stage; New York, N. Y., Will Rogers remarks on News of the Day; Hamilton, Can., winter fishermen carry houses with them when they go fishing; Miami, Fla., down in Florida, the children enjoy ice cream in the Flamingo Gardens; New York, N. Y., but in Prospect Park, New York, the children can't afford to go South for the winter. So to keep warm, they must keep moving;

Selznick News No. 1112-D:—Buenos Aires, watch-dogs of Argentine's navy at Buenos Aires; New York, Fashions: An afternoon costume. Created by Sally Milgrim; New York, European crisis places more responsibility on ambassador to England; On the Atlantic, stormy winter seas hold many terrors for shipping vessels; Chicago, Ill., Chicago is chilly to chorus girls—but they enjoy it.

David Warfield Appears in Starland Revue

THE opening of the Moscow Art Theatre in New York, a dramatic feast which has won the attention of all the Metropolis, has been recorded on the screen by Starland Revue. Willard Van der Veer, Starland cameraman and editor, secured "shots" of the most important players and scenes from the plays presented by the company under the direction of Morris Gest.

Mr. Van der Veer did not confine himself to filming the celebrities on the stage, but secured many views of famous personages who comprised the first-night audience. For the first time David Warfield was caught by the camera's eye.

These views of stage folk and stage plays in Starland Revues, are released through the Film Booking Offices of America.

Pathe News Screens Winter Work and Play

Brilliant night scenes amid the snow and ice picturing invigorating winter sports in the White Mountains, are flashed on the screen in Pathe News No. 6. Appropriate to the season also are pictures of the Winter days work of lumbermen in the snow-laden white pine forests of Northern Idaho.

At Manchester, N. H., the Winter Carnival is seen at its height, with winter vacations apparently more popular than in former years. At midnight, in the flashing light of great "flares" the Queen of the Carnival, kneeling in the snow, is crowned. There is a tournament of modern knights mounted on human steeds ski-shod. At Greenfield, Mass., feats on skis and skates furnish the camera with ideal action.

Vitagraph Announces New Urban Classic

The next Urban Popular Classic to be released by Vitagraph is "Roving Thomas in Canada." This inquisitive and comical cat arrives at Halifax and views the fine harbor and the century old landmarks of the city. Roving Thomas goes to Quebec from Halifax and some excellent scenes of the Falls of Montmorency, from which the French-Canadian city obtains its electric power are shown as well as of interesting views of the narrow, crooked streets of the old French settlement.

Educational Pictures Endorsed in Bulletin

"Casey Jones, Jr.," Educational-Mermaid Comedy, and "Be Yourself," Christie Comedy, both two reels, are listed in the current bulletin of the National Motion Picture League as indorsed for family showing.

The current issues of Kinograms, Educational's news reel, and the Lyman H. Howe's Hodge-Podge subjects "Garden of Geysers" and "Hot Shots" are also included.

Production-Distribution Activities

Many Nominations for "Ben Hur" Role

THE plan to determine by vote of the public the most popular actor for the coveted role of "Ben-Hur" has developed into a national question. The results are being tabulated by Goldwyn, and will have a real influence in the choice.

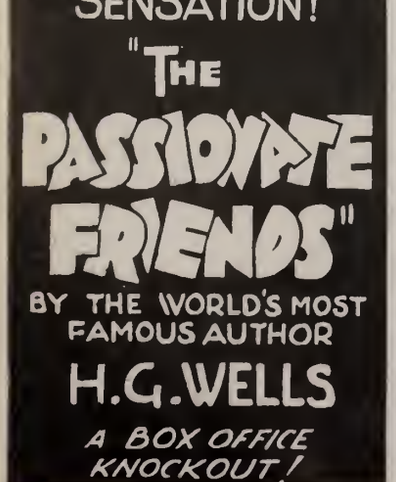
Conway Tearle is the latest screen idol to be nominated, and his "fans" are making up in enthusiasm what they lacked in an early start. William Desmond, Richard Dix, William Farnum, Gaston Glass, Wm. S. Hart, Jack Kerrigan, Bert Lytell, Thomas Meighan, Antonio Moreno, Ramon Navarro, Milton Sills, Forrest Stanley and Rodolph Valentino are strong contenders.

Robert B. McIntyre, Casting Director at Goldwyn Studios, is receiving the votes.

Four Page Photogravure for "Omar"

As part of the accessories on the Richard Walton Tully production, "Omar the Tentmaker," with Guy Bates Post as the star, First National has made up a four page rotogravure section for distribution by exhibitors to the newspapers in their locality. One syndicate in New York has already used the rotogravure as part of the weekly material sent to its twelve rotogravure clients.

For exhibitor use space has been left at the top of the first page for the imprint of the local newspaper using it. The four pages are handsomely done in sepia and show many of the important scenes in "Omar." The cast and a synopsis of the play is given on the back page.



"Fighting Blood" Highly Praised

Three Rounds of Witwer Series Commended at Trade Showing in New York

F. B. O. gave the New York trade a surprise and proved the accuracy of its managing director's, P. A. Powers', prophesy, when it screened the first three rounds of its new "Fighting Blood" stories for the trade and press on Tuesday, January 16th, at the Astor theatre. Six months ago, when Mr. Powers first announced the purchase of the screen rights to these H. C. Witwer stories which are appearing in *Collier's Weekly*, he made the broad statement that they would be made into the highest class short subject entertainment that the industry has ever seen.

Three hundred exhibitors, newspaper and trade paper critics appeared at the Astor theatre at 11:30 Tuesday morning to get their first glimpse at the long heralded "Fighting Blood" series, a story of youth and youth's battles and fun, and the comments heard in the lobby after the showing were universal in praise of the pictures, not only because of their rapid-fire prize ring sequences, but also because of their wholesome humor and wealth of romance.

The reviewers, by acclamation, welcomed their clean, sure-fire humor. The *Motion Picture News* said: "There is nothing offensive, on the contrary, these fight pictures carry a moral and embrace sufficient love interest and human interest touches to make them ideal screen offerings."

The *Moving Picture World*, commenting upon the same quality said: "From the title, one might come to the conclusion that they are pictures that are simply of the fighting sort. But this is not the case. They have a simple love story running throughout that makes an interesting and romantic foil for th strenuous episodes."

The *Morning Telegraph* states: "Comedy * * * which cannot fail to appeal to almost everyone, is generously distributed throughout these serial pictures."

In speaking of the box office power of these pictures, the reviewers made unqualified statements such as are seldom accorded any short subject. The Film Daily succinctly stated: "A brand new series that looks like ready money and lots of it in the box office" and concluded by prophecying that "The series should prove one of the best bets of the season for short stuff."

George Blaisdell in the Exhibitors Trade Review wrote: "It will not take a great many minutes of any one's time to tell the world that there's a new series of pictures coming along that is going to be well worth the while of any exhibitor to examine. He won't have to look at more than one of them to know that these pictures ar something out of the ordinary, and quite a way out of it at that."

The Motion Picture News announced that the nine forthcoming rounds are "something to look forward too." Enthusiastic praise was given to Mal St. Clair who is reponsible for the clever direction;

"Dollar Devils" Due January 28

Victor Schertzinger Special Next Attraction on Hodkinson Program

THE Victor Schertzinger special production "Dollar Devils" is the scheduled attraction for the Hodkinson program dated January 28th. Like "The Kingdom Within," the first of the Victor Schertzinger productions to be released by Hodkinson, this film release offers what the Hodkinson officials consider to be one of the most human, entertaining and interesting stories presented for public consumption, for sometime, with, however, an entirely different theme.

"Dollar Devils" is a story dealing with the harm of too much wealth. It shows the result upon a small town that has suddenly discovered oil, thus making every citizen in the town immensely wealthy. The climax, it is said, is particularly novel and unusual and the story is one that brings plenty of good laughs and an abundance of thrills.

According to those who have attended a pre-release showing of this feature, "Dollar Devils" is one of the best things Victor Schertzinger has ever done. The theme of the production is one that gives the director ample opportunity for plenty of human touches which have never been overlooked.

The cast is exceptionally strong, consisting of such well-known names as Joseph Dowling, Cullen Landis, Eva Novak, Miles McCarthy, May Wallace, Hallam Cooley, Lydia Knott and Ney Farrell. Ever since the "Miracle Man" Joseph Dowling has not been seen in a stronger and more appealing humorous role than he presents in "Dollar Devils" in which he plays the part of the unique Zannon Carthy, the old villager. Those who have seen his work admit it to be the best.

The photography was done by John S. Stumar and the continuity by Louis Stevens.

Catchy Slogan Adopted by Universal

UNIVERSAL has adopted a popular slogan for use in connection with its pictures. It will be used in advertising, exploitation and other public attention arresting methods and is expected to take its place along with such advertising catch phrases as "his master's voice," and similar slogans which have become household expressions.

It is: "Universal Pictures—The Pleasure is all Yours."

Voluntarily suggested by George Greenberg, a young New York City man after reading one of Mr. Carl Laemmle's Universal advertisements, the phrase immediately was chosen by the Universal executives as a tip-top slogan. The boy was suitably rewarded and immediate steps taken to make the slogan a live one wherever Universal pictures are shown.

Material and accessories will be put out which will help the exhibitor tie-up his showings of Universal pictures to the good-will slogan, and to cash in on the prestige of Universal Pictures.

Mary Anderson Free to Make Appearances

C. C. Burr has agreed to release Mary Anderson from a contract calling for her to make a series of short comedies, five of which have already been completed. Burr is said to have complied with a request of exhibitors in different parts of the country who are insisting upon personal appearances of the star in connection with her picture, "The Wilderness of Youth." Cordial relations continue between the actress and producer.

MARY ANDERSON

Goldstone Announces New Sales

PHIL GOLDSTONE announces sales on "Deserted at the Altar" to the Universal Film Company for Japan and Australia.

First Graphic Film Company for upper New York State.

Mr. Sidney Lust of the Super Attractions Film Company, Washington, D. C., for Maryland, Delaware, District of Columbia and West Virginia, to Sol Lesser, All Star Attractions, Los Angeles and San Francisco, the territory of California, Arizona, Nevada and Hawaiian Islands.

Also sales on the Franklin Farnam series have been made to the Ludwig Film Company, Toy Building, Milwaukee, Wisconsin for Wisconsin, First Graphic Film Company for upper New New York State, and the Progress Pictures Company, Chicago, for Northern Illinois and Indiana.

"Rupert of Hentzau" Progresses

Huge Selznick Production Will Soon Be in Hands of Cutters and Editors

INFORMATION from the Selznick company's West Coast studios from time to time indicates that highly satisfactory progress is being made on the production of Sir Anthony Hope's "Rupert of Hentzau," sequel to "The Prisoner of Zenda." The big photoplay is well along towards completion and will soon be in the hands of cutters and editors.

When "Rupert" was purchased directly from the titled English romantic author more than a year ago, President Myron Selznick said that it had been secured with the idea of making from it the biggest and best photoplay that Selznick resources could turn out. With the production almost completed there is every indication that Mr. Selznick has carried out his original intentions to the very letter.

Every step in the production has been taken with the greatest of care. Edward J. Montagne worked for months in the preparation of the scenario. Victor Heerman, chosen months ago to direct the production, had done an almost incredible amount of research work before the first scene was photographed. The best costumers on the case were engaged, the best scenic designers, and the ablest photographers were secured. And above everything else must be mentioned the lavishness with which the story was cast.

It is claimed—and but mildly disputed—that never before has a photoplay been made in which as many real notables participated. Elaine Hammerstein is the Queen Flavia, Bert Lytell the Rudolph, Lew Cody the Rupert. Claire Windsor, Bryant Washburn, Marjorie Daw, Adolphe Jean Menjou, Hobart Bosworth, Irving Cummings, Mitchell Lewis, Elmo Lincoln, Nigel De Brullier, Josephine Crowell, and Gertrude Astor are other members of the cast whose past performances entitles them to special recognition.

Women Endorse Will Rogers Vehicle

A STATEMENT has been received at the Hodkinson offices announcing that a joint committee on better films, consisting of the Illinois Council Parent Teachers Association; Illinois League of Women Voters, and Woman's City Club of Chicago have placed at the head of their list of photoplays recommended as wholesome recreation, the C. S. Clancy production, "The Headless Horseman" or "The Legend of Sleepy Hollow," featuring Will Rogers in the role of Ichabod Crane, and distributed by the W. W. Hodkinson Corporation.

It is also reported that Miss Mae Tinee of the Chicago Tribune who ranks as one of the leading critics of motion pictures, has placed "The Headless Horseman" among her list of the twelve great photoplays of the year.

Steam Screen Features Metro Production

A "steam screen" is a feature in a big scene in "Your Friend and Mine," by Willard Mack, a Metro-SL (Sawyer-Lubin) production directed by Clarence G. Badger.

The occasion in the picture was furnished by an entertainment in an artist's studio, showing East Indian magic, classical and allegorical costume dances, tableaux vivants and other novelties. A fire screen closed a devil dance given by Fred Ko'Vert, a solid sheet of flame covering the entire stage in the studio as Mr. Ko' Vert ended his weird performance.

Then came the steam screen. The number was "A Dance of the Winds," interpreted by three of Mr. Ko'Vert's fair pupils. The velvet curtains were drawn apart, showing the audience a wall of steam emanating from the floor immediately behind the footlights and preventing a view of the rear of the stage. Then, slowly, as if it were drawn up by invisible cords, the curtain of steam rose evenly toward the ceiling and evaporated, revealing the dancers.

"Your Friend and Mine" was adapted for the screen by Winifred Dunn. Included in the cast are Enid Bennett, Willard Mack, Rosemary Theby, J. Herbert Frank and Aileen Ray.

Charles Giblyn Home from Holland

Charles Giblyn, director of "The Hypocrites" starring Wyndham Standing arrived home last week. He has spent the past two months in Holland and just completed shooting the picture.

This film is from the famous play of Henry Arthur Jones which had a Broadway run. Producers Security will handle the releasing arrangements.

Medium Brands "Dr. Jack" Quack

Answers Query From Teaser Ads With Warning Against Rank Imposter

NEWSPAPER returns from half a score of important cities prove that when the Pathe Exploitation Department supplied all branch exchanges with its series of "Dr. H. L. Jack" teaser ads it builded better than it knew. These cunningly worded announcements of the approaching visit of the discoverer of "Nature's Best Remedy" who loved humanity too much to dread being thrown out of any Medical Society for "uncthical advertising" produced a sequel in Fort Worth, Texas, that packed the Palace theatre at all performances of the Lloyd comedy, and made a public laughter sensation.

While the "Dr. H. L. Jack" teaser ads were being displayed in Fort Worth newspapers, "Dr. Khiro," a so-called medium, gave a performance at the Auditorium. Someone in the audience asked him if he knew who "Dr. Jack" was, and if he was any good. The "professor" promptly replied with some indignation that "Dr. Jack" was a "quack doctor who was using patent medicine that was probably poison," and to have nothing to do with him.

On the following day "Dr. Jack's" local address, contained in the final teaser of the series, was found to be that of the Palace theatre, whose lobby had suddenly blossomed into a veritable Harold Lloyd—"Dr. Jack" picture gallery. And in the local papers was the theatre's display announcement, which made "Dr. Khiro" really useful for at least once in his career.

A week earlier the news columns of Cincinnati papers told how the publication of these same "Dr. H. L. Jack" teaser ads had set the Health Board to sleuthing after the "unethical" advertiser—until the final ad of the series led it to the address of the Strand theatre, and to the frankly expressed conviction of "Stung!" One article was headed: "Dr. Jack No Quack."

Install Radio On Warner Float

Evening Concerts in Kansas City Attract Throngs Which Interrupt Traffic

THE Warner Brothers transcontinental float, upon its arrival in Kansas City, installed a radio set on top of the seven life sized books from which were made the Warner classics of the screen for this season. According to a telegram from Frank A. Cassidy who is in charge of the float, the radio concerts in the evening on prominent street corners have caused thousands of people to swarm around the truck.

In spite of weather conditions encountered in the cities en route to Los Angeles, the float has been hailed by exhibitors as the greatest national publicity and exploitation stunt in the history of the industry, according to Warner Bros.

From all sections of the country through which the float has passed, the Warner offices are daily receiving an unusual number of telegrams from exhibitors lauding the efforts of the organization in its co-operation.

CHOICE PRODUCTIONS INC
6044 SUNSET BLVD.
LOS ANGELES

"The World's Applause" Current Release

WILLIAM DE MILLE, Paramount producer, departed temporarily from his custom of filming stage dramas when he made "The World's Applause," which is on the Paramount release schedule for January 21.

This is an original story by Clara Beranger, who has written the scenario of all of Mr. de Mille's recent photoplays. Bebe Daniels and Lewis Stone are the featured players in a cast which Mr. de Mille considers one of the best he has had in his long career as a producer.

The theme of Miss Beranger's story is a timely one and is said to have developed with the usual de Mille finesse.

Kathlyn Williams plays the part of the jealous wife and Adolphe Menjou that of the artist husband. Others in the cast are Brandon Hurst, Bernice Frank, Maym Kelso, George Kuwa and James Neill.

Universal Features in Big Denver Week

An almost unprecedented record for Universal showings was established last week in Denver, during the National Western Stock Show week, the biggest convention week of the Rocky Mountain region. Universal had feature pictures showing in six of Denver's eight first run houses, and in two of the five leading second run houses. Universal short subjects were being shown in one of the remaining first run houses, and also in another of the second runs.

Edward Armstrong, district manager for Universal in reporting the Denver showing, laid emphasis upon the fact that National Western Stock Show week, while being the big event of the year, and drawing thousands of people into Denver, yet supplies very stiff competition to the picture houses, and must be met by sure-fire pictures. Universal sales executives are keenly gratified that almost all of the pictures chosen to buck the Stock Week show were Universal successes. Eugene Gerbasse, manager of Universal's Denver exchange, has notified his home office that unusual business was reported by each of the theatres.

Progress Features Buys "Only a Shopgirl"

Progress Features, Inc. of San Francisco and Los Angeles this week completed negotiations with the C. B. C. Film Sales Corporation whereby they will handle rights in their territory to "Only A Shopgirl." Progress will distribute the feature in California, Nevada, Arizona, and the Hawaiian Islands.

W. O. Edmunds of Progress Features, Inc., announces the planning of a strong campaign to exploit "Only a Shopgirl" in his territory.

Burr Announces Casts, Titles

Forthcoming Productions of Mastodon Films Have Attractive Appearance

C. C. BURR, president of Mastodon Films, Inc., has announced the titles, casts and other details of many of his organization's forthcoming productions, including both feature films and short subjects.

Following Mastodon's current release "Secrets of Paris" will come "The Last Hour" a screen version of Frank R. Adam's story "Blind Justice" which was originally published in Munsey's Magazine. It is an Edward Sloman production with a typical Burr cast headed by Milton Sills and Carmel Myers. Supporting these two are such well known players as Alec Francis, Jack Mower, Charles Clary, Walter Long, Pat O'Malley and Eric Mayne. Already the picture has been endorsed as one of the most absorbing crook plays ever seen on the screen. This is the opinion of several of the leading critics of the trade press.

Following "The Last Hour" will come the next of the series of Johnny Hine's melocomedies. Quite appropriately it is titled "Luck." The story is by Jackson Gregory. The cast supporting the peppery Johnny includes Violet Mersereau, Robert Edeson, Edmund Breese, Charlie Murray, Flora Finch, Polly Moran and Warner Richmond. "Luck" was made at the Glendale Long Island studios of the Burr organization.

"You Are Guilty" written and produced by Edgar Lewis, is next on the list of Mastodon features. The players who assume the prominent roles are James Kirkwood, Doris Kenyon, Edmund Breese, little Russell Griffin, and Mary Carr and Robert Edeson.

Coming All-Star comedies, which are distributed through the W. W. Hodkinson Corporation, include "The Nuisance" and a burlesque upon a famous play which is now one of the outstanding successes of Broadway.

Interest Keen in Super Feature

Cosmopolitan Promises Lavish Production For "Enemies of Women"

RIVALLING the interest which was displayed in "When Knighthood Was in Flower," starring Marion Davies, prior to that epoch-making photoplay's record-breaking run on Broadway, is that evoked over the next Cosmopolitan super feature, "The Enemies of Women," by Vicente Blasco Ibanez, the celebrated Spanish author of "The Four Horsemen" and "Blood and Sand."

In bringing to the screen "The Enemies of Women," Cosmoplitan has filmed it with all of the artistry, perfection of detail and lavishness of production that featured the wonderful "Knighthood," it is claimed. Not only is "The Enemies of Women" embellished with what is said to be more natural scenic beauty than has ever before been seen in a motion picture, but the photoplay includes some of the most gorgeous interior scenes that have ever been fashioned for the camera. Joseph Urban, Cosmopolitan scenic artist who so flawlessly recreated the settings for "Knighthood" has employed all the same artistic finesse Many of the scenes are laid in Russia, and will undoubtedly add much to the present Russian vogue.

In order to achieve the acme of beauty for "The Enemies of Women," Cosmopolitan Productions upset all tradition by sending an entire company to Europe on location. During the trip abroad the company came into actual contact with Ibanez. So enthusiastic did the author become over the plans of production that he arranged to have scenes taken in the Casino at Monte Carlo and on the terrace of the Garden, the first time in seven years that world famous gaming resort had been filmed.

Doug's "Robin Hood" Real Art

Editorial Writer Praises Version as Challenge to Critics of Screen

"THE Los Angeles version of the Robin Hood legend is a challenge to the critics who have held that the natural limitations of motion picture drama are such that it can never rise to the plane of fine art," said an editorial in the Indianapolis News while "Douglas Fairbanks in Robin Hood" was showing recently at the Circle theatre in that city. As a further indorsement of Douglas Fairbanks' splendid production for United Artists release the editorial went on to say:

"In this production the dramatist has approached new possibilities in story-telling by the primitive use of pictures. He has overcome the two great obstacles of the picture dramatist—the lack of color and of the human voice—to an extent which a few years ago was thought to be impossible. The picture is an achievement in that it carries an implied promise that sometime money and feeling will be combined in such proportions as to produce a picture drama of the first order.

"The outstanding impression of the Douglas Fairbanks production of 'Robin Hood' is that a group of sincere men and women are earnestly striving to recreate the great stories of the world. This involves much study of the architecture, costumes, manners and spirit of an age long since departed.

Arrow Starts Work on New Serial

UPON his arrival on the coast, after covering the greater part of the country, Dr. Shallenberger, President of Arrow Film Corporation, immediately went into conference with Francis Ford, and the result of this conference was a contract whereby Mr. Ford was to make a fifteen episode serial, to be distributed by Arrow. Work was immediately begun on this production, and, in fact, the first episode is already completed. The picture stars Peggy O'Day, who is ably supported by Jack Perrin, Bill White, Francis Ford and other well-known serial players.

"Peg O' My Heart" Is Praised by Club

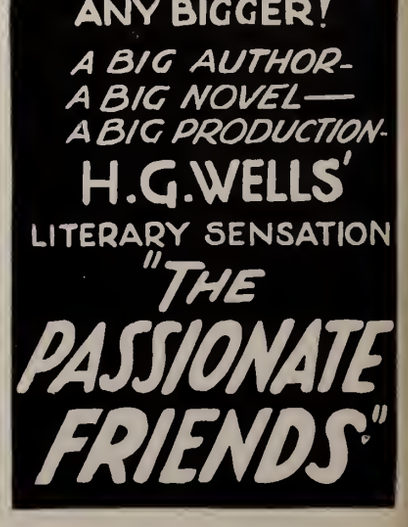
That Metro pictures stand for wholesomeness of subject and treatment, as well as for brilliance of production, is reflected in a letter written recently to L. A. Rozelle, manager of the company's Chicago exchange, by Mrs. Blanche Mason, of the Edgewater Drama Study Club.

The communication followed the private exhibition, before the members of this body, of Laurette Taylor in "Peg O' My Heart." Mrs. Mason's letter follows:

"Members and guests commented on the unusually clear photography, the strength of the entire cast, choice of scenic backgrounds and above all the wholesomeness of the picture.

"Personally, it seems to me it leaves a glow of happiness with the audience which is in marked contrast to the effect of many of the present-day films as well as plays. It was very generous of you to permit me the use of this film for my guest day of the drama club, and certainly made it one of the red-letter meetings."

"Peg O' My Heart" had its New York premiere at the Capitol theatre January 21. It is a picturization of J. Hartley Manners' stage play. The scenario was written by Mary O'Hara.



Fox Circuit to Show "Third Alarm"

HARLES ROSENZWEIG, manager of the New York Exchange of the Film Booking Offices of America, announced this week that "The Third Alarm," the Emory Johnson production of fire department life, will be screened throughout the entire Fox Circuit following its pre-release run at the Astor theatre, where it is now entering its fourth week.

The successful run of the production at the Astor has given the picture a tremendous impetus and indications are that every available print will be working steadily as soon as the picture is released in the Metropolitan territory, according to F. B. O.

"The Cheat" to Start This Week

According to present plans, Paramount's notable re-production of "The Cheat" will be started January 29, as a George Fitzmaurice production starring Pola Negri with Jack Holt featured and Charles de Roche in support. As is generally known, this subject has the record of being one of the most successful ever screened. It was originally produced in 1915 by Cecil B. DeMille and was written by Hector Turnbull, the present adaptation being the work of Ouida Bergere.

Everything possible will be done to make this one of the most dramatic and powerful photoplays in Paramount's big list of productions during the year.

King Productions for Producers Security

After studying the local market for some days, the Carton King Productions has turned over to Producers Security the handling of their pictures throughout the world. The company has already completed the first series of twelve two-reel comedy dramas and is making plans for enlarging production facilities by the addition of several added units.

Mr. King is starred in these productions. He was recently featured in a group of O. Henry subjects.

Three Playgoers Releases in Feb.

Features Are Said to Offer Wide Variety in Forms of Entertainment

PLAYGOERS PICTURES announces three releases for February. Each of these features is said to be a drama with characteristics that stamp it as almost unique, so that in the combination widely varied forms of entertainment are offered.

The London adventures of a penniless New York millionaire are revealed vividly in "A Pauper Millionaire," which is to be out February 11th. The man's valet misses the boat from New York, leaving his master helpless. On arrival in England the traveler is unable to obtain his own baggage, is without funds and can secure no aid because he has packed his wallet, containing all identification papers, in a suitcase. After a series of experiences that are amusing to everybody but the victim he gets a job as window-washer. A tumble from a ladder causes an injury and he is sent to a hospital, where he is nursed by the girl to whom his son had become engaged during a trip abroad some weeks before. Father has gone to England to "buy off" the girl, but when he sees her everything is lovely.

"A Clouded Name," set for release February 18th, is said to be marked by lots of action, romance, deep suspense and attractive scenic effects. It concerns a wealthy young heiress and a young man whose engagement had been broken when the boy's father, having been ruined financially, disappeared and the girl's mother had been found shot. Several years later the young couple meet again and, following a series of surprising experiences, the mystery in the situation is lifted and a reconcilation effected. Norma Shearer, a particularly pretty and attractive girl, is the heroine, Gladden James has the male lead and little Yvonne Logan has an appealing part. Austin O. Huhn directed the production.

"The Supreme Passion," set for release February 25th, is founded on Tom Moore's immortal poem, "Believe Me If All Those Endearing Young Charms." The featured players are Florence Dixon, known all over the world as "The Coca Cola Girl," and Robert Adams, who played throughout the Middle West as the star of "Clarence" in its stage production.

"A Friendly Husband" Acclaimed

Work of Lupino Lane Commended in His First Fox Feature Length Picture

NEW YORK trade paper reviewers have unanimously acclaimed "A Friendly Husband," the first five-reel comedy starring Lupino Lane, the English pantomimist, which will be released this month by Fox Film Corporation.

Lupino Lane, who signed up with William Fox following his sensational success in Morris Gest's spectacular production, "Afgar," completed three two-reel special comedies before he attempted a feature length photoplay. So voluminous was the praise accorded his work in this group of short subjects, that William Fox decided to supply the fun-maker with a longer vehicle.

Following are excerpts from some of the New York reviews:

The Morning Telegraph: "In this picture Lupino Lane should capture the American audience. He is a clown born and trained from the tips of his agile toes to his expressive face. A remarkable acrobat, he is nevertheless essentially human, guileless and friendly to everybody and willing to do anything to please his wife, in this well sustained bit of real humor. . . . As a comedian he is an artist, as a picture this is a winner."

The Motion Picture News: "Fox has given Lupino Lane a fair test as a comedian, and there is no question that the English dispenser of humor has made good. There is nothing of the slapstick artist about him. He ingratiates himself because he knows the value of repression. 'A Friendly Husband' will rouse the risibilities of any audience."

The Moving Picture World: "It is a chock full of laughs and should be welcomed by audiences everywhere. William Fox, noted as a real showman, has given another evidence of the fact by presenting Lupino Lane, as a star of a five reel comedy. 'A Friendly Husband' definitely labels Lane as one of the finest comedians on the screen."

The Exhibitors Herald: "Here is a comedy that should get over in any place where it is shown. Lane is a comedian of real worth and his ability to do this sort of thing is well displayed in this picture. He possesses every dequirement of expression and he is a cluever acrobat. The support given by the remainder of the cast is also good."

The Shock

That comes to some distributors on viewing their prints they have secured from their expensive negative makes them realize the great value back of "*Personal Interest*" when applied to prints.

"*Personal Interest*" is the only positive shock absorber known to the industry. For fifteen years we have applied it successfully to *Evans Individual* attention prints.

Personal Interest Follows Your Picture Through Every Stage

EVANS FILM LABORATORIES

416 West 216th St., New York City

***Phone Wadsworth* 3443**

Newspaper Tie-Up on "Plunder" Endorsed

The Minneapolis Journal, which has the biggest circulation in the city, through its capable Service Department, has endorsed the Pearl White Patheserial, "Plunder," in signed letters addressed to approximately 1,200 "Livewire Showmen of Minneapolis Territory." This is the preliminary result, Pathe reports, of a "Plunder" tie-up with this newspaper.

In its letter to exhibitors the Journal's Service Department announced the tie-up, and said, in part:

"From all accounts 'Plunder' is destined to be the biggest and most successful Patheserial in which Pearl White has ever been featured. Might we suggest that the time to line up your booking on 'Plunder' is right now, when the public interest will be mightily aroused by the big campaign to be run in the Journal? Then you can tell your patrons that you, too, have secured 'Plunder'."

Ned Wayburn's Girls Rehearse Numbers

A new procedure in staging dance numbers for motion picture productions is being followed at the Paramount eastern studio. As is done in musical comedy, the "ladies of the ensemble" are rehearsed in advance of the actual shooting, and it is a common thing for visitors at the Long Island studio to find perhaps two dozen girls in workmanlike rehearsal togs "working out" a new dance.

With a director of the dance and a three-piece orchestra, they rehearse until they get the desired kick, snap and pep into their steps. At present, there are twenty-four girls from the Ned Wayburn school rehearsing a pirate's dance of the Bootleggers' Ball in Nassau, which is to be a feature of George Melford's Paramount production "You Can't Fool Your Wife," by Waldemar Young.

Novelty Violin Pins for "Second Fiddle"

An unusual and attractive idea which has been originated by the W. W. Hodkinson Corporation in connection with the Film Guild Production, "Second Fiddle," featuring Glenn Hunter, which they are distributing, is a miniature violin.

The idea for this novelty was suggested by the title of the picture, "Second Fiddle," and it is believed to represent one of the most pretentious and effective exploitation ideas that have been created in a long time. A miniature violin has been reproduced which is made in the form of a pin which will be sent to every exhibitor in the country.

In back of this novelty pin is what is a proposal to organize "Second Fiddle" clubs. Rules and regulations have been prepared by the Hodkinson organization, telling just how this idea can be applied.

Niblo Start Belated Honeymoon

Having completed filming the great American play, "The Famous Mrs. Fair," as his first production for the Metro-Louis B. Mayer forces, Fred Niblo left for Mexico City this week with his wife, Enid Bennett, who has just finished portraying a leading role in Willard Mack's "Your Friend and Mine," a Metro-S. L. (Sawyer-Lubin) special, directed by Clarence G. Badger.

This is their first real honeymoon since their marriage four years ago, for they have not before been able to get away from their studios at the same time for anything longer than a week-end trip. According to present plans, the director and his wife will only be in the Mexican capital for three or four days, returning to Los Angeles within two weeks.

"The Famous Mrs. Fair," the great American play by James Forbes, is presented by Louis B. Mayer and will be released by Metro Pictures Corporation. Frances Marion wrote the scenario.

Publishers in Tieup on "The Christian"

Goldwyn has made a big tie-up for exploiting its Maurice Tourneur production of "The Christian," from Sir Hall Caine's novel, with Grossett & Dunlap, publishers, who issue cheaper priced reprints of popular novels.

Grossett & Dunlap are issuing a big new motion picture edition of "The Christian," illustrated with stills from the production, and with a jacket illustrated from film scenes and directly advertising the photoplay.

The publishers will arrange for window displays in book stores in cities where "The Christian" is showing at the time of the showing and for several days preceding.

They are also issuing attractive window cards, illustrating in color, several of the dramatic moments from Sir Hall's novel as picturized in Mr. Tourneur's screen version. There will be two or three varities of cards which will be used in the window displays of book dealers and placed in other prominent windows.

DAY BY DAY
IN EVERY WAY
RECEIPTS WILL GET
BETTER AND BETTER
IF YOU BOOK
THE LITERARY SENSATION
"The PASSIONATE FRIENDS"
BY THE WORLD'S MOST
FAMOUS AUTHOR
H.G.WELLS

New Tieup On "Broadway Rose"

Merchants Cooperate in Effective Exploitation of Mae Murray Picture

THAT Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose" is easily and effectively exploitable is seen in the number of unusual tieups which enterprising exhibitors have arranged for the picture, according to Metro.

An example of a cooperative stunt that produced a beautiful effect is the one arranged between the exhibitor operating the Granby Theatre, Norfolk, Va., and Grandy, a florist in that city. It consisted of a display of many tiny roses, with two framed paintings showing Miss Murray in the photoplay. This sign accompanied it:

"During this week this window will be filled with Ten Thousand Broadway Roses. These delicate little buds christened by Miss Mae Murray in honor of her great scenic production, 'Broadway Rose' have become a rage in New York. In order to introduce this beautiful flower in Norfolk we will present one each to the first 500 ladies attending each performance of 'Broadway Rose' at the Granby."

Another store tieup was shared in by one of the leading shoe stores in Norfolk. A pair of slippers worn by Miss Murray while making "Broadway Rose" was exhibited, with a sign announcing the following prizes: To the first lady whom the slippers fit most perfectly one pair of the best shoes from stock. To the next seven, passes to "Broadway Rose." The shoes were to be tried on during certain hours on a specified day.

A third instance of shop co-operation was with a music shop. Stills and photographs of the star were displayed. The song "Broadway Rose" as sung by a popular vocalist was advertised, and thus the merchant's purposes were advanced as well as those of the exhibitor. An attractive window, with roses and pictures formed the background.

Mae Murray in "Broadway Rose" is presented and directed by Robert Z. Leonard. Its author is Edmund Goulding. The photoplay was made by Tiffany Productions, Inc., of which M. H. Hoffman is Vice-President and General Manager. Metro Pictures Corporation is sole distributor.

Fox Accessories Are Elaborate

Extensive Exploitation and Advertising Material For Seven Specials

FOX FILM CORPORATION has prepared an elaborate array of accessories, such as press books, exploitation and advertising material, slides and cuts and mats, in connection with the release of their seven specials for the new year. The new superproductions are: "The Village Blacksmith," by Henry Longfellow: "A Friendly Husband," A Lupino Lane super-comedy; "The Custard Cup," with Mary Carr; "The Face On the Barroom Floor," "The Net," "Does It Pay?" and "The Town That Forgot God."

This material includes a great quantity of well written matter from the hands of men who are experts in their various fields. The posters, lobby displays, folders, cuts and mats, etc., were executed by the Fox staff of artists. The music scores were supervised by writers well known in the musical world. The splendid colored scenes that have been lavished upon the posters and lobby displays have already attracted wide attention and will claim and hold the eyes of the public.

For "The Village Blacksmith" there has been published a beautiful and well edited press book of sixteen pages, amply illustrated with clever advertising cuts and splendid half-tone scene cuts taken from stills of some of the picture's most thrilling episodes. The book further contains exploitation stunts—tips and suggestions for exhibitors; advertising ideas and timely aids for the showman, announcement stories, special news features, personality features, sketches of players and the cast of the principals.

The vari-colored posters are of 24, 6, 3 and 1 sheets; with the lobby displays are two art colored photographs, 22x28 inches.

The famous story of "The Face On The Barroom Floor" adorns the first page of the press book for the super-production of that name. Henry B. Walthall and Ruth Clifford play the leading roles. The book is well illustrated with half-tones, many of them from the "storm scene" that attracted such wide newspaper attention.

Fox Film Corporation has spent much money, time and care in the preparation of the many papers for these seven new super-productions and are certain that this material will be of exceptional help to all those for whom they were intended.

Daily Program Message on "Covered Wagon"

Exploitation on Paramount's forthcoming James Cruze production "The Covered Wagon," which should prove just about 100 per cent effective, is now being used at the New York Rivoli and Rialto theatres under the direction of Hugo Riesenfeld. It is in the form of a program advertisement for the picture, an extra two-page fold being added to the regular program of each house.

The outside, or last, page of the folder contains an illustration on "The Covered Wagon," of full-page size, while the inside page consists of reading matter descriptive of the production. Each succeeding week from now until the opening of the picture in New York the copy will be changed.

Boxing Champions in "April Showers"

Elaborate plans are under way at the Schulberg studios in Los Angeles for the filming of "April Showers," Hope Loring's story which will be made as a Tom Forman Production for release by Preferred Pictures through the Al scheduled to begin work on it January 22nd. The cast will follow B. P. Schulberg's policy of Lichtman Corporation. Forman is featuring a number of well-known players and will be headed by Kenneth Harlan and Colleen Moore.

Schulberg is to make public shortly an important announcement involving arrangements with several famous puglistic champions to appear in the production. Kenneth Harlan has spent all his leisure time for the past few weeks during the filming of "The Girl Who Came Back" in which he has recently completed work, in training with the well known boxer, Leach Cross. He also engaged in some bouts with Jack Dempsey during a recent trip which the latter made to California.

Goldwyn Selecting Cast for "McTeague"

Goldwyn production officials at the studios are selecting the cast for Eric von Stroheim's first Goldwyn picture, "McTeague," from Frank Norris' famous realistic novel. Several selections have now been made.

Jean Hersholt will play the leading heavy role, that of Marcus Schouler. He was last seen on the screen in Mary Pickford's new version of "Tess of the Storm Country," and in Marshall Neilan's first Goldwyn picture, "The Strangers' Banquet."

Sylvia Ashton has been engaged for the role of Mrs. Sieppe and Dale Fuller for the role of Maria. Miss Fuller is a discovery of von Stroheim's and has appeared in previous pictures by him.

Von Stroheim is still in San Francisco preparing the continuity for "McTeague" and picking out the locations. Frank Norris located his story in San Francisco.

Fans Name Stories for Marion Davies

Film fans are clamoring to see Marion Davies in stirring stories of romance and action ranging from the part of the Princess Yetive in "Graustark" to that of Alice in "Alice of Old Vincennes" according to Cosmopolitan. The Cleveland Plain-Dealer has just concluded a prize contest for the best list of books to make into film stories for Marion Davies. The idea was prompted by the showing in Cleveland of "When Knighthodo Was in Flower."

The prize winning list, submitted by Miss L. S. Paddock of Cleveland included the following: Lady Clown in "The Amateur Gentleman" by Jeffery Farnol; Dorothy Manners in "Richard Carvel" by Winston Churchill; Janice Meredith in "Janice Meredith" by Paul L. Ford; Sylvia Marshall in "The Bent Twig" by Dorothy Canfield and Alice in "Alice of Old Vincennes."

School Head Commends "Silas Marner"

Art made a valuable contribution to science when the Associated Exhibitors feature, "Silas Marner," was shown in the Kent, Ohio, Auditorium, under the auspices of the Board of Education, recently. Heretofore its principal value to the educational world has come from its use in classes of literature, but in Kent it served a further purpose.

The Associated Exhibitors branch manager in Cleveland has received the following letter from W. A. Walls, Superintendent of the Kent public schools:

"'Silas Marner' is one of the best films which we have ever shown since the opening of our Auditorium, and we succeeded in making a substantial amount to use in the purchase of a radio outfit for the high school. Our patrons were very much pleased with this picture."

Stirring Sea Scenes Due in "Fury"

Richard Barthelmess' new picture, "Fury," will present some stirring sea scenes, according to word from Associated First National offices. "Fury" is a story of the sea, old Limehouse, London, and Glasgow. Many of the stirring scenes occur on board a full rigged ship at sea. The ship was an old German square rigger—one of the last few of its kind now sailing the seven seas. The scenes were made around Nantucket Lightship.

Here is a tale of rugged, primitive men in scenes that tingle with ruthless battles for mastery—the mate against the captain, the captain against his son, the men against each other.

Henry King directed "Fury." It is an Inspiration picture and is among the February First National attractions.

Noted British Writer on Ince Staff

Talbot Mundy, the well-known British writer, author of "The King of Khyber Rifles," has joined the writing staff of the Thomas H. Ince Studios at Culver City, Calif. He has already started work on the story of a superfeature to be released on the Thomas H. Ince fall releasing schedule. The title "The Devil's Own" has been selected for the production.

In connection with the engagement of Mr. Mundy to write stories for Thomas H. Ince comes the announcement that the Bobbs Merrill Publishing Company has inaugurated a national campaign on six of Talbot Mundy's novels for which they hold all the rights.

Laemmle Would Cut Admissions

Lower Box Office Prices Mean Bigger Business, Says Universal Chief

"BOX office admission prices are too high in many instances."

This startling statement was made by Carl Laemmle, president of the Universal Pictures Corporation, as the result of a general film survey made during the last several months by Universal investigators.

Mr. Laemmle, interviewed just prior to his departure for Los Angeles, where he will personally direct Universal's production activities during the coming months, consented to make public the facts his survey has developed and the conclusion he draws from them.

"I don't want to put myself in the way of seeming to tell any man how to run his business," said the Universal chief, "but if my advice were asked by any exhibitor dissatisfied with his profits, the first thing I would say to him, would be 'Maybe your admission price is too high!'

"He might flinch at the statement, and he might cast it aside as utterly foolish. I know it sounds revolutionary, but just listen to this:

"The Central theatre in Detroit has multiplied its attendance by four through cutting its admission price in half. Formerly the admission was twenty cents. It was cut to ten cents. Immediately four times as many customers entered the theatre.

"This may be the thing for every exhibitor to do and it may not be. I don't pretend to know the individual problems of every exhibitor, but one thing I do know. That is that the exhibitor who is losing money or who is not making what he should, must hop to it and do something radical in order to improve his business.

"The Detroit theatre mentioned is a house of 551 seats. During a ten weeks' period a year ago it was doing about $450 a week at an admission of twenty cents. During a similar period recently it ran its business up to $900 a week with a ten cents admission price.

"I know of another theatre which increased its business $300 a week by cutting its admission prices, and of others which built up better business by similar means. I am not at liberty to give out the names of these houses."

Strauss' "Salome" Being Booked

George Wiley Announces Wide Demand For Showing of Big Production

A NUMBER of important circuits and first run houses throughout the country are completing negotiations for the showing of "Malcolm Strauss' Salome," the spectacular motion picture version of the famous love story, which is now ready for release through the independent market. Announcement of the wide demand for the production is made by George H. Wiley, Inc., which is handling the distribution of the picture.

In connection with bookings by circuits and first-run houses, arranegements are being entered into for personal appearances by Miss Diana Allen, formerly a Ziegfeld "Follies" star and dancer, who plays the role of Salome in the picture.

George H. Wiley, of the distributing firm, will start out shortly on a trip covering the Middle West and South, in the interests of "Malcolm Strauss' Salome." He will be gone a number of weeks, and during that time, will close some important territorial deals for the handling of the production, which have been waiting for his personal visit. He will stop at all the key cities on his route, and will co-operate with the independent exchangemen in each territory who handle "Malcolm Strauss' Salome," to put under way a concerted advertising and exploitation campaign. Trade papers, newspapers and magazines will all be used. The striking posters which have been prepared by the Ritchey Company have already attracted wide attention wherever shown.

In the cast, besides Miss Allen, are Vincent Coleman, Christine Winthrop and other distinguished players.

Garsson Approves Stage Play for Screen

Murray W. Garsson is the latest producer to take advantage of the opportunities offered by the innumerable stage plays which have never been translated into screen entertainments and he does not hesitate to acknowledge his faith in this type of material.

Mr. Garsson's special production "Success," is an adaptation from the noted stage play of the same name which had a successful run on Broadway a few years ago and toured the country.

"The reports of the manner in which the stage play 'Success' was received in cities outside of New York was the biggest thing in influencing me to adapt it for the screen," said Mr. Garsson.

Coast Critics Praise Arliss Picture

"There is no reason why the story of 'The Man Who Played God' with George Arliss, should not be of interest, for it has several themes, any one of which would be ample for the ordinary picture," said the critic for the Los Angeles Record when this United Artists release was shown recently at the California theatre to good box-office business. "George Arliss has a way of speaking with his hands, elbows, shoulders, feet and back, which makes him one of the most eloquent exponents of the silent drama."

"The Arliss charm works marvels in this picture and so infuses his scenes as to make them outstanding," said the reviewer for the Examiner. "The supporting cast make good dispositions of their respective parts.

"That master of effective pantomime, George Arliss, has made a somewhat conventional plot for the screen live in remarkable fashion in 'The Man Who Played God'" said the critic for the Evening Express. "Some of the photographic shots were most unusual and artistic, and the direction much above the ordinary."

Irving Lesser Closes Foreign Deals

Three foreign deals were closed this week by Irving Lesser, eastern manager of Principal Pictures Corporation. Mr. Lesser sold five Mounted Police Northwest plays starring and produced by Irving Cummings to the Educational Pictures, Ltd., of Canada, for the Dominion of Canada.

S. A. Newman, well-known distributor of high class pictures in London, this week arranged for the distribution of the Elinor Glyn special, produced by Principal Pictures Corporation, "The World's A Stage," starring Dorothy Phillips, for the British Empire.

Through Miss Rosenfield, a deal was closed with the Overseas Trading Company whereby that concern secured the distribution of "The World's A Stage" and "Environment" co-starring Milton Sills and Alice Lake, with an all-star cast, in the Scandinavion territory.

Former Follies Girl Signs with Fox

Peggy Shaw, prominent in the cast of the recently completed William Fox special, "The Net," has been signed to a new contract by the Fox forces by virtue of the good work she has done in numerous Fox productions during the past year. Upon the signing of the contract, the petite player entrained for Los Angeles with numerous trunks and grips.

Empire PRINTS EMPIRE LABORATORIES, Inc. Empire PRINTS
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
DEVELOPING AND PRINTING MOTION PICTURE FILM

"Third Alarm" Starts Fourth N. Y. Week

The crowds that greeted "The Third Alarm" on its premiere performance on January 8th at the Astor theatre, New York, show no signs of abating as the phenomenal Emory Johnson picture concludes the third week of its run. The F. B. O. special has been "building up" since its opening night, due largely to the tremendous word of mouth advertising that has been spreading its fame throughout the entire Metropolis, according to F. B. O.

This production is already being booked by the largest theatres throughout the country and newspaper comments from the various cities are in every case extremely favorable to the picture, it is claimed.

Baby Peggy Is Waiting New Director

Julius and Abe Stern are looking for a new director for Baby Peggy. The little Century Comedy star has had most of her pictures directed by Alf Goulding. The prolonged illness of the latter has necessitated a complete rest, so the Century Company executives will have to appoint a new director for the little girl.

In the meantime Peggy will go to San Francisco to make personal appearances at the theatres there, while new material is being bought in the way of stories and scenarios for her pictures.

Herman C. Raymaker's contract with Century has expired. During Goulding's illness he directed Baby Peggy in her two last productions, "The Little Flower Girl" and "Five After One" (Too Many Lovers).

Final Shots on "Famous Mrs. Fair"

Fred Niblo, this week, completed filming the great American play, "The Famous Mrs. Fair," as his first production for the Metro-Louis B. Mayer forces. Adapted by Frances Marion from the noted stage success by James Forbes, the picture has consumed close to six months in the making. Like past Niblo triumphs it is said to have been staged on an extensive scale, every effort being expended to make it the outstanding attraction of the new year.

Myrtle Stedman will be seen as Mrs. Fair, Huntly Gordon as Mr. Fair, Marguerite De La Motte as Sylvia, Cullen Landis as Alan, Carmel Myers as Angy Brice, Ward Crane as Dudley Gillette and Helen Ferguson as Peggy.

New Jones Vehicle Is "The Avalanche"

Charles Jones has a new picture called "The Avalanche." It was directed by Emmett J. Flynn, and is said to have a sensational effect that will put a new feather in this noted director's cap. Maurice B. Flynn and Ruth Clifford are prominent in the cast.

"Secrets of Paris" Selling Fast

Commonwealth Film Corp. Acquires New York and Northern N. J. Rights

With the sale of "Secrets of Paris" by C. C. Burr to Sam Zierler, of the Commonwealth Film Corp., of New York City, early this week, a rapid closing out of the domestic territory was effected on this picture. Within the next few days contracts for the remaining unsold territory will be closed, according to reports from the Burr offices. "Secrets of Paris" is expected to have a wide distribution in this country and abroad.

The Commonwealth Film Corp. will distribute "Secrets of Paris" in New York State and Northern New Jersey.

Other independent film exchanges which have closed contracts for the distribution of this picture are the Iron City Film Exchange of Pittsburgh, which will distribute over West Virginia and Western Pennsylvania; H. Lieber Company of Indianapolis, for the state of Indiana; Major Film Company of Boston, who will distribute through the six New England states; Metro Film Exchange of Philadelphia for Southern New Jersey and Eastern Pennsylvania; Skirboll Brothers of Cleveland for Ohio and Kentucky, and Supreme Film Company at Los Angeles for California, Arizona, Nevada and the Hawaii Islands.

William M. Vogel of New York City, has bought the entire foreign rights for "Secrets of Paris." Mr. Vogel is now in Europe relative to this picture and communications to Mr. Burr point to a rapid sale of the picture to several important European distributing agencies.

Elaborate Set in Fox Special

Village Built and Then Wrecked as Climax of "Town That Forgot God"

"The Town That Forgot God," the Fox special which completed a three-month engagement at the Astor theatre, New York, on January 7, and which will be released February 11, has definitely established itself as a super-attraction.

Critics of the New York newspapers have described the storm and flood scenes in this Fox feature as the most realistic and vivid ever presented on the screen, and as the crowning achievement in the way of spectacular water effects.

Harry Millarde, who attained fame as the director of "Over the Hill," has won new laurels for his magnificent direction of this difficult scene, which was likewise very dangerous for the people employed in the picture and the directors and cameramen who aided in making it. Everyone concerned was happy when it was over without loss of life or injury to anyone, although many people had narrow escapes in the great flood scene. To produce this tremendous climax, which shows an entire village swept away by a torrent of water, Fox Film Corporation went to great expense and nearly six months of labor.

To produce this tremendous climax, fifty-two buildings were erected in a valley in a remote section of New Jersey; these buildings including houses, lighted and furnished, concrete streets, a church, several halls, and various stores, the whole constituting a small town.

Twenty-one thousand cubic feet of concrete, 140,000 feet of lumber, and 210,000 shingles were used. A concrete dam, 21 feet in height, was erected in this valley, accumulating 4,320,000 gallons of water, which were let loose for the flood scene. More than three months were required to erect the set.

Equity Closes Territorial Sale

Southern N. J. and Eastern Pennsylvania Sold on "Has World Gone Mad"

It was announced in the office of Equity Pictures Corporation this week that their latest "Special" production, "Has The World Gone Mad" had been sold to Mr. Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia for the territory of Southern New Jersey and Eastern Pennsylvania.

Mr. Amsterdam held an option on "Has The World Gone Mad" due to the fact that his contract on "What's Wrong With The Women" contained a clause whereby he was entitled to first preference on Daniel Carson Goodman's second production and also entitled to refuse it if it did not meet with his approval as a "Special" production. Consequently, when Mr. Amsterdam came to the Equity Office this week to exercise his option, he was told that the picture was not fully completed as far as titling and editing was concerned but that Sam Grand of Boston and Sam Zierler of New York had purchased it for their territories after seeing but three reels of it.

The picture was screened for him to the best advantage possible and although titles were missing, Mr. Amsterdam closed the deal for his territory.

Trade Paper Ad Used as Exhibitor Aid

The eight page advertisement printed in the motion picture trade papers on the test engagement of the John Stahl production "The Dangerous Age" in Paterson, N. J. is being sent out to exhibitors to aid them in their campaign in putting this picture over big.

All of the stunts employed in the Paterson engagement are carefully noted in this eight page advertisement. In it are shown crossroad signs, several tieups with newspapers, teaser ads used in the Paterson newspapers, copy of a booklet that is being supplied by First National as part of the accessories and other information valuable to showmen. There are enough tie-ups to interest three or four newspapers at once.

First National reports excellent bookings and play dates on "The Dangerous Age" and reports from exhibitors to First National and to the Louis B. Mayer Enterprises, show that it is drawing big houses wherever shown.

Nineteenth Anniversary Week for Fox

Hundreds of exhibitors are showing one hundred per cent programs of Fox entertainments this coming week to mark the nineteenth anniversary of William Fox as a producer of motion pictures. Louis Roesenbluh, in charge of the New York Exchange, is highly gratified by the spirit of cooperation shown by Fox distributors in making this anniversary one of such widespread importance, demonstrating to the Public that Fox Entertainments are not only Quality pictures but possess all the concomitants of amusement that theatre-goers look for when they buy tickets at the box offices.

Bosworth Film Released as "The Man Alone"

The Anchor Film Distributors, Inc., announces that its first of a series of features starring Hobart Bosworth will be released under the title of "The Man Alone," instead of "The Law of the Sea," as previously announced.

"The Man Alone" is a Gold Seal production. It was produced by the Motion Picture Utility Corporation of San Francisco. William H. Clifford directed from the continuity prepared by Clarence Badger.

Editor Enthuses Over "The Hottentot"

W. Ward Marsh, picture editor of the Cleveland Plain Dealer, was enthusiastic in his praise of Thomas H. Ince's latest First National release "The Hottentot." Under a two column headline reading "The Week's Caution: See MacLean in 'The Hottentot,' he wrote:

"When it comes to listing the best pictures for 1923, the annual habit, we feel pretty certain 'The Hottentot,' the Douglas MacLean picture in the Allen this week, is going to be in that group."

NEW THEATRE
CONSTRUCTION & EQUIPMENT DEPARTMENT
PROJECTION CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

How to Divert Clientele to Theatres Not on Main Street

Continuation of Articles on Selection of Electric Signs and Marquee

By J. M. Shute, Illuminating Engineer

THE manager of a motion picture theatre in any other location than on a White Way is confronted with a problem in the choice of sign equipment almost as great as in the case of the larger theatre. Naturally, with the brightness of the surroundings lower, the sign for such a theatre can be less elaborate and hence cost less to erect and operate in order to prevent the advertising cost from being abnormally high. However, the same care and thought must be exercised in the selection of a display lest the advertising value be lost.

In the preceding article the influences of location and of building architecture on the type of sign as well as the effects obtainable from the sign itself were taken up at length. Thus it was shown that the class of patronage, attracted due to the location, influenced the choice. It also was pointed out that architectural beauty is of great importance for any sign and that the resultant combination of every building and sign must be visualized in order that the completed display may not prove to have a grotesqueness and appearance of unbalance, detrimental to the desired advertising value.

Theatres Not Located on the Main Streets of Cities

The manager finds that he must compete with the theatres on streets where the crowds are larger due to multiplicity of attractions, yet he is unable to rival the white way displays in splendor. How is he to divert the pleasure seeker to his attraction and yet be economical?

Various methods have been tried and found to be successful. One of the best for increasing the circulation of the theatre advertising is to operate aside from the usual theatre display a large sign located at some prominent point on the main street. Such a sign must be sufficiently large and bright to draw attention from the surrounding signs while the display on the theatre itself can be less elaborate due to the lower surrounding brightness. The Branford theatre of Newark, located off the main streets of the city, has obtained great success by following such a course. By locating the sign shown in Figure 1 at the intersection of the two principal streets a very decided increase in the advertising circulation has been obtained.

Brightness

For the theatre sign itself the manager may plan for lower wattage consumption without detracting from the advertising value of the sign, since the surrounding brightness is lower than that of the White Way. However, it must be remembered that brightness is the most important factor for drawing attention, and if too little importance is attached to this detail a dull and uninteresting display will result. One of the best means to make the sign less costly and at the same time allow the brightness to remain sufficiently high to gain attention is to reduce the size of the display. Thus the total number of light sources, rather than the amount of light per unit area can be decreased.

The apparent brightness of a sign in this location will be further increased if the entire sign is connected to a flasher so that it may be instantaneously turned on or off. This sudden flare of light in an area of comparatively low brightness will have a tendency to attract more attention than the same brightness used in a sign which is burning continuously.

Pictures

The use of pictures in the display has been shown to be of great importance. Naturally, in this case the picture must be smaller and more simple in pattern. Simplicity is an asset in this phase of lighting which gives the display more punch than can possibly be obtained from very elaborate detail unaccompanied by great size. The films usually are not shown at this type of theatre for periods of time longer than one week, and for this reason sign pictures descriptive of any particular film would be too expensive. Therefore, the design must embody a flexibility wide enough to cover all films which might be shown. This naturally leads to the use of display characteristic of the theatre itself, with a text which can be changed to suit the film being featured.

Motion and Border

A compensation for lack of a large picture display often is made by the use of an elaborate border consisting of various colors combined in different ways to give attractive motion effects. While the motion produced in the large White Way display often is an imitation of some real motion due to the size of the sign, in this case the motion will have no definite meaning. The object of such an effect is to draw the attention, thus the border will assume the greater part of the attracting power and the enclosed message will carry the selling power of the display.

The border has another effect on the sign besides that of increasing the attracting power. It increases the surrounding brightness, thus improving the legibility of the enclosed letters by lessening the halation. For the theatre sign of this type where long distance readability is less essential than with some other type, the lighting of the border is designed to be of a slightly lower intensity than that of the letters, usually by employing a large number of smaller lamps so necessary to carry out the desired motion. In this manner the surrounding brightness is increased sufficiently to improve the readibility of small letters and at the same time is not so powerful that it detracts from the selling power of the message.

An example of this type of border which has become quite common is one employing several lines of lamps, each of a different color. One line is lighted at a time and revolves about the sign. At definite intervals this color circuit is flashed off and another flashed on to revolve in a similar manner. Such a method modified slightly for each particular theatre has the advantages of attracting not only by a scintillating colored border but also by the periodic change from one color to another and yet at any given time has a comparatively low order of brightness. Figure 2 shows a good example of this type of sign.

Color Effects

Color effects should be used whenever possible in the border to assist the motion in attracting attention. Color always adds variety and interest to a display. However, in the selection of these colors care should be

(*Continued on page* 600)

Making the Most of Advertising

THE third of the series of articles on electric signs for motion picture theatres is herewith presented and contains perhaps even more valuable information and practical suggestions for the exhibitor than did the two excellent articles which preceded. It requires excellent judgment to select the suitable type and size of electric sign which will produce the greatest drawing attraction for a theatre. However, from the suggestions and rules which are laid down by J. M. Shute, author of this series of articles, it facilitates the task of selecting the proper sign for any particular theatre. Also the subject of marquees is treated in this article.

The fourth and last of this series will appear in next week's issue of the MOTION PICTURE NEWS.

Fig. 1. A sign of this type located in a prominent position is of great value to a theatre located on a side street. The border runs continuously, the message flashes in clear lamps followed by the arrow brilliantly illuminted in red

(*Continued from page* 599)

taken that the combination be such as to make the message stand out by contrast and not become overshadowed by the border itself. It has often been noticed that the letters of the text have been illuminated by colored lamps in such combinations that the letters themselves become indistinguishable. Thus, for example, the use of green lamps for the initial letter of each word and red lamps for the other letters should always be avoided since the visibility of the red is so much greater than that of the green that the words become unintelligible, due to the fact that the first letters of each is almost invisible. If, however, in the same message the green lamps were replaced by yellow lamps, the message could easily be read since red and yellow are of approximately the same visibility and yet the colors are easily distinguishable.

Conclusion

It can be seen from the foregoing that even though the manager of this type of theatre has fewer effects at his command to choose from ,due to the necessity for lower cost in electric advertising, he must use as great thought in combining them as the manager of the White Way theatre. He must do without the use of a large picture but can substitute for it an attractive border, combining color and motion effects in such a way as to obtain the desired attractiveness. Thus by exercising care and judgment he will find the completed sign will be attention compelling and will sell to the passerby the message displayed.

Theatres Located in Suburbs of Cities or in Small Towns

The managers of theatres in this class are confronted with problems much different from those affecting the preceding classes. In this case the theatre is often the only one in the locality and the manager is not called upon to rival a nearby competitor in advertising but to prevent possible patrons from passing by his attraction to go to the large city theatre. The character of patronage is also changed in this case from a crowd of people already on the street seeking diversion to a group of families making up the community.

The advertising appeal must be to the person in the home. To make this appeal stronger the advertising of each theatre must be adapted to its own particular surrounding. Thus one located in a wealthy residential suburb must appeal by its quiet dignity and appearance of refined richness, while another may need a more flashy type of advertising to draw the attention of its patrons.

Desirable Effects

For the majority of theatres in this class cost prohibits the use of anything but a simple display. There is no demand for a sign picture or any intricate flashing border to make the sign draw attention from others. Though simplicity is absolutely essential, the sign must have the appearance of balance in its proportions and be suited to the structure upon which it is located.

In any case the surrounding brightness is so much lower in this case than in those of the preceding types discussed that there will be little difficulty in obtaining a display sufficiently brilliant to attract attention. In some cases a slight amount of color judiciously applied will furnish added charm and interest to warrant its use. Because simplicity is necessary and high brightness is not required

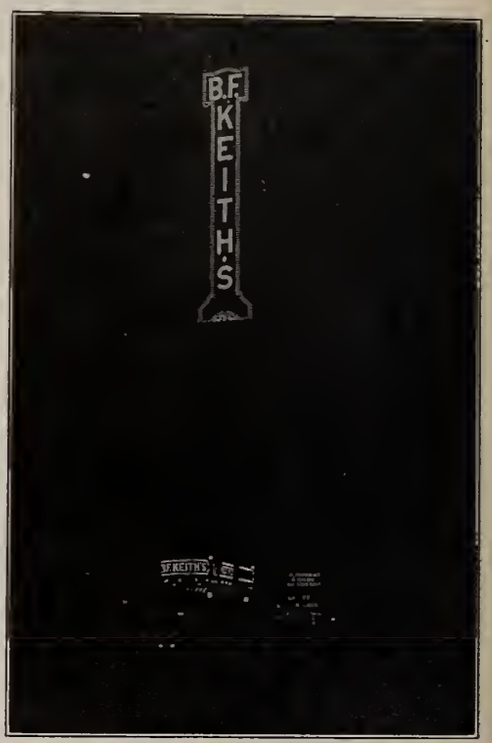


Fig. 2. The above sign, 70 feet high, is of great advertising value to a Cincinnati theatre. The double border is lighted by 50 watt concentrated filament lamps in daylight bulbs and the letters by 50 watt lamps in clear glass bulbs

Fig. 3. The suburban theatre finds a sign of this type lighted from the interior to be a business getter at a comparatively low cost. The letters are equipped with small glass lenses through which the light is projected

very effective designs in enclosed signs may be thought out, resulting in much lower cost, not only initially but also in operating and maintaining the display due to the use of a few high wattage lamps rather than a large number of smaller ones.

Desirable Types

Very attractive displays consisting of letters and border outlined by small glass lenses or bull's-eyes made of either colored or clear glass have been used for this type of sign very effectively. The lighting effects are produced by lamps of a much larger size than can be employed for exposed signs located within the sign behind the lenses. Such signs need not be confined to the continuous burning type since a little care in the size and spacing of the lamps will allow the use of rather striking motion effects which will greatly enhance the attractiveness.

A theatre display of this type is shown in Figure 3. Its design is particularly well thought out and its brightness is well above

(*Continued on page* 602)

Interior of EASTMAN THEATRE from Stage
Rochester, N. Y.

Russell B. Smith, Engineer-Architect **Seating by The American Seating Company**

In America's Foremost Theatres

MERE splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

Fig. 5. The Eastman theatre in Rochester has erected the above marquee which though simple in appearance, gives the impression of richness and dignity. All signs are built of copper and bronze

(*Continued from page* 600)

that of the surroundings. Well designed, though inexpensive, displays of this type greatly aid the suburban theatre in attracting patrons from the surrounding homes. Without such a sign to draw their attention these same persons would spend considerable time in traveling to the nearest large community to pay a higher price to see the same film.

Another type of inexpensive sign which can be built up quite attractively for such service makes use of white opal glass in place of the lenses. Here the letter is one solid piece of glass in a metal frame and is raised somewhat above the background to allow better lighting effects. With both types each letter can be easily removed, thus greatly increasing the flexibility by allowing the message to be changed frequently. Figure 4 shows the sign display employed by one of the larger suburban theatres.

Conclusion

Although the manager of a small theatre has very few choices in the matter of possible effects due to his necessity to keep his advertising expenditure low, he can, by careful planning, work out an attractive display. If sufficient judgment is used, he will find that his simple sign has great influence in attracting patrons from the surrounding homes to his theatre. The selling power resulting from the expenditure involved in erecting and operating the sign will be sufficient to reward him for his choice of this type of advertising.

Theatre Marquee

The main purpose of the theatre marquee has been changed radically within the past few years. Its original object, a means of protection from the elements to patrons passing between the theatre and a conveyance drawn up at the curb, has become subordinated to its use as a support for electric advertising displays. Through careful planning the marquee has now become an aid to the theatre in attracting patrons.

Although the general shape of this paart of the theatre is practically standard, the marquee of any particular theatre may be decorated either very profusely or in a simple manner, depending to a great extent on the location of the theatre and the brilliancy of the surroundings. Thus the White Way theatre would naturally require a much more ornamental and brightly lighted marquee than the one marking the entrance of the small town theatre

Regardless of the location, the purpose of the electric display on the marquee is to announce to the passing the name of the theatre, and the name of the attraction presented within. The display is at a relatively short distance above the passerby and must be of a nature to attract and not repel. To retain this attractive power there must be nothing in the nature of the sign to annoy the observer. For this reason care must be exercised that glaring lights are avoided, since nothing can annoy and decrease the attracting power more than a display so brilliant that it is blinding to the eye. A good approach counts for a great deal and a would-be patron is often driven away from a theatre due to the use of too brilliant lighting near the entrance. The psychological effect is such as to create the belief that the interior will carry out to a great extent the principles embodied in the lighting of the exterior.

Desirable Effects.

The theatre located in a brightly lighted portion of a large city finds it necessary to display its text in letters lighted by exposed lamps, to employ a border around these letters and also in most cases some decorative scrolls in the form of stars with emanating rays, fountains, flags or other attention compelling objects. Color must be used not only to subdue the glaring brilliance of the lamps but to add richness to the display. Motion, to lend an appearance of reality to the decorative objects and to attract the attention of passersby, is essential to such a display. All of these desirable effects must be combined in such a manner as to insure attention from the surrounding brilliant attractions, and yet not be overdone to the extent of creating a blinding glare. (See Fig. 5.)

The smaller theatre, with less brilliant surroundings, must attract with even less brilliancy than the larger theatre. In this case exposed lamps of even the smaller sizes would cause a contrast with the surroundings so great as to distract and not attract. Therefore, the text which is most important must be made up of letters lighted from the interior. Letters of either the bullseye type (shown in Fig. 3) or of the white opal glass type (shown in Fig. 4) are most commonly used and give the best results for this type of marquee The letters are sufficiently brilliant to attract attention and at the same time produce no blinding glare detrimental to readability. Texts made up in this manner are easily changed, thus allowing a flexibility so necessary to prevent high advertising cost. The lamp cost is also decreased when letters of one of these types are employed due to the use of a few large lamps instead of a multiplicity of smaller ones.

The choice for lamps for use in signs is of great importance, since the ultimate result is either created or destroyed by this choice. For this reason the final article of this series will deal entirely with the proper lamp equipment required by the various types of signs which have been discussed.

This concludes the third article on electric signs for motion picture theatres, which has been written by J. M. Shute, illuminating engineer. The readers who have been following this series have found some exceedingly valuable information and practical aids on the choice of electric signs for the theatre.

[The fourth and final article of this series will appear in next week's issue.—Editor's Note.]

Gold Seal Machines Selling

A notice has been received that Gold Seal Automatic Ticket Machines have recently been installed in the Morningside theatre in New York; the Colonial, Strand, San Toy and Arcadia theatres in Reading, Pa.; the Albany, Regent and Arbor theatres in Albany, N. Y. The general report also acknowledges the fact that all indications show increasing business in this company.

Fig. 4. The use of an exposed lamp sign in combination with a marquee fitted with opal glass letters lighted from the interior is the advertising medium employed by this suburban theatre

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Work Commenced on Crandall's $650,000 Tivoli in Washington

ON Monday, December 4, work preliminary to the construction of Crandall's new Tivoli Theatre, at Fourteenth Street and Park Road, Northwest, was begun in Washington and two days later announcement was made that Mr. Crandall had acquired control of the Garden Theatre on Ninth Street between D and E Streets, Northwest, to be known hereafter as Crandall's Central Theatre. Detailing and fabrication of the steel for Crandall's new Ambassador Theatre at Eighteenth Street and Columbia Road, N. W., are well under way and work on the [illegible] some new addition to the Crandall [illegible] theatre will be begun at once.

The completion of these operations will swell the number of Crandall houses in Washington to ten and the total circuit to [illegible]. The circuit comprises the Savoy, Ninth and E Streets, Grand, Colonial, York, Lincoln, Ambassador and Tivoli in Washington, the Grand in Cumberland, Md., and the Strand in Martinsburg, W. Va., and the American and Rialto in Roanoke, Va.

Beautiful and Commodious

Crandall's Tivoli will be one of the most beautiful and most commodious residential theatres in Washington and one of the most noteworthy structures of its kind in the United States. It will have a frontage of 2[illegible] feet on Fourteenth Street and [illegible] feet on Park Road with a total [illegible] with [illegible] of 2,500.

The entrance will be at the corner of the intersecting streets and the Fourteenth Street facade will be two-story shops and an equal number of various offices. The entrance will be [illegible] a decorative [illegible] that every approved [illegible] appurtenance that [illegible] to the beauty, comfort and convenience of the house will be [illegible].

Equipped in Many Ways

It is the purpose of Mr. Crandall to [illegible] the Tivoli as a motion picture theatre the house will be equipped with [illegible] size stage [illegible] accommodations for [illegible] operatic or concert [illegible].

The [illegible] will be unique in many [illegible]. The [illegible] will be of highly ornamented polychrome terra cotta, modelled after [illegible] of the Italian renaissance. The [illegible] building [illegible] the specific [illegible] of the facade are the shops [illegible] the features of which will be the [illegible] will permit a clear view of the first and second [illegible] entering the doors.

Novel Projection Room

One of the most novel [illegible] in the construction of the house will be the location and arrangement of the projection room. This will be in direct line with the screen and [illegible] fireproof wireless [illegible] directly into the mezzanine floor, allowing the patrons to view [illegible] within and observe precisely [illegible] are necessary to project [illegible] upon the silver sheet.

The Tivoli when completed will represent a total investment of approximately $650,000. The designing and construction of the house is under the direct supervision of Thomas W. Lamb, of New York City.

And Mr. Crandall will equip the Tivoli with Powers Projectors

HOW THE TIVOLI THEATRE WILL APPEAR ON COMPLETION

Reproduced from Architect's Wash Drawing of the New $650,000 House, Now Building for Harry M. Crandall in Washington, D. C.

Rothafel Inaugurates Use of Invention to Relieve Rigors of Rehearsals

LATE last Saturday night, for the first time in histrionic annals, a director sat far back in one of the largest theatres in the world and directed an entire program's rehearsal without once leaving his seat or raising his voice above its normal pitch.

In the Capitol theatre, by means of the amplifying apparatus which the Western Electric Company terms its Public Address System, Samuel L. Rothafel accomplished in but a few hours what heretofore has been a well nigh night-long task. Formerly the working out of the intricate and beautiful lighting effects characteristic of Capitol presentations entailed a great physical effort on the part of Mr. Rothafel, as well as a prolonged strain on his voice, for he had to walk from one part of the theatre to another and shout into a megaphone in order to make his instructions heard by the men in distant parts of the theatre.

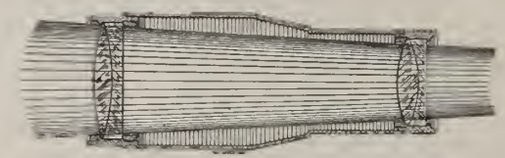
This is no longer necessary. The Public Address System makes his voice clearly audible to every person who looks to him for instructions,—no matter in what part of the theatre that person may be,—in the projection booth, the spot light room above the booth, at the switchboard behind stage or at the conductor's stand on stage.

A microphone so designed that every gradation of tone is faithfully reproduced, and so sensitive to the speaker's voice that it will pick up his words at a distance of ten feet, is placed on a table in the back of the house where Mr. Rothafel usually sits when directing rehearsals.

Comfortably seated within some feet of this transmitter Mr. Rothafel gives his directions in an ordinary conversational tone. They are transmitted to the Western Electric vacuum tube amplifier and thence projected to all parts of the stage and house by the loud speaking projectors. These projectors are not unsightly. When desired, it can be arranged to keep them out of sight altogether by concealing them in the house decorations.

In commenting upon the amplifiers which he had put to such a novel use, Mr. Rothafel said, "When the Western Electric Company's amplificationists told me that the man up in the projecting room and the man in the spotlight room could clearly and distinctly hear directions spoken in an ordinary conversational tone by a speaker sitting in the last row under the balcony, it seemed incredible. But it was very evident at the rehearsal that my voice was clearly audible to everyone no matter in what part of the theatre he was. That means, by use of the amplifier I can direct rehearsals much more easily and comfortably because I need not shout.

"The amplifying system seems to have eliminated the problem of acoustics, since it is apparently able to carry the voice very nearly, if indeed not perfectly, to any part of the theatre."



Cross-section of projection lens made by the Projection Optics Co.

New Lens Placed on Market

The Projection Optics Company, Inc., of Rochester, N. Y., has designed a new projection lens for which they make many claims. It is said that the construction of this new lens deviates radically from all the previous types heretofore known and has been evolved under the constant consultation and co-operation of some of the leading projectionists in the country.

The length of the lens is such that it permits the rear element to come as close as possible to the gate and therefore gather in the maximum amount of light rays. Special attention is also called to the claims for the superior color correction, to the perfect central definition and flatness of field. This lens is now being tried in several theatres.

Regards from British East Africa

About six months ago the editor of this department wrote Herford T. Cowling, the renowned world traveling cameraman, and has just received a reply to his letter. Cowling informs us that he is now chasing big game in British East Africa and writes:

Dear Mr. Abbott: Thanks for your letter of August 17th, just reached me here in Africa.

Herewith a few pictures "in action." Have been making some very fine pictures out here. Am on a trip around the world. Best luck. Sincerely, H. T. COWLING.

P. S.—The pictures show how one has to cover the camera and wait around water holes for animals. If you publish any please save me a copy.

Condensed Course in Motion Picture Photography.

THE MOTION PICTURE NEWS has been exceedingly fortunate in securing the exclusive rights for publishing in a series of articles in this department the book "Motion Picture Photography," by Carl Gregory and published by the New York Institute of Photography. Undoubtedly this book represents the finest work that has ever been written on motion picture photography in that it treats with accuracy and intelligence all the various phases of this part of motion pictures. Not only does the text contain the most valuable of information but is also written in a very interesting way. A few of the subjects which are treated in this book are "Fascination of Cinematography," "The Nature of Light," "The Motion Picture Camera," "Cinematograph Lenses," "Focusing the Camera," "How to Prepare Photographic Solutions," "Development of the Negative," "Cutting and Editing" and many other phases of this general type of work.

This series of articles which will take up in the course of time the greater part of this book will be started in this department in next week's issue of the NEWS.

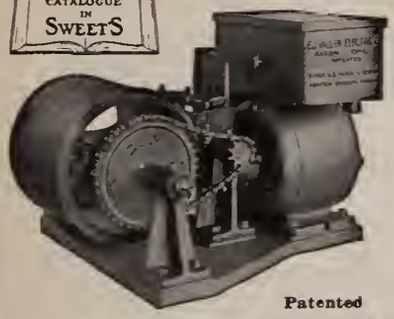
California Theatre Co. Will Build

Edward A. Johnson, president of the California Theatre Company, announces that a half million dollar theatre and office building will be erected on upper State Street. The lot is 80 feet wide on State St. and 225 feet deep. The plans call for a theatre on the first two floors and offices on the upper six. The style of construction is Spanish Corinthian entirely in harmony with the traditions of Santa Barbara. Building will be reinforced concrete and steel and the construction most modern. The projection booth will be on the ground floor and assure perfect projection.

Views received from Herford T. Cowling, noted cameraman, who is now in British East Africa photographing wild animals. On left is shown how the camera is camoflauged to make it inconspicious. The center view is Mr. Cowling's Safari en route and on the right is Mr. Cowling and a gun bearer waiting at a water hole

THE VALLEN AUTOMATIC CURTAIN MACHINE

SEE OUR CATALOGUE IN SWEET'S



Noiseless
Positive
Foolproof
Economical
Guaranteed

Patented

E. J. Vallen Electrical Co.

13 So. Canal St. Akron, O hio

INFORMATION for Theatre Owners, Projectionists, Cameramen, Studio men, etc., is available thru the Transactions of the Society of Motion Picture Engineers.

Office of Secretary, Room 402

729 Seventh Avenue

New York City

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

GOLD SEAL — USED WHEREVER AUTOMATIC TICKETS ARE SOLD — THE MARK OF PERFECTION

Little Stories of

Successful Exhibitors No. 3

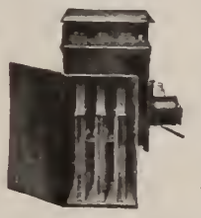
Marcus Loew

Marcus Loew is the head of the largest chain of motion picture and vaudeville theatres in the world. Born in New York, he started his commercial life as a printer; later he became a furrier, in which business his failure was merely a stepping-stone to Success. For at this point he turned to the "movies," opening up in a small store, where by turns he cashiered, and took tickets, after which he would close the door and run the projector.

From so humble a start, Marcus Loew has risen to a point where it is an actual fact that he is never quite sure as to how many theatres he owns. One or more may have been added to his chain by one of his executives while Loew is indulging in his favorite pastime, golf; and it is only by consulting his accountant that he can definitely know how many houses are on his circuit.

Naturally, Mr. Loew sees to it that his interests are conserved by efficient management. And when a new Loew theatre is opened, a GOLD SEAL Automatic Register is right in front. The new Loew's State, one of the most beautiful theatres in the world, has its GOLD SEAL equipment and so have over a hundred other Loew houses.

GOLD SEAL is the Mark of Perfection—and the GOLD SEAL Automatic ticket selling machine will give you the utmost in service, the lowest-cost upkeep, and never-failing operation. There are 25 Reasons Why a GOLD SEAL will make as well as save money for you. Write for them *today*.



Latest GOLD SEAL Model Automatic Ticket Register as used in Loew's New State Theatre, New York City.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of nearest one.

TICKETS TICKETS TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale.

Write for our low prices.

PERFECT LABORATORY RESULTS
Are Impossible Without
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
753 Jersey Avenue Jersey City, N. J.

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

National Anti-Misframe League Forum

AN interesting letter has been received from Wesley Trout, of Enid, Okla., who gives some ideas of his own on the proper manipulation of the various apparatuses that are used in the projection department. There are several points that are brought up in his letter which will probably help some of the projectionists in operating their equipment. The projectionist from Oklahoma says:

"The following advice on motors, generator sets, etc., will be of big help to projectionists in order to secure better results from their projection room equipment.

The Care and Operation of Motors

"Before starting a new motor or a generator fill the oil reservoirs with the best quality of clean dynamo oil; overflow plugs must always be kept OPEN. Remember that the oil should be withdrawn occasionally and fresh oil put in the oil reservoirs. The old oil may be filtered and used again.

Overheated Motor Bearings

"A hot bearing may be the result from one or more of the following causes: faulty lubrication, grit or other foreign matter in the motor bearings, insufficient lubrication; armature may not be centered with respect to pole pieces; side pull, which is due to magnetic pull on the armature. The projectionist should remember that only the very best of oil, free from sediment and grit should be used for the lubrication of motor bearings; the ordinary machine oil that is supplied with the projector will never do and should not be used under any condition; it is too thin for this class of work; all the oil cups should be kept clean and well filled, and remember that the oil rings should be watched to see that they carry the oil properly up to the motor bearings and the shaft.

Rough Motor Shaft

"A rough shaft may be caused by dirt, grit or overheating. The roughness, if not too excessive, can be taken out by the use of a little emery cloth, but the projectionist should take great care to remove all grit and filings when the job is done. Now if the roughness is too great that it cannot be taken out with the use of emery cloth, it will then be necessary to remove the armature, and have the shaft smoothed up in a lathe.

General Care of Generators

"Remember to keep the generator clean at all times. Keep the commutator clean (but do not use sandpaper or emery cloth on it). If the commutator becomes dirty, hold a small pad of coarse canvas or cheesecloth against its surface while the machine is running, and then when free of dirt wipe the surface with a clean piece of cheesecloth that is slightly moistened with pure vaseline. If this advice is followed you will have very little trouble with your commutator.

"Remember to not let the carbon brushes become too short, as this is the cause of much sparking. A new set should be installed when they become too short.

"Most all machines have ball-bearings, and they require a very small amount of lubrication. There is no use of flooding your bearings with oil.

"In the ordering of parts for your generator set you should remember to give the name, serial number and state make of machine. It is the best plan to order all your parts direct from the factory; this will insure you getting the proper parts and will cause you less trouble in the long run.

"Remember that motor generator sets should be installed in a clean, dry, well ventilated location and near as it is possible to the arc lamps which it is to operate. Inaccessible locations should be avoided, as such locations will result in the machine being neglected by the projectionist, allowed to become dirty and perhaps damaged.

"It is very important that the brushes make perfect contact with the commutator, and to secure good contact it is important that both brushes and commutator be kept very clean at all times.

"The lamp side of most all generator sets does not require fuses, as the generators are so constructed that they will protect themselves in case of an overload."

On a recent visit to Denison, Texas, I found screen results to be very pleasing at most all the theatres. At the Rialto I found brother Carl Newton projecting pictures with two late type Simplex projectors, with which he was projecting a clear, steady picture. During the showing of a feature, while I was in the theatre, the light was well attended, the picture was steady, plenty of amperage used to make the picture clear and brilliant. New intermittent sprockets and star and cam are kept on hand with plenty of other repair parts in case of a breakdown.

At the Arcade brother Lynn McHanson was in charge of the projection, and he was projecting very pleasing screen results with a Powers 6-A and an old model Simplex. The picture was fairly steady and the light was

(*Continued on page* 608)

Coming Soon

BEGINNING in two or three weeks this projection department of the NEWS is planning on running a series of articles dealing with electricity, optics, etc., which will prove both very interesting as well as exceedingly helpful to the projectionist. This series will be written in such a way that it will be understandable to everyone and will be presented in short write-ups each week, thus giving the readers plenty of time digest and thoroughly assimilate the knowledge therein contained.

It will be of interest to the projectionist to know that on another page of the Technical Department, beginning in the next issue will be run a series of extracts from the book on a condensed course in "Motion Picture Photography." This book was written by Carl Gregory who is undoubtedly one of the best informed men on motion picture photography. This book is published by the New York Institute of Photography. Through the courtesy of the publisher, the NEWS is to have the exclusive privilege of publishing any part of this book. This book not only contains information dealing with motion picture photography but also deals with such subjects as "The Nature of Light," "Optics," etc.

The editor strongly advises every projectionist to read both of the above mentioned series of articles both from the standpoint of interesting reading and also the valuable information that will be derived therefrom.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

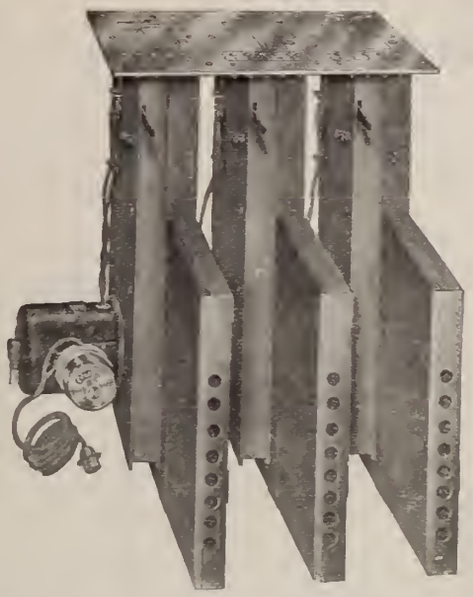
Constructing and Equipping Theatres

The Motion Picture News helps exhibitors secure proper equipment and recommendations.

Address your inquiries to the

TECHNICAL DEPT.

"The Ticket Machine You Will Eventually Buy"



SIMPLEX TICKET REGISTER

Used and endorsed by the leading exhibitors everywhere
Two New Models
Flush Top Plate, also keys below Top Plate
Our price will interest you—
Let us print your tickets. You will be satisfied
Accuracy, Quality and Service

World Ticket & Supply Co., Inc.
1600 Broadway, New York City
Bryant 5471

Mr. Theatre Owner—Face The Facts

Statistics show that 90% of the Film Fires originate in the projector.
The owner carries Grave Responsibility for the Safety of his patrons against Fire and Panic and is forced to face serious loss even though covered by insurance.

The National Board of Fire Underwriters Says "Protectall" **Affords Protection Against Film Fire**

Insurance is only a partial cure of the results of fire at heavy cost

"Protectall" **Prevents Fire and the Investment is Small**

"An ounce of prevention is worth a pound of cure." And yet this prevention costs many times less than the partial cure.

Think This Over and Be Fair to Yourself

THE "Protectall" CO., 752 S. Wabash Ave., Chicago, Ill.
or Southern Address, 1324 E. Front St., Ft. Worth, Texas

Mail particulars
Name .....
Address .....

Business Offerings

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

BUYS, SELLS OR LEASES THEATRES FOR YOU

I have a large list of clients for large and small theatres. Quick reliable action assured.

HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

Flashing Signs Are Eye Catchers

85% of the sign flashing of the country is done by **Reco Flashers.** Let's tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY

Mfrs. of Reco Color Hoods and Motors
2628 W. Congress Street, CHICAGO

TICKETS

Of all kinds — USED ALL OVER THE EARTH — Write for samples

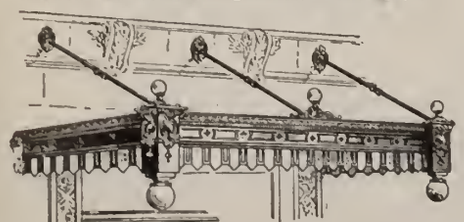
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

NEWMAN MARQUISE

Look best and cost much less. Made in twenty-eight standard types, and in special styles to your order.

We also make brass door hardware, exit signs, wickets and collapsible gates.

Write for Catalog "N."
NEWMAN MANUFACTURING CO.
418 Elm Street CINCINNATI, OHIO
Branch—68 W. Washington St. Chicago, Ill.



Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

N. A. M. L. FORUM

(*Continued from page* 606)

just fair. Pictures are run rather slower than they should have been. This is a small picture house, running from 12 p. m. to 11 p. m.

The Queen theatre is running pictures and using two Powers No. 6-A's, and brother H. Moore is getting fairly good screen results. There is room for some improvement. Mr. Moore is the business manager of Local No 280, I. A. T. S. E. and M. P. M. O.

The Local is forging right to the front with new members and has now a very nice size membership for a small local. Brother W. T. Looney is the secretary and Albert Owens is the president. The Local meets once a month.

Dear Ed.:

Just a few lines to let you know that I am still alive and did not forget about you. I am sending $4.00 for the NEWS for two years. The NEWS is a good book.

Send me a supply of labels, please, for I am almost out of them. I am still working at the Orpheum theatre and having a good light and clear picture. The boss just got a new set of carbon jaws because by the time I would have 2,000 feet of film run through the old jaws would be red hot. So I am going to try and see how the new jaws work. The boss is talking about building a new theatre in the Spring.

Guess I'll hang up this time.

Truly,

ANDREW J. GMITTER, No. 1517,
Orpheum Theatre,
E. Mauch Chunk, Pa.

Dear Editor:

I just received my button and membership card with my labels. You can guess how well pleased I was to get them and, believe me, I am using them for all there is in it and am getting better results out of the exchanges since I have joined the League. As I have to get busy I will close and will write more next time.

Here's hoping the N. A. M. L. success in the future.

WILLIAM J. ZIMMERMAN, No. 1923,
Englewood, Tenn.

Improvements on Aerial Photography

Vice Consul Dawson at Paris reports that the French laboratories in Milan, Italy, have perfected some invaluable improvements in aerial photography which is fine for the news reel boys. Plates are perfect in all details, being planimetric and altimetric, and are traced continuously and automatically by the operator. Photographs in series can be made as plates can be changed in five seconds during the flight, even with different magazines. Inaccessible places can be photographed from any height.—Knappen.

WE CAN SERVE YOU IN MANY WAYS

Projection machines overhauled and repaired. We make your old machines good as new. Best equipped machine shop, expert mechanics. Prompt service, reasonable prices.

Making Screens is a fine art. We make the best in the country. We also recoat old screens. Get our quotations.

We can furnish your weekly supply of slides, photos and posters (all productions) at a saving of fifty per cent. Complete service, prompt shipment. Write for price list and order blanks.

For Sale. Entire equipment purchased from five theatres, including 2300 opera chairs, projection machines, compensarcs, ventilating fans, motors, generators, booths, screens, spot lights, portable projectors, poster and photo frames, rewinds, wall-fans, stereopticons, fire extinguishers, rubber matting, electric heaters, film cabinets, lenses, lightning changers, ticket machines and everything needed in a theatre.

We make artistic advertising slides. Lobby display frames made to order. Banners and sign work of all kinds. We can save you money on opera chairs, projection machines, screens, equipment, supplies, accessories, carbons, mazda lamps, tickets, etc. Send us your order.

MOVIE SUPPLY COMPANY
844 S. Wabash Ave. Chicago, Ill.

No. 7217 Basket filled with flowers, each 75c, per dozen $7.50

Our Spring Catalogue No. 7 illustrated in colors of Artificial Flowers, Plants, Vines, Baskets, etc.

Mailed Free For the Asking

Frank Netschert, Inc.
61 Barclay Street
New York, N. Y.

The Technical Department of Motion Picture News is always at the service of its subscribers.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept.
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug 5
Monte Cristo	Special Cast	Fox	5 reels	Apr 1
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	6 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Aug. 26
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law		Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Nihlo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face In the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light In the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	6 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox		
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Walted, The	Special Cast	Playgoers	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	10 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9

American Toreador, The.	Special Cast	Anchor-S. R.	4	reels
Back Home and Broke..	Thomas Meighan	Paramount	6	reels...Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5	reels
Bill of Divorcement, A..	Constance Binney	Asso. Exhib.	6	reels...Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5	reels...Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6	reels...Dec. 16
Bull Dog Drummond...	Blackwell-Greeley	Hodkinson	5	reels...Nov. 25
California Romance, A..	John Gilbert	Fox	5	reels...Dec. 23
Captain Fly-By-Night ..	Johnnie Walker	Film Book. Offices	5	reels...Dec. 30
Catch My Smoke	Tom Mix	Fox	5	reels...Jan. 13
Conquering the Woman.	Florence Vidor	Asso. Exhib.	6	reels...Dec. 9
Dangerous Game, A	Gladys Walton	Universal	5	reels...Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6	reels...Nov. 18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5	reels...Dec. 16
Duty First	Pete Morrison	Sanford-S. R.	5	reels
Ebb Tide	Lee-Kirkwood	Paramount	7	reels...Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6	reels...Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5	reels
Forsaking All Others..	Moore-Landis	Universal	5	reels...Dec. 16
Great City, The	Special Cast	Amer. Releasing	7	reels
Great Night, The	William Russell	Fox	5	reels...Dec. 16
Heroes of the Street...	Wesley Barry	Warner Bros.	7	reels...Dec. 23
Inner Man, The	W. Standing	Playgoers	6	reels...Dec. 9
Jazzmania	Mae Murray	Metro	6	reels
Just a Song at Twilight.	R. Barthelmess	Prod. Security	5	reels
Kentucky Derby, The...	Reginald Denny	Universal	6	reels...Nov. 4
Kingdom Within, The..	Pauline Starke	Hodkinson	6	reels...Dec. 30
Love in the Dark	Viola Dana	Metro	6	reels...Nov. 25
Marriage Chance, The..	Special Cast	Amer. Releasing	6	reels...Nov. 25
Minnie	L. Joy-Matt Moore	First National	7	reels...Dec. 9
Omar the Tentmaker...	Guy Bates Post	First National	8	reels...Dec. 9
One Exciting Night	Special Cast	United Artists	10	reels..Oct. 21
One Wonderful Night..	Herbert Rawlinson	Universal	5	reels...Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7	reels...Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5	reels
Outcast	Elsie Ferguson	Paramount	6	reels...Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5	reels...Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6	reels...Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5	reels
Sheriff of Sun-Dog, The.	Wm. Fairbanks	Arrow-S. R.	5	reels
Singed Wings	Bebe Daniels	Paramount	8	reels...Dec. 9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6	reels...Aug. 19
Strangers' Banquet, The.	Special Cast	Goldwyn	7	reels...Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6	reels...Dec. 30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7	reels...Nov. 23
Unconquered, The	Maciste	Aywon-S. R.	7	reels...Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6	reels...Dec. 16
Woman Conquers, The..	Kath. MacDonald	First National	5	reels

JANUARY

Feature	Star	Distributed By	Length Reviewed
As a Man Lives	Special Cast	Amer. Releasing	
Bell Boy 13	Douglas MacLean	First National	4 reels
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels
Brass Commandments ..	William Farnum	Fox	9 reels...Jan. 20
Canyon of the Fools	Harry Carey	Film Book. Offices	
Christian, The	Special Cast	Goldwyn	
Dangerous Age, The	Special Cast	First National	7 reels...Dec. 9
Darling of the Rich, The.	Betty Blythe	B. B. Prod.-S. R.	6 reels
Dollar Devils	Special Cast	Hodkinson	
Flaming Hour, The	Frank Mayo	Universal	5 reels...Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels
Flirt, The	Special Cast	Universal	8 reels...Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels
Footlight Ranger, The..	Charles Jones	Fox	
Fury	R. Barthelmess	First National	9 reels
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels...Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels
Gimmie	Chadwick-Glass	Goldwyn	6 reels...Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels...Jan. 20
Kick In	Compson-Lytell	Paramount	Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels...Jan. 13
Little Church Around the Corner...	Claire Windsor	Warner Bros.	6 reels
Making a Man	Jack Holt	Paramount	5 reels...Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels...Dec. 30
Man's Size	William Russell	Fox	5 reels...Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels
Missing Millions	Alice Brady	Paramount	6 reels...Sept. 30
Money, Money, Money..	K. MacDonald	First National	6 reels
Pilgrim, The	Charles Chaplin	First National	5 reels...Jan. 27
Power of a Lie, The...	Special Cast	Universal	5 reels...Jan. 13
Scarlet Car, The	Herbert Rawlinson.	Universal	5 reels...Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels...Jan. 20
Sister Against Sister...	Marie Doro	Lee-Bradford-S. R.	5 reels
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels...Jan. 13
Spanish Cavalier, The..	Rodolph Valentino.	Paramount	
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels...Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels...Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels...Jan.
Vengeance of the Deep.	Special Cast	Amer. Releasing	
Village Blacksmith, The.	Special Cast	Fox	8 reels...Nov. 18
Voice from the Minaret.	Norma Talmadge	First National	
Wasted Lives	Richard Wayne	Second National	5 reels...Dec. 30
Wheel of Fortune, The.	Grace Darmond	Anchor-S. R.	5 reels
While Paris Sleeps	Lon Chaney	Hodkinson	
World's Applause, The..	Bebe Daniels	Paramount	7 reels...Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length Reviewed
Adam's Rib	Special Cast	Paramount	
Brass	Monte Blue	Warner Bros.	8 reels
Daddy	Jackie Coogan	First National	
Dark Secrets	Dorothy Dalton	Paramount	6 reels...Jan. 20
Drums of Fate	Mary M. Minter	Paramount	
First Degree, The	Frank Mayo	Universal	5 reels...Jan. 20
Flame of Life, The	Priscilla Dean	Universal	7 reels
Lap of Luxury	Glenn Hunter	Hodkinson	
Look Your Best	C. Moore-Moreno	Goldwyn	
Love Letter, The	Gladys Walton	Universal	5 reels
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels
Man of Action, A	Douglas MacLean	First National	
Mighty Lak' a Rose	Dorothy Mackaill	First National	
Modern Matrimony	Owen Moore	Selznick	
My American Wife	Gloria Swanson	Paramount	5 reels...Jan. 13
Net, The	Special Cast	Fox	
Nobody's Money	Jack Holt	Paramount	
One Million in Jewels...	MacGowan-Holmes.	Amer. Releasing	
One Moment's Temptation	Special Cast	Second National	5 reels
Poor Men's Wives	Special Cast	Al Lichtman Corp.	
Prisoner, The	Herbert Rawlinson.	Universal	
Rejuvenation	Special Cast	Amer. Releasing	
Web of the Law, The...	Special Cast	Amer. Releasing	
What a Wife Learned..	Special Cast	First National	
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels..Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing	

MARCH

Feature	Star	Distributed by	Length Reviewed
Adam and Eva	Marion Davies	Paramount	
Are You A Failure?...	Special Cast	Al Lichtman Corp.	
Covered Wagon, The...	Special Cast	Paramount	
Java Head	Special Cast	Paramount	
Leopardess, The	Alice Brady	Paramount	
Lost and Found	Special Cast	Goldwyn	
Mad Love	Pola Negri	Goldwyn	
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels
Ne'er Do Well, The....	Thomas Meighan..	Paramount	
Nth Commandment, The.	Special Cast	Paramount	
Racing Hearts	Special Cast	Paramount	
Rupert of Hentzau	Special Cast	Selznick	
Shock, The	Lon Chaney	Universal	
White Flower, The	Betty Compson	Paramount	

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel
Agent, The	Larry Semon	Vitagraph	2 reels
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels
All Wet	Al St. John	Fox	2 reels
Alarm, The	Al. St. John	Fox	2 reels
Aladdin, Jr.	Lewis Sargent	Universal	1 reel
American Plan	Lee Moran	Universal	2 reels
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel
Balloonatic, The	Buster Keaton	First National	2 reels
Best Cellar, The	Neely Edwards	Universal	1 reel
Be Yourself	Neal Burns	Educational	2 reels
Big Flood, The	Aesop's Fables	Pathe	2/3 reels
Big Scoop, The	Johnny Jones	Pathe	2 reels...Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel....Dec. 2
Blazes	Lige Conley	Educational	2 reels....Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel....Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels
Boy and the Bear, The..	Aesop's Fables	Pathe	2/3 reels
Boyhood Days	Buddy Messinger	Universal	2 reels
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels
Broadcasting	Johnny Jones	Pathe	2 reels...Oct. 21
Bully Pair, A	Molina	Universal	1 reel
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel
Cabby, The	Lorraine-Maude	Universal	2 reels
Casey Jones, Jr.	Lige Conley	Educational	2 reels
Champeen, The	Children	Pathe	2 reels
Chased Bride, The	Neal Burns	Educational	2 reels...Dec. 2
Cheating the Cheater...	Aesop Fables	Pathe	2/3 reel
Chewing Gum Industry.	Mutt & Jeff Cart'n.	Fox	½ reel
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel
Chicken Parade, The....	Jimmy Aubrey	Vitagraph	2 reels...Sept. 2
Choose Your Weapons..	Bobby Vernon	Educational	2 reels...Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels...Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels...Dec. 30
City Chap, The	Al. St. John	Fox	2 reels
Cobbler, The	Children	Pathe	2 reels
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel
Counter Jumper, The....	Larry Semon	Vitagraph	2 reels
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel
Crash	Jimmie Adams	Educational	1 reel....Nov. 18
Cupid's Elephant		Fox	2 reels
Cured	Queenie (horse)	Universal	2 reels...Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels
Dandy Dan		Fox	2 reels
Day Dreams	Buster Keaton	First National	2 reels
Devilish Dragon, The...	Sarg's Almanac	Educational	1 reel
Diary of a Nut		Lee-Bradford-S. R.	1 reel
Dig Up	Snub Pollard	Pathe	2 reels...Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel
Doing 'Em Good	Neely Edwards	Universal	1 reel
Don't Say Die	Paul Parrott	Pathe	1 reel
Double Trouble	Lee Kids	Fox	2 reels...Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels...Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels...Dec. 30
Egg, The	Stan Laurel	Metro	2 reels
Electric House, The....	Buster Keaton	First National	2 reels...Nov. 4
Elephant's Trunk, The..	Aesop's Fables	Pathe	2/3 reel..Nov. 4
Enchanted Fiddle, The..	Aesop Fables	Pathe	2/3 reel
Entertaining the Boss...	Carter DeHavens	Film Book. Offices	2 reels...Jan. 20
Fable of Hated Rivals...	Aesop's Fables	Pathe	2/3 reels
Face the Camera	Paul Parrott	Pathe	1 reel
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels
Fair Week	Paul Parrott	Pathe	1 reel....Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel
Farm Follies		Universal	2 reels
Fearless Fido	Aesop's Fables	Pathe	2/3 reel
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels...Nov. 11
Fire Fighters	Children	Pathe	2 reels
Fire the Fireman	Paul Parrott	Pathe	2 reels...Dec. 30

First Flivver, The	Sarg's Almanac	Educational	1	reel	
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3	reel	
Flivver, The	Paul Parrott	Pathe	1	reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1	reel	
Foolish Lives	Lee Moran	Universal	2	reels	
For Rent—Haunted	Johnny Jones	Pathe	2	reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3	reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2	reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1	reel	
Fresh Heir, The		Fox	2	reels	
Fresh Kid, The	Fox-Gregory	Universal	2	reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3	reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3	reel	
Ginger Face	Johnny Fox	Universal	2	reels	
Glad Rags	Bull Montana	Metro	2	reels	
Gliders, The	Aesop Fables	Pathe	2/3	reel	
Golf	Larry Semon	Vitagraph	2	reels	
Golf Bug, The	Paul Parrott	Pathe	1	reel	Oct. 28
Good Scout, A		Educational	2	reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2	reels	
Harvest Hands	Paul Parrott	Pathe	1	reel	Nov. 18
Haunted Castle, The		Educational	1	reel	
Haunted House, The		Fox	2	reels	
Hazel From Hollywood	Dorothy Devore	Educational	2	reels	
Hee Haw!	Trimble & Maud	Universal	1	reel	
Heeza Liar and Ghost		Hodkinson	1	reel	
Heeza Liar's Treasure Island		Hodkinson	1	reel	
Hello Judge	Lee Moran	Universal	2	reels	
Henpecked Harry	Aesop Fables	Pathe	2/3	reel	
Henry's Busted Romance	Aesop's Fables	Pathe	2/3	reel	
High and Dry	Clyde Cook	Fox	2	reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2	reels	
High Power	Lige Conley	Educational	2	reels	Dec. 9
His First Job	Lewis Sargent	Universal	1	reel	Oct. 14
Hoboes de Luxe	Neely Edwards	Universal	1	reel	
Home Made Movies	Ben Turpin	First National	2	reels	
Home Plate, The	Lee Moran	Universal	2	reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2	reels	Nov. 18
Hurry Up		Educational	1	reel	
I'll Take Vanilla	Paul Parrott	Pathe	1	reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2	reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1	reel	
Jim Jams	Mutt & Jeff Cart'n.	Fox	½	reel	
Jungle Romeo, A	Snooky	Hodkinson	2	reels	
Just a Little Late Club, The		Second National	1	reel	
Just Dogs		Universal	2	reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2	reels	
Kickin' Fool, The	Maude (mule)	Universal	2	rsels	
Kids and Skids	Lee Kids	Fox	2	reels	
Landlubber, The	Paul Parrott	Pathe	1	reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Lazy Bones	Clyde Cook	Fox	2	reels	
Let 'Er Run	Dorothy Devore	Educational	2	reels	Sept. 30
Look Out Below	Lige Conley	Educational	2	reels	Aug. 19
Lot O' Bull	Molina	Universal	1	reel	
Love Drops	Neely Edwards	Universal	1	reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Man Who Laugbed, The	Aesop's Fables	Pathe	2/3	reel	
Matinee Idles	Neely Edwards	Universal	1	reel	
Me and My Mules	Queenie (horse)	Universal	2	reels	
Model Messenger, A	Lewis Sargent	Universal	1	reel	
Mr. Hyppo	Paul Parrott	Pathe	1	reel	
Mud and Sand	Stan Laurel	Metro	2	reels	
My Hero	Lupino Lane	Fox	2	reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2	reels	
Mysterious Hat, The	Aesop Fables	Pathe	2/3	reel	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½	reel	
Newly Rich	Snub Pollard	Pathe	2	reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2	reels	
No Luck	Lloyd Hamilton	Educational	2	reels	
Ocean Swells	Neal Burns	Educational	2	reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1	reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1	reel	
Old Sea Dog, The	Snub Pollard	Patbe	2	reels	
Once Over		Educational	1	reel	Dec. 30
Once Over	Paul Parrott	Pathe	1	reel	
Once to Every Boy	Lewis Sargent	Universal	1	reel	Oct. 28
One Terrible Day	Children	Pathe	2	reels	
Ouch!	Jimmie Adams	Educational	1	reel	Jan. 20
Our Gang	Children	Pathe	2	reels	Nov. 4
Out on Bail	Paul Parrott	Pathe	1	reel	
Out of Place	Al. St. John	Fox	2	reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Pardon My Glove	Bobby Vernon	Educational	2	reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1	reel	Dec. 23
Peg o' the Movies	Baby Peggy	Universal	2	reels	
Pirate, The	Lupino Lane	Fox	2	reels	
Pitter Patter	Jimmie Adams	Educational	1	reel	Nov. 18
Please Be Careful		Fox	2	reels	Sept. 30
Poor Fish, A		Fox	2	reels	
Pop Tuttle, Deteckative	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2	reels	Sept. 16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2	reels	
Punctured Prince, A	Bull Montana	Metro	2	reels	Oct. 28
Puppy Love		Fox	2	reels	
Quiet Street, A	Cbildren	Pathe	2	reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2	reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1	reel	
Railroading	Earl Hurd Cart'n.	Educatlonal	1	reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3	reel	
Ranch Romeo, The		Fox	2	reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½	reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2	reels	
Rides and Slides		Fox	2	reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½	reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2	reels	
Ring Tail Romance, A		Educational	2	reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1	reel	
Rob 'Em Good	Bull Montana	Metro	2	reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3	reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3	reels	
Rookies	Brownie (dog)	Universal	2	reels	
Saturday Morning	Children	Pathe	2	reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1	reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1	reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2	reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2	reels	
Soak the Sheik	Paul Parrott	Pathe	1	reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2	reels	
Some Family	Lee Moran	Universal	2	reels	
Some Service	Neely Edwards	Universal	1	reel	
Speed Boy, The	Lewis Sargent	Universal	1	reel	
Speeder, The	Lloyd Hamilton	Educational	2	reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Spuds	Lewis Sargent	Universal	1	reel	
Squirrelville Circus		Lee-Bradford-S. R.	1	reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1	reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½	reel	
Steeplecbaser, The	Lige Conley	Educational	2	reels	Oct. 7
Step Lively Please		Fox	2	reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2	reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2	reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3	reel	
Stung	Johnny Jones	Pathe	2	reels	Jan. 13
Sweetie	Baby Peggy	Universal	2	reels	
Sweet Thirteen	Gloria Joy	Film Book, Offices	2	reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2	reels	
Tattle Tail, The	Brownie (dog)	Universal	2	reels	
Tea N. Tea	Jimmie Adams	Educational	1	reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagrapb	2	reels	
Terrible Tree, The	Sarg's Almanac	Educational	1	reel	
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
That Son of a Sheik	Neal Burns	Educational	2	reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2	reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1	reel	
Tbree Hundred Sixty-Five Days	Snub Pollard	Pathe	2	reels	Dec. 9
Tin Bronco, The		Fox	2	reels	
Toonerville Topics	Dan Mason	Educational	2	reels	
Tough Winter, A	Snub Pollard	Pathe	2	reels	
Town Terrors, The	Lee Kids	Fox	2	reels	
Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sberlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Anclent Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama)	Leo Maloney	Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersbeba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama)	Roy Stewart	Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama)	Leo Maloney	Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Campbor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Ralders (Drama)	Jack Mulhall	Universal	2	reels	
Cbickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama)	Leo Maloney	Pathe	2	reels	
Committee on Credentials (Drama)	H. Carey	Universal	2	reels	
Copper Beeches, The	Eille Norwood	Educational	2	reels	

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2 reels	
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel	
Dangerous Waters (Drama), Jack Mulhall	Universal	2 reels	
Deputized (Drama), Leo Maloney	Pathe	2 reels	
Doomed Sentinels (Drama), Roy Stewart	Universal	2 reels	
Drifter, The (Drama), Leo Maloney	Pathe	2 reels	Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2 reels	
Drifters, The (Wilderness Tales)	Educational	1 reel	
Duty First (Tenement Tales)	Clark-Cornelius	2 reels	
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel	
Empty House, The (Drama), Eille Norwood	Educational	2 reels	
Enchanted City, The	Educational	1 reel	Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2 reels	
Fleeced For Gold (Artfilm)	Pathe	1 reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2 reels	
Fresh Fish	Educational	2 reels	Oct. 7
Fruits of Faith (Drama), Will Rogers	Pathe	3 reels	Dec. 23
Fun From the Press	Hodkinson	1 reel	
Gambling With Gulf Stream	Hodkinson		
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 4
Giants of the Open (Drama), Roy Stewart	Universal	2 reels	
Gibeah (Holy Land Series)	Amer. Releasing	1 reel	
Golden Bullet, The (Drama), Harry Carey	Universal	2 reels	
Goose Safari on Lower Mississippi	Hodkinson	1 reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel	
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels	
Hair Trigger Burke (Drama), Harry Carey	Universal	2 reels	
Hansel and Gretel, Baby Peggy	Universal	2 reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hearts of Oak (Drama), Roy Stewart	Universal	2 reels	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel	
He Raised Kane (Leather Pushers)	Universal	2 reels	
Here's Your Men (Drama), Leo Maloney	Pathe	2 reels	Dec. 9
His Enemy's Friend, Leo Maloney	Pathe	2 reels	Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney	Pathe	2 reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hot Shots (Lyman H. Howe)	Educational	1 reel	
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)	Universal	18 epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy	Universal	2 reels	
Joan of Newark (Leather Pushers)	Universal	2 reels	
Kings of the Forest (Drama), Roy Stewart	Universal	2 reels	
King Winter (Lyman Howe)	Educational	1 reel	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1 reel	
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2 reels	
Law of the Sea (Drama), Jack Mulhall	Universal	2 reels	
Little Knight, The, Arthur Trimble	Anchor-S. R.	2 reels	
Little Red Riding Hood, Baby Peggy	Universal	2 reels	
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1 reel	
Lost, Strayed or Stolen, Leo Maloney	Pathe	2 reels	
Love Charm, The, Arthur Trimble	Anchor-S. R.	2 reels	
Madonna of the Chair (Novelty)	Clark-Cornelius	1 reel	
Man vs. Beast	Educational	2 reels	Oct. 21
Mass Play (Sport Review)	Goldwyn	1 reel	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1 reel	
Mirror, The	Universal	1 reel	
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1 reel	
Mural Decorations of Sistine Chapel	Clark-Cornelius	1 reel	
Mystery Box, The	Hodkinson	1 reel	
Natural Born Liar, The (Robt. Bruce)	Educational	2 reels	Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1 reel	
Nature's Wild Babies (Urban Classic)	Vitagraph	2 reels	
Old Spain	Fox	1 reel	
One Jump Ahead (Drama), Leo Maloney	Pathe	2 reels	Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2 reels	
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1 reel	
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2 reels	
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2 reels	
Pekin Ducks	Fox	½ reel	
Perils of the Yukon (Serial)	Universal	15 epis.	July 8
Pirates of the Air (Urban Classic)	Vitagraph	1 reel	
Pirates of the Deep (Drama), Jack Mulhall	Universal	2 reels	
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1 reel	
Plunder (Serial)	Pathe	15 epis'd's.	Dec. 16
Price of Progress, The	Pathe	2 reels	Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1 reel	Jan. 13
Priory School, The (Drama) Eille Norwood	Educational	2 Reels	Oct. 14
Quail, The	Hodkinson	1 reel	
Radio King, The (Serial)	Universal	10 epis.	Sept. 30
Redheaded League, The, Eille Norwood	Educational	2 reels	
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1 reel	
Resident Patient, The, Eille Norwood	Educational	2 reels	
Road to Jericho (Holy Land Series)	Amer. Releasing	1 reel	
Ropin' Fool, A	Pathe	2 reels	
Rough Going (Drama), Leo Maloney	Pathe	2 reels	
Roving Thomas in Nova Scotia	Vitagraph	1 reel	
Roving Thomas on an Aeroplane	Vitagraph	1 reel	
Roving Thomas on Fishing Trip	Vitagraph	1 reel	
Royal Chinook, The (Artfilm)	Pathe	1 reel	
Runaway Dog, The	Fox	1 reel	
Rustlers of the Redwoods, Roy Stewart	Universal	2 reels	
Samaria (Holy Land Series)	Amer. Releasing	1 reel	
Science At Home (Urban Classic)	Vitagraph	1 reel	
Sea Elephants (Lyman Howe)	Educational	1 reel	
Shechem (Holy Land Series)	Amer. Releasing	1 reel	
Shiloh (Holy Land Series)	Amer. Releasing	1 reel	
Siege of Lancashire Queen, Jack Mulhall	Universal	2 reels	
Six Shooter Justice, Harry Carey	Universal	2 reels	
Sky Splitter, The	Hodkinson	1 reel	Dec. 4
Smoked Out (Drama), Leo Maloney	Pathe	2 reels	
Social Buccaneer, The (Serial)	Universal		
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2 reels	Oct. 28
Soul Herder, The (Drama), Harry Carey	Universal	2 reels	
Speed (Serial)	Pathe	15 eps'ds.	Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1 reel	
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1 reel	Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1 reel	
Starland Revue	Film Book. Offices	1 reel	
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2 reels	
Story of Ice, The	Fox	½ reel	
Strike Father, Strike Son (Leather Pushers)	Universal	2 reels	
Such Is Life Among Idlers of Paris	Film Book. Offices	1 reel	Sept. 30
Such Is Life in Busy London	Film Book. Offices	1 reel	
Such Is Life in the Riviera	Film Book. Offices	1 reel	Sept. 30
Such Is Life Near London	Film Book. Offices	1 reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2 reels	
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1 reel	
Texas Sphinx, The (Drama), Harry Carey	Universal	2 reels	
This Wife Business	Alexander Film	2 reels	
Thrills and Spills	Fox	½ reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2 reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2 reels	
Timber Queen, The (Serial)	Pathe	15 ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)	Vitagraph	1 reel	
Tracked Down (Drama), Art Acord	Universal	2 reels	
Trail and Stirrup (Sport Review)	Goldwyn	1 reel	
Under Suspicion, Leo Maloney	Pathe	2 reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1 reel	
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1 reel	
Via Radio	Educational	1 reel	Dec. 23
Volcanoes of the World	Fox	1 reel	
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1 reel	
Water Sports	Fox	½ reel	Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2 reels	
White and Yellow (Drama), Jack Mulhall	Universal	2 reels	
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1 reel	
William Tell (Urban Classic)	Vitagraph	1 reel	
Without Evidence (Tenement Tales)	Clark-Cornelius	2 reels	
Wolves of the Water Front, Jack Mulhall	Universal	2 reels	
Wrong Man, The (Drama), Harry Carey	Universal	2 reels	
Yellow Handkerchief, The, Jack Mulhall	Universal	2 reels	
Young King Cole (Leather Pushers)	Universal	2 reels	

"Passionate Friends" Is Completed

George H. Davis, who has been busy completing the screen adaptation of H. G. Wells' "The Passionate Friends," announces the completion of this feature film, and it is now ready for release.

As far as records can disclose, "The Passionate Friends" is the first H. G. Wells' story filmed. The dynamic action, the Wellsesque treatment of the characters, makes the book admirably suitable for screen use, allowing for no additions or eliminations, it is claimed.

The method of distribution is still under consideration, several offers for outright sale having been received. Maximum distribution and an early release date figure as important factors in the deal for United States and Canadian rights.

Plum Center Comedy Is Completed

"Pop Tuttle's One Horse Play" is the title of a forthcoming Plum Center comedy produced by the Paul Gerson Pictures Corporation, which is making this series of two reelers for the Film Booking Offices of America. Dan Mason is starred under the direction of Robert Eddy.

This comedy shows Pop in the role of a theatrical producer in the village of Plum Center. Pop's offerings, presented at the Tuttle Opery House, consist of "Romeo and Juliet" and "Richard III." The picture will especially appeal to all those who have appeared in, or had a part in amateur theatricals of all sorts.

"Pop Tuttle's One Horse Play" is scheduled for early release on the F. B. O. short subject program.

Royalty at Showing of "Four Horsemen"

Queen Mary of England, Queen Maud of Norway, and the Princess Victoria witnessed recently at the Palace theatre in London an exhibition of the Rex Ingram production, "The Four Horsemen of the Apocalypse," the Metro picture which is generally conceded to be one of the highest achievements of the screen.

Word of this was cabled this week to the Metro home offices in New York by English representatives of the firm.

Scene from "The Love Nest," Producers Security

This sanction and interest completes the triumph of "The Four Horsemen of the Apocalypse" in the British capital. From the time the Ingram photoplay first was shown it has been not only a tremendous popular success but an attraction attendance upon which was socially important, according to Metro.

"The Four Horsemen of the Apocalypse" is based upon the great novel by Vicente Blasco Ibanez.

Fox Director Completes 47th Production

"The Net," the super special feature, which Fox Film Corporation announces for release February 25, is the forty-seventh big production directed by J. Gordon Edwards, dean of motion picture directors.

Edwards, who has to his credit Theda Bara's "Salome," "The Queen of Sheba," "Nero," a current Fox special, and "The Shepherd King," which has not been released as yet, has imparted to "The Net," the results of his years of experience in the silent art. Spectacular scenes, lavish settings and gorgeous costumes characterize this 1923 picturization of the thrilling Broadway success.

Katherine Kavannaugh with Goldwyn

An association of long standing has been renewed by the addition to the Goldwyn scenario staff of Katherine Kavannaugh as a scenario writer and personal assistant to June Mathis, newly appointed editorial director of the Goldwyn studios.

THE WILLIAMS PRINTING COMPANY, NEW YORK

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker Film Mfg. Co.,
Chicago, U. S. A.

Miss Norma Talmadge
in
"The Voice from the Minaret."

Joseph M. Schenck presents
Miss Norma Talmadge in
"The Voice from the Minaret";
Adapted for the screen by Miss
Frances Marion from the world-
Famous play by Robert Hichens.

As Lady Adrienne, Miss Talmadge
Is incomparably fascinating—
Salome! Sheba! Cleopatra!
Eugene O'Brien, " the perfect lover."
The entire production personally
Directed by Mr. Frank Lloyd.

"The Voice from the Minaret"
Photography by Tony Gaudio.
A First National Attraction.
Art prints made in Hollywood
By Rothacker-Aller Laboratories.

Rothacker-Aller
LABORATORIES, INC.

WATTERSON R ROTHACKER.
PRESIDENT
JOSEPH ALLER.
VICE PRESIDENT & GENERAL MANAGER

5515 MELROSE AVENUE
HOLLYWOOD, CALIFORNIA

FEBRUARY 10, 1923

Motion Picture News

Reg. U. S. Patent Office

From Missouri

Comes an 18 carat endorsement of our slogan,

The News Is Filed Throughout The Field

H. T. Gardner, manager of the Orpheum and Fotosho theatres, Neosho, Mo., writes:

"I use the News so much the backs come off of them. . . . . When I first noticed that you were going to issue the Booking Guide I proclaimed the fact that it was the first real step to help the exhibitor . . . . I had already started indexing your issues from January, 1920 . . . . I am now having all my copies put in heavy backs . . . . The Booking Guide is fine and I want another one like it."

VOL. XXVII No. 6

Entered as Second Class Matter, October 12, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Full Steam Ahead

WHEN you want personal assistance, or advice, or to have an important matter well handled, to whom do you go for help? To the busiest man you know. Strange to say, he always seems ready and able to give you the benefit of his undivided attention and experience.

ORGANIZATIONS are the same as individuals. Working at top speed every member is alert, competent and anxious to serve, with pride and enthusiasm in everything they do. Their capacity—individually and collectively—seems without limit. Nothing is too big or too small to inspire their close attention and competent handling. Successful organizations naturally attract and hold the best talent and secure the finest possible results from such talent.

STANDARD FILM LABORATORIES freely admit that they should be able to deliver the results that success inspires. Large and small producers who have tested the quality of Standard Service are liberal with their statements of approval. They agree that this very busy organization is delivering the highest quality of individual service and product.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Phone
Hollywood
4366

Seward and Romaine Streets
Hollywood California

Standard Prints

Pola Negri's

FIRST AMERICAN PICTURE

Made by

George Fitzmaurice

A Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

HAMILTON THEATRICAL CORPORATION PRESENTS

POLA NEGRI

IN A

George Fitzmaurice

PRODUCTION

"BELLA DONNA"

SUPPORTED ····· BY

CONWAY TEARLE, CONRAD NAGEL
and LOIS WILSON

AT last—Pola Negri in a picture worthy of her supreme talents!

Made in America, with all the production facilities that only America can supply—

—by one of the greatest of all American directors—

—from one of the most dramatic, passionate, powerful stories ever written—

—and with a supporting cast of stars!

Tell your people about it and watch the records smash!

From the novel by Robert Hichens

Adapted by Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

TO ALL EXHIBITORS—

POLA NEGRI'S

first and ONLY

AMERICAN MADE PICTURE

is

"Bella Donna"

A George Fitzmaurice Production

Presented by Hamilton Theatrical Corp.

Miss Negri has NEVER appeared in any other American-made picture.

Her second American-made picture will be

"The Cheat"

A George Fitzmaurice Production

Presented by Hamilton Theatrical Corp.

Paramount Pictures

Be sure to get your copy of the Big Money Getting Press Sheet on this picture.

A Finis Fox Production

Written and Presented by Milford W. Howard

OF A STORY--PACKED WITH DRAMA !!

A New Cycle of Pictures is Coming——

In fact, it's here—here with the release of "The Bishop of The Ozarks," the forerunner of a cycle of pictures which will sweep the country on a tidal wave of public demand—the first of the pictures dealing dramatically with phases of life in the places where oxen and covered wagons carry red-blooded men and women who fight for love and home against forces of ever-diminishing power.

Be a Leader—Not a Follower

Show the FIRST of this new cycle. Beat your competition to the big profits by booking this BIG, NEW, DIFFERENT drama— this unusually entertaining and powerful drama of a man's fight for home and recognition by his fellows and a beautiful girl's glorious struggle for the right to live and love.
Man, ride this one for a sure winner—it's a hundred-to-one shot with you on the long end of the bet, and the rest of the field still at the starting post. And the best time to act is NOW!!!

Distributed Throughout the World by

FILM BOOKING OFFICES

OF AMERICA, INC.

MAIN OFFICES—F. B. O. BUILDING—723 7th AVE., N. Y. C.

BRANCHES EVERYWHERE

The SENSATION

PMW

by

Now Showing

CRI

THEATRE N.Y.

OF NEW YORK

B. P. Schulberg presents

ODDS ON LOVE

Agnes Christine Johnston and Frank Dazey

DIRECTED BY

GASNIER

CREATOR OF "RICH MEN'S WIVES"

WITH A DISTINGUISHED CAST

BARBARA LA MARR
DAVID BUTLER
BETTY FRANCISCO
RICHARD TUCKER
ZASU PITTS
THE HEAVENLY TWINS

It's a Preferred Picture

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY NEW YORK CITY

TERION

ADMISSION .50~.75~1.00~1.50~2.00

"The Last Hour"

32 Theatres in

EDWARD

SMASHING PHOTO DRAMATIC SENSATION

If you wait 'till the last minute

the "Last Hour" will be gone.

THE BOOKINGS

Dorchester, Boston.
Capitol, New Bedford.
Allens, New Bedford.
Casino, New Bedford.
National, New Bedford.
Royal, Providence.
Liberty, Providence.
Modern, Lawrence.
Imperial, Pawtucket.
Rialto, Fall River.
Strand, Woonsocket.
Strand, Chelsea.
Medford, Medford.
Opera House, Newport.
Colonial, Nashua.
Star, Manchester.

NOW BOOKING THROUGH

Metro Film Exchange
1321 Vine St., Philadelphia, Pa.
For Eastern Pennsylvania and Southern New Jersey

All-Star Features, Inc.
Louis Hyman
209 Golden Gate Ave., San Francisco
For San Francisco and Los Angeles

De Luxe Feature Film Company
308 Virginia St., Seattle, Wash.
For Oregon, Wash., Montana, N. Idaho and Alaska

MASTODON FILMS, Inc., C. C. Burr, Pres., 133-135-137 W. 44th St., New York

with MILTON SILLS
CARMEL MYERS
PAT O' MALLEY

ALEC FRANCIS
WALTER LONG
JACK MOWER

New England Book

SLOMAN'S

Adapted from
"Blind Justice"
By Frank R. Adams

If you wait 'till the last minute

the "Last Hour" will be gone.

THE BOOKINGS

Gordon's Scollay.
Gordon's, Brockton.
Gordon's, Lynn.
Gordon's, Cambridge.
Gordon's, Gloucester.
Strand, Gloucester.
Federal, Salem.
Fay's, Providence.
Dawes, Bridgeport.
Colonial, Haverhill.
Orpheum, Malden.
Fenway, Boston.
Allston, Boston.
Dudley, Boston.
Bijou, Boston.
Franklin Park, Boston.

NOW BOOKING THROUGH

Moscow Films, Inc.
23 Piedmont St., Boston, Mass.
For the New England States

Regal Films, Ltd.
1205 Royal Bank Bldg., Toronto
For Canada

Mountain States Film Corp.
2104 Broadway, Denver, Colo.
For Denver

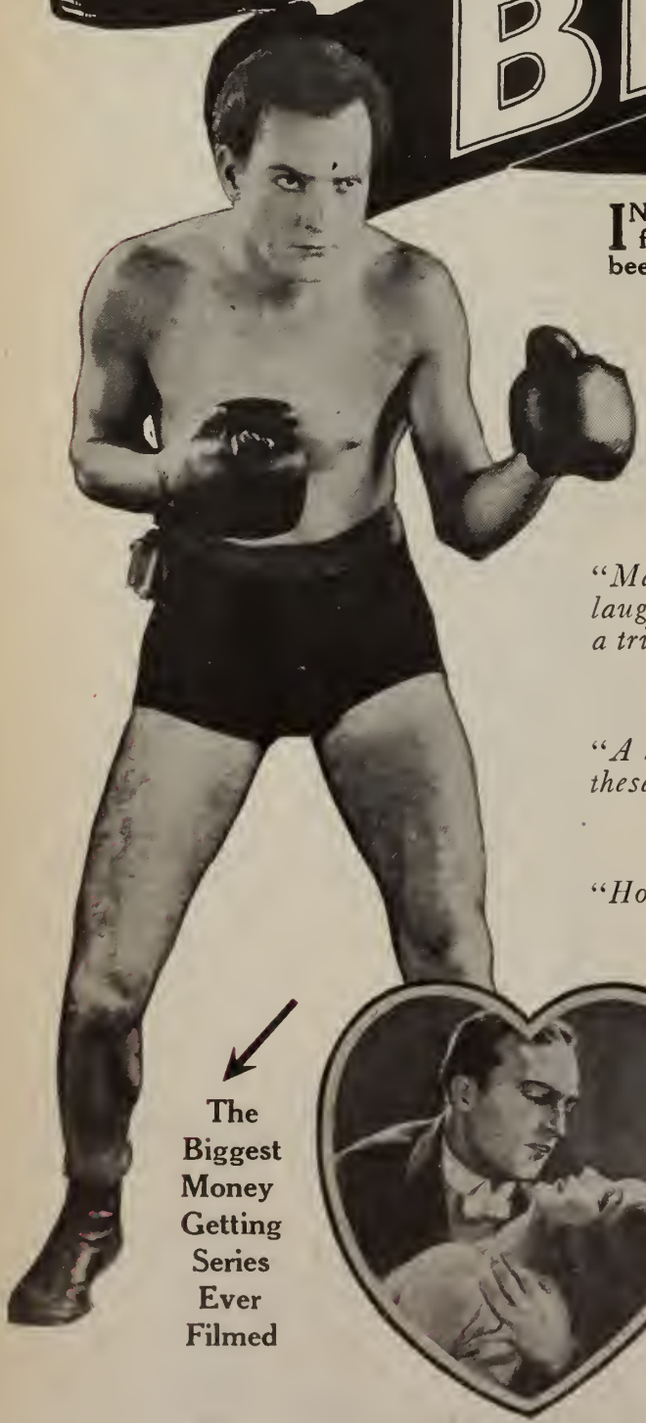
Commonwealth Film Exchange, 729 7th Ave., N. Y. City
For New York and Northern New Jersey

MASTODON FILMS, Inc., C. C. Burr, Pres., 133-135-137 W. 44th St., New York

Will Pack Your House As It Has Never Been Packed Before!

H.C. WITWER'S "FIGHTING BLOOD"

STORIES FROM COLLIER'S WEEKLY



IN Collier's weekly for four different issues and through full column ads., more than seven million people have been told that these same stories, which appeared in Collier's alongside the stories themselves, would be shown on the screen. The promise is fulfilled. F. B. O. has produced them, and

Read What the Big Sporting Writers Say

"Marvelous . . . a million laughs . . . Great romance a triumph."
Hype Igoe, N.Y. World

"A kick in every reel . . . these beat 'em all."
Harry Newman, N.Y. Daily News

"Hot Dog!"
Harry Cross, N. Y. Evening Post

"Hot stuff . . . have them all licked."
Eddie Hughes, N. Y. Evening Mail

"I'm going to see them all over again."
Frank Graham, N. Y. Sun,

"A positive wow! I could see 'em all again!"
James Kevin McGuinness, N.Y. Telegram

"Splendid stuff . . got me right in the heart."
James P. Sinnott, N.Y. Telegraph

"I've seen all the great scraps for 20 years . . . these are better." **Fred Hawthorne, N.Y. Tribune**

"They have a kick . . . have caught the real thrill of contest." **Hugh Fullerton, Chicago Tribune**

The Biggest Money Getting Series Ever Filmed

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVENUE, NEW YORK CITY

EXCHANGES EVERYWHERE

Straight as an arrow to its mark—

"I say, sir, one simply must lift Fairbanks and this 'Robin Hood' out of the ordinary groove of even great pictures; one is forced to say of Fairbanks that he is a world artist who has given to mankind an immortal masterpiece"—

A letter by Charles Albin to the New York Times

Here's What A. H. Blank, Owner of a Circuit of Theatres in Nebraska and Iowa, Has to Say—

"Douglas Fairbanks in Robin Hood," one dollar top, closed biggest week in the history of Capitol Theatre, Davenport.

"Press and public proclaimed it greatest picture ever shown.

"Will play return engagement soon.

"Strand, Omaha, and Princess, Sioux City, opened Sunday to greatest business on theatre record.

"'Robin Hood' is surely some production."

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH

Hiram Abrams, President

"DOUGLAS FAIRBANKS *in* ROBIN HOOD"

Directed by ALLAN DWAN

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
F. Richard Jones

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

RECEIVED AT

DELIVERY NO.

Form

This is a fast Telegram unless otherwise indicated by signal after the number of words:—"Blue" (Day Letter) "N.L." (Night Letter) or "Nite" (Night Telegram)

STANDARD TIME INDICATED ON THIS MESSAGE.

389RM SF 1AM 46NL
LOS ANGELES CALIF JAN 21

HIRAM ABRAMS
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE
NEW YORK

SUZANNA AT END OF FOURTH WEEK STILL GOING BIG AND EXCEEDING OUR FONDEST EXPECTATIONS HERE STOP IT OPENED TO RECORD ATTENDANCE AND BUSINESS INCREASING DAILY AT OUR PRICES ONE DOLLAR FIFTY TOP YOU KNOW THIS MEANS PICTURE IS HIT AND BEING ADVERTISED FROM MOUTH TO MOUTH STOP WOMEN GOING WILD OVER ROMANCE STOP IT HAS BEATEN EVERY OTHER RECENT LONG RUN PICTURE IN FACT WE HAVE PLAYED TO MORE PEOPLE IN THIS PERIOD OF TIME THAN WITH ANY OTHER PICTURE WE HAVE HAD AND FROM PRESENT INDICATIONS PICTURE WILL RUN SEVERAL WEEKS LONGER STOP YOU CAN GO ON RECORD TO ANY EXHIBITOR THAT THIS IS A GOLD MINE FOR HIS BOX OFFICE

HARRY DAVID
MANAGER MISSION THEATRE

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United States Co[illegible]

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
F. Richard Jones

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

DEC91 51 NL

DETROIT MICH 21 1923 JAN 22 AM 6 16

HIRAM ABRAMS
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE
NEW YORK

PLEASE ACCEPT MY HEARTIEST CONGRATULATIONS ON SUZANNA STOP MABLE NORMAND GIVES THE MOST HUMANLY INTERESTING CHARACTERIZATION IN THIS PLAY OF HER ENTIRE CAREER STOP NOT EVEN THE MOST HYPERCRITICAL OF MY PATRONS COULD FIND ANY FLAWS STOP SUZANNA IS THE MOST CREDITABLE PERFORMANCE I EVER SCREENED AT MY BROADWAY STRAND

PHIL GLEICHMAN

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

A Branch Office located in each Unit of Artists Corporation Exchange

Gilbert E. Gable *presents*

AS A MAN LIVES

A Romantic Melodrama directed by J. Searle Dawley

Story by Bob Dexter

with a fine cast including

ROBERT FRAZER ~ GLADYS HULETTE ~ FRANK LOSEE

An Achievement *Production*

A production filled with the color, the glamour of Paris night life; the thrills of Apache vengeance.

A story of powerful romantic melodramatic quality that has played to fine business wherever presented in the larger key cities.

A cast with drawing power and popularity.

All the trade critics gave "AS A MAN LIVES" favorable reviews and the daily newspaper reviews—which represent the public's viewpoint better than a trade paper can—are even stronger in their approval.

American
RELEASING CORPORATION
WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*
TRADE MARK REG. U. S. PAT. OFFICE

It has heart interest
" " romance
" " melodrama
" " a real star
" " action and thrills
" " the gold rush
" " the wonderful animals

Everything you expect after the wonderful box-office success you had with "Back to God's Country" and "The Girl from God's Country" you will get *plus* in the newest, biggest, finest of them all!

Bert Van Tuyle *presents*

Nell Shipman

in

The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle

in collaboration with the author

Prints are in all our exchanges. Screen it quickly and set your play dates. Everything in the way of spectacular lithographs and accessories to make your exploitation of this big Super-Special a success at your ticket windows.

American
RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*

TRADE MARK REG. U. S. PAT. OFFICE

Mr. Exhibitor:—

It's Here!

"The LITTLE AROUND the

The Greatest of All

From the play by Chas. E. Blaney and book by Marion Russell

Story and Scenario by Olga Printzlau *Directed by William A. Seiter*

A Notable Cast Includes:——

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
HOBART BOSWORTH
WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS
WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON
WINSTON MILLER
MARY JANE IRVING

WARNER BROS.
Classic of the Screen

CHURCH CORNER"

Romantic Melodramas

FIFTH OF WARNER BROS.

"CLASSICS OF THE SCREEN"

15,000 Salesmen Are to Sell "Fun from the Press" Direct to the Public

STANDING ROOM ONLY sign would be hung out on every moving picture theatre in the country if other producers were in the unique position of **The Literary Digest** to send patrons into motion picture theatres.

This foremost American news magazine has a field force of more than 15,000 salesmen selling the publication in practically every town and city of the country.

This immense force is constantly reminding the millions of families upon whom they call every week to attend the motion picture houses in their neighborhood which show **The Literary Digest** short reel "Fun from the Press."

These salesmen are not only soliciting attendance for "Fun from the Press" but they go even further and recommend the theatre program in its entirety pointing out the fact that the managements of theatres which show this high class **Literary Digest** reel can quite confidently be relied upon to exercise the same judgment and discrimination in choosing the rest of their bill as they have exercised in choosing **The Literary Digest** subject.

Exhibitors know that "word-of-mouth" advertising is the most valuable that can be had. **Here it is!**

The constant weekly solicitation which these salesmen make to the many thousands of families they come in contact with is bound to show its effects through the box office windows.

This new selling plan has created a tremendous stir among exhibitors everywhere. As one exhibitor remarked, "thousands and thousands of neighborhood salesmen calling on families every day and every week urging them to go to the movies cannot help but be a boon to exhibitors, not only those showing "Fun from the Press," but to the entire industry."

It is sure to be the means of getting people who have gotten out of the moving picture habit or who have never gotten into it to attend the theatre.

WARNING—*"Fun from the Press" is the only reel produced and sponsored by "The Literary Digest." Any use of the name in connection with any other reel is unauthorized and illegal.*

"FUN FROM THE PRESS"

Produced by The Literary Digest **Distributed by W. W. Hodkinson Corporation**

THE MOST IMPORTANT ANNOUNCEMENT OF THE YEAR FOR

HODKINSON PICTURES

TELEPHONE MURRAY HILL 8730

W. W. HODKINSON CORPORATION
469 FIFTH AVENUE
NEW YORK

February 3, 1923.

To the Theatre Owners
of the United States.

Gentlemen:

This is to announce the year's greatest picture!

For many months, you have demanded "something new".

We give it to you now in "Down to the Sea in Ships"

You have wanted a thrill utterly different from any climax ever achieved by the ordinary devices of motion picture photography.

You have many such moments in "Down to the Sea in Ships"

You have realized that the very life-blood of your business depends upon your giving your audiences the best the industry offers.

"Down to the Sea in Ships" will have no serious competitors in 1923.

You have wanted the tonic of a production that through sheer daring and audacity overshadows everything that has gone before in motion picture history.

It is here!

Turn the editorial enthusiasm expressed on the following pages into money at your box-office by booking

The Year's Super-Special, "Down to the Sea in Ships"

Very truly yours,

W. W. HODKINSON CORPORATION.

F. C. Munson

Vice-President and General Manager.

FCM:AIM

HODKINSON PICTURES

You—

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS

TURN THIS EDITORIAL

STEGER BUILDING CHICAGO ILL

WRIGHT-CALLENDER BLDG. LOS ANGELES, CAL

MOVING PICTURE
World
Founded in 1907 by
J. P. Chalmers

516 FIFTH AVENUE

New York January 8th, 1923

Dear Mr. Hodkinson,

I don't know of any bit of news I have heard in recent months that was as interesting to me as the announcement that your organization is to distribute "Down to the Sea in Ships."

This production typifies to me the tremendous accomplishments that are possible to the independent creator; the inspired worker, unhampered, and free to roam the world that the screen might have new blood and new thought.

Knowing the goal towards which your organization has been working these many years I realize the significance which I feel you must attach to your opportunity of presenting this unusual production.

How frequently these days we hear the exhibitor and the public cry for "something new." And how often in the past you have told them that it is only through independent creation and independent marketing that the cry could be answered.

"Down to the Sea in Ships" sums up the argument.

Sincerely yours,

Robert Welsh

EDITOR

RW/E

A Chalmers Publication

Motion Picture News

"Down to the Sea in Ships"
Elmer Clifton—Twelve Reels

(Reviewed by Laurence Reid)

WHAT will be written in screen history as a masterpiece of its kind is offered in Elmer Clifton's "Down to the Sea in Ships" —a romance of the golden days of whaling. Taking more than a year to produce, it presents mute testimony that anything extraordinary in production cannot be achieved by working per schedule. Here is a picture which exudes the richest kind of atmosphere, local color, detail and romance. It is authentic because Clifton went up to the whaling city, New Bedford, and gained the cooperation of its people. The director has gotten away from the beaten path.

This romance of 1850 when the whaling industry was at its peak is unusual in its departure from the conventions. You might say that it is impossible to record the adventurous lives of the whalemen in an accurate manner. Yet Clifton has done it. He has not only brought forth a series of truly sensational scenes such as the sighting of the whales and the pursuit of them with the subsequent stirring episode when a mighty bull monster is harpooned, but he lifts the veil of romance which covers the Quakers and their faith. The characters with the exception of the protagonist are members of the Society of Friends. We are taken into the meetin' house and shown the Quakers carrying on their quaint customs. The marriage ceremony is one highly appealing episode.

While the picture brings forth the whaling industry of the fifties with its dramatic moments revolving around this vital enterprise of yesteryear, there is also interwoven a romance, the background of which is colored with a rich glamour. The relics and heirlooms of the dead past live again with all their picturesque atmosphere. It serves as an education as well as an entertainment. Everything, seemingly, has been done to make it complete with the color and detail of the period in which it is laid. Painstaking care is behind every touch—every incident. It's a heart story as well as a graphic one. And because it is so unusual in theme, characterization and production, it will be talked about as one of the sensations of the year. The photography is exceptional, and the acting is genuine.

Raymond McKee, Marguerite Courtot, Clara Bow and Patrick Hartigan contribute especially good performances. The realism, the glamour of the romantic day in which it laid, and the production values make it sure in its appeal. The title has a magnetic quality.

The Cast

Charles W. Morgan	William Walcott
Henry Morgan	William Cavanaugh
"Seuff" Smith	Leigh R. Smith
Patienee Morgan	Marguerite Courtot
Thomas Allen Dexter	Raymond McKee
Judy Peggs	Juliette Courtot
Nahoma	Clarice Vance
Town Crier	Curtis Pierce
"Dot" Morgan	Clara Bow
Jake Pinner	Patrick Hartigan
Samuel Siggs	J. Thornton Baston

Scenario by John L. E. Pell. Directed by Elmer Clifton. Photographed by Alexander G. Penrod.

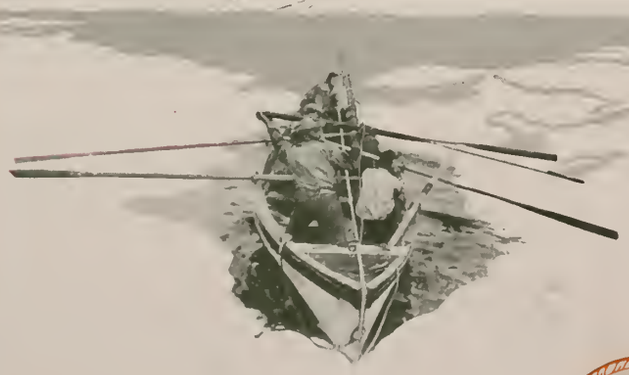
The Story—Treats of the romantic and adventurous days of the whaling industry in New England, with a youth who wins the consent of his sweetheart's father to marriage by becoming a whaleman and accepting the Quaker faith.

Classification—Romance of whaling industry in 1850.

Production Highlights—The romance, atmosphere, photography, thrills attending the chase and harpooning of the whale, the Quaker scenes. The action. The human interest.

Exploitation Angles—Would advise featuring this in big way. Title is a winner. Suggests great opportunities for colorful lobby display and prologue.

Drawing Power—Should go big everywhere.



ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS

ENTHUSIASM INTO CASH

MOVING PICTURE WORLD

"Down to the Sea in Ships"

Elmer Clifton's New Production a Masterpiece in Its Line—Replete With Sensations and Human Interest

Reviewed by Roger Ferri

When the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down to the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comical and picturesque, dwelling on a story that is appealingly human.

It is big in everything. You don't have to take any risk when you grab this one, for it is that type of production that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down to the Sea in Ships" for it is what this writer would gamble two to one in predicting that it will prove a huge box-office winner. It's a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

It will be a wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down to the Sea in Ships" is the best yet. And these sensations result from every day hair-raising experiences of whalers. And they are not faked. This writer knows New Bedford and many a time was despatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality.

To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously bold feats in which whales unconsciously play an important role that it has any 15-episode serial, this writer has seen to date, washed off the board.

The cast is one of "names" that are well-known. William Walcott, as the keen, scrupulous and upright New England ship owner and whaler of the Quaker faith, is realistically clever. William Cavanaugh, as Henry Morgan; Miss Marguerite Courtot, as Patience Morgan; Raymond McKee, as Thomas Allen Dexter; Juliette Courtot, as Jndy Peggs, and the rest of the cast al do consistently good work and contrihute materially to the telling of an interesting story in a smooth and forcihle manner. To Mr. Clifton, however, must go a bulk of the credit, for it was his directorial work that produced such a creditable special. The photography, hy Alexander G. Penrod, could not have heen any hetter.

The Story

This story is the actual thrilling tale of a young couple who went through more exciting ineidents during their hrief careers for the sake of the great love they held for each other than any American story yet adapted to the screen. First it was religion that kept them apart and then it was business aetivities of the stern father who did not believe the young man worthy of his daughter. While the youth could and did brush aside the sectarianism he could not prove to the old gentleman the great code of the whaleman. Yet he overcame this great obstacle In the end while seemingly serving the purpose of the arch villain plotting away the wealth and property of the great Charles W. Morgan and his American shipping interests.

Motion Picture News, Inc

OFFICE OF
THE PRESIDENT

December 29, 19 2.

Dear Mr. Hodkinson:-

I am glad to learn that "Down to the Sea in Ships" will be released through your organization and that you propose to get back of it in a big way. The picture deserves the very best support this industry can give it, and the box-office needs the welcome this outstanding picture will assuredly have from the broad public In my opinio. it is just the picture the public wants today and hopes for and isn't getting. No one can miss its deep true flavor of human life and daring. It rings true and big. I believe sincerely that the very salvation of the exhibiting business depends upon the production of just such genuine dramas as this. It goes without saying that we will be glad to help you in every possible way.

Sincerely,

W. A. Johnston

President.

FAL:TP

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS

WM. A. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

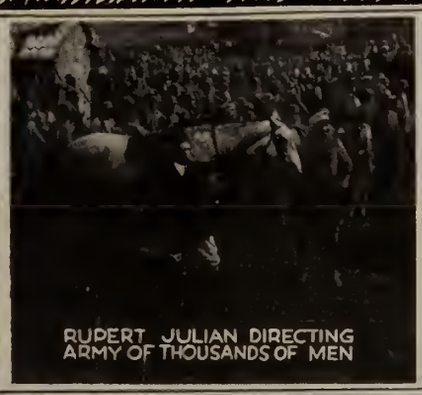
F W HAEMMEL

DOWN TO THE SEA IN SHIPS

DRIVING THE FIRST STAKE FOR ONE OF THE MAMMOTH SETS

THE GIANT PIT FOR THE MERRY GO ROUND

PLANNING TRACKS FOR THE STREET CARS



RUPERT JULIAN DIRECTING ARMY OF THOUSANDS OF MEN

A VIENNESE STREET SCENE BUILT AT UNIVERSAL CITY

MARY PHILBIN
as AGNES URBAN

WATCH IT GROW

UNIVERSAL SUPER-JEWEL PRODUCTION

"MERRY GO ROUND"

to be presented by

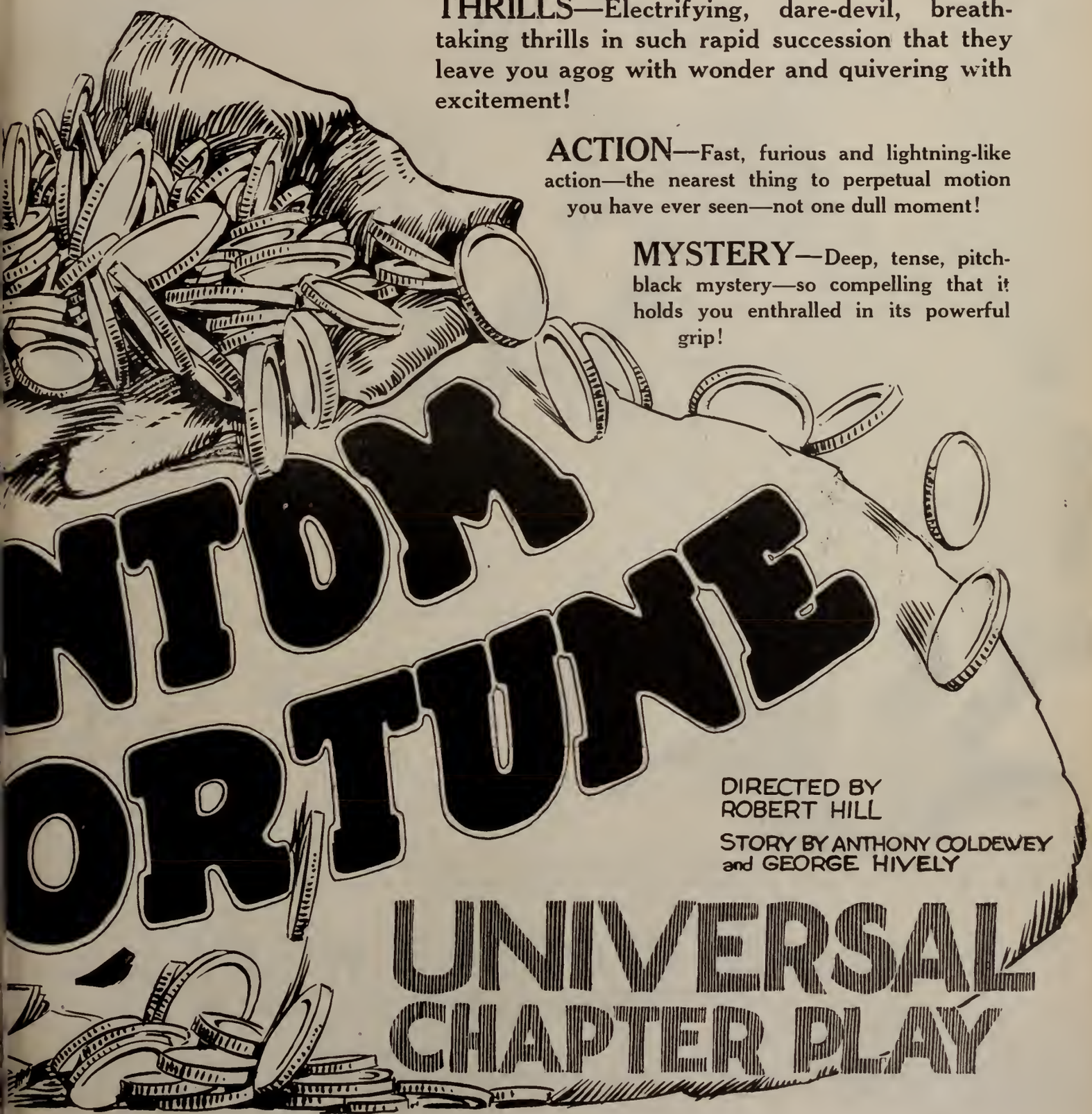
CARL LAEMMLE

DIRECTED BY
RUPERT JULIAN
and VON STROHEIM

WATCH
WM. DESMOND
in
his greatest
CHAPTER
PLAY
Presented by
CARL LAEMMLE
The
PHA
F

FOR IT!

CRASHING THRILLS—SMASHING ACTION—GRIPPING MYSTERY!



THRILLS—Electrifying, dare-devil, breath-taking thrills in such rapid succession that they leave you agog with wonder and quivering with excitement!

ACTION—Fast, furious and lightning-like action—the nearest thing to perpetual motion you have ever seen—not one dull moment!

MYSTERY—Deep, tense, pitch-black mystery—so compelling that it holds you enthralled in its powerful grip!

NTOM ORTUNE

DIRECTED BY
ROBERT HILL

STORY BY ANTHONY COLDEWEY
and GEORGE HIVELY

UNIVERSAL CHAPTER PLAY

Malcolm Strauss' SALOMÉ

A SPECTACULAR PRODUCTION with a new and thrilling version of the immortal story of Salome.

Hundreds of players in a classic known and loved by millions.

A magnificent photoplay with priceless exploitation value.

One of the season's big bets—now ready for Independent Exchanges.

Distributed by GEORGE H. WILEY, *incorporated*
220 W. 42nd St., New York City

Ten Millions Will Read This Full-page Advertisement in The SATURDAY EVENING POST

CARL LAEMMLE *Presents*

Priscilla Dean *in* "The Flame of Life"

a Universal Jewel

Adapted from one of Frances Hodgson Burnett's greatest novels

a Hobart Henley production

Mr. Henley also produced "The Flirt"

Priscilla Dean Excels in Universal's Picture — "The Flame of Life"

With the explosion of the mine and the resultant panic, there bloomed a heroine to prove again that beautiful souls and golden hearts lurk behind coarse jackets. And out of the revelation grew a romance which broke down the walls of caste and ended as we all like to see a romance end.

Such a character is given to PRISCILLA DEAN in UNIVERSAL'S great picture, "The Flame of Life," which is the screen name for Frances Hodgson Burnett's world-famous novel, "That Lass o' Lowrie's." And, though the character calls for all of which this sterling actress is capable, she rises to the occasion superbly.

The action is laid in a mining town of Northern England, as you doubtless remember, and all the great facilities of UNIVERSAL CITY were necessarily brought into play to create the settings. It is a remarkable picture with a remarkable cast, and if you don't see it, you will miss one of the gems of the year.

With MISS DEAN in "The Flame of Life" are such excellent people as Robert Ellis, Wallace Beery, Kathryn McGuire, Beatrice Burnham, Fred Kohler, Emmet King, Frankie Lee, Grace Degarmo, Evelyn McCoy, Richard Daniels and Nancy Caswell, and the picture proves, as many another has done, that you can't see all that is best in pictures unless you see UNIVERSALS.

Watch for it, or better still, ask your theatre manager when it will be shown

Carl Laemmle
President

Don't Miss These Big Pictures

"The Storm"
"Human Hearts"
"Under Two Flags"
"The Kentucky Derby"
"The Flirt"

For the latest news of the best in pictures read our weekly column which appears in this magazine under the heading "Watch This Column."

Universal Pictures Corporation
1600 Broadway · · New York City

Appears in the Issue of Feb. 3d 1923

Now in the homes of 2,500,000 people

Universal Pictures are Advertised in THE SATURDAY EVENING POST —not once in a while— *but* EVERY WEEK!

We're shouting
About the WILLIAM FOX
The TOWN FORGOT

BECAUSE
IT TRIUMPHED ON BROADWAY
DURING A 3 MONTHS' RUN

FOX
IN INDEPENDENCE & STRENGTH

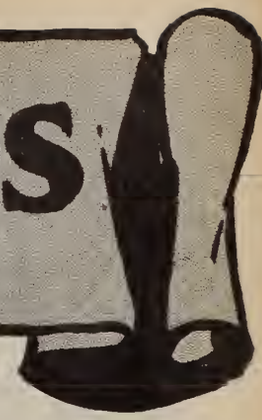
BECAUSE
IT WILL GIVE YOUR PATRONS
THE BIGGEST THRILL THEY EVER HAD

FOX FILM CORPORATION

Soon—IF WINTER COMES

from the housetops

Special Production



THAT GOD

DIRECTED BY

HARRY MILLARDE

WHO STAGED

"OVER THE HILL"

BECAUSE

IT WILL MAKE MORE MONEY FOR YOU
THAN ANY PICTURE YOU PLAYED THIS SEASON

BECAUSE

IT SMASHED RECORDS IN EVERY
THEATRE IN WHICH IT HAS PLAYED

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

Corrals the Crowd

William Fox presents

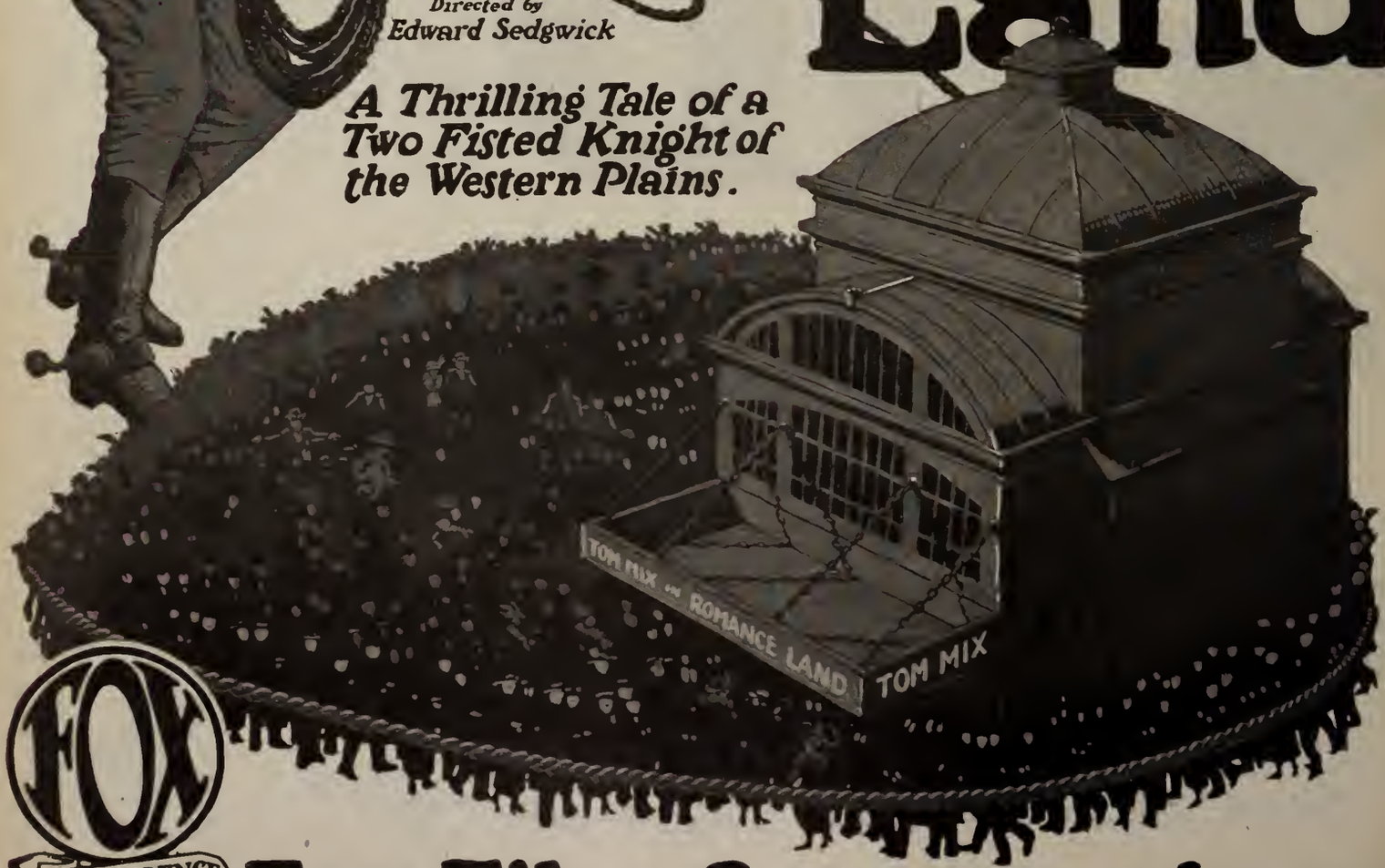
Tom Mix

in

Romance Land

Story by
Kenneth Perkins
Directed by
Edward Sedgwick

A Thrilling Tale of a Two Fisted Knight of the Western Plains.



FOX
INDEPENDENCE & STRENGTH

Fox Film Corporation.

Soon—IF WINTER COMES

NOW READY!

WILLIAM FOX Presents

THE NET

DIRECTED BY
J. GORDON EDWARDS

AUTHOR—MARVENE THOMPSON
SCENARIO BY OLGA LINEK SCHOLL

A 1923 drama of mystery and thrills

A PICTURE EVERY WOMAN IN AMERICA WILL WANT TO SEE AND EVERY MAN, TOO, EVEN MORE.

DOES IT PAY
To break the ties of matrimonial happiness for the false lure of the siren's song?

WILLIAM FOX
presents

Does it Pay?

Directed by
CHARLES HORAN

STORY BY
BEATRICE DOVSKIE

WITH HOPE HAMPTON

AND A NOTABLE CAST INCLUDING—ROBERT T. HAINES—MARY THURMAN—PEGGY SHAW—FLORENCE SHORT AND BUNNY GRAUER

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

WILLIAM

4

The VILLAGE BLACKSMITH

from LONGFELLOW'S famous poem

A 1923 Melodrama of Thrills and Romance

Directed by JACK FORD

A melodrama made for the box office

Scenario by Eugene B. Lewis

The FACE ON THE BARROOM FLOOR

Directed by JACK FORD

Story by G. MARION BURTON

FOX

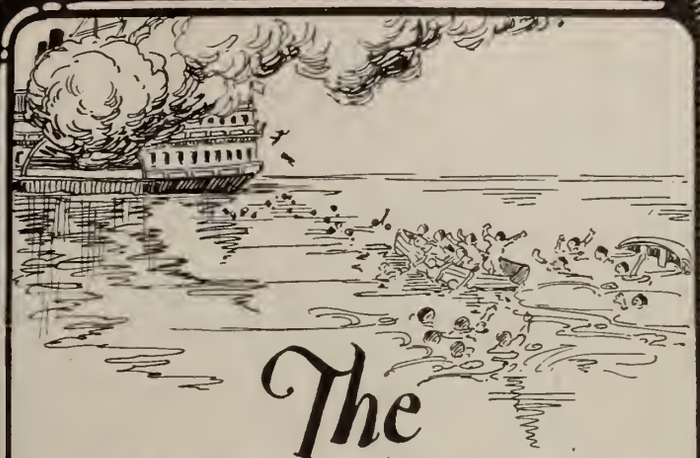
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

FOX *presents*

MORE LINKS IN A CHAIN OF BOX OFFICE SUCCESSES



The CUSTARD CUP *with* MARY CARR

A story bubbling with laughter yet replete with thrills ~

Directed by **HERBERT BRENON**

from Florence Bingham Livingston's *novel*

Scenario by G. MARION BURTON

Five Reels of Fun

LUPINO LANE *in*

A FRIENDLY HUSBAND

DIRECTED BY JACK BLYSTONE

FOX — INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

THE ISLE OF DOUBT

OVER big circuits, in important first run theatres and at neighborhood houses everywhere, "The Isle of Doubt" has brought forth the same expression: "An attractive feature that pleased our audiences."

Newspapers from all sections of the country have praised it as an offering which satisfies and which reflects the careful production of a spirited story by a capable cast.

Right from the start, the trade press agreed in recommending it. The Motion Picture News, for example, said, "This is a picture much above the average of those released by some of the veteran producers."

Exhibitors say that a paragraph of performance is worth more than an entire press book of promise. Here is a sample paragraph, taken from the news pages of the Moving Picture World, "Chicago—'The Isle of Doubt' did a wonderful business at the La Salle Theatre here, catering to neighborhood patronage."

All of which proves that quality counts in the long run. "The Isle of Doubt" is running stronger every week, backed by the reputation it has gained through the expressed opinions of exhibitors who know by experience that it is a proven-by-performance box office attraction.

WYNDHAM STANDING heads the cast, supported by George Fawcett, Dorothy Mackaill, Warner Richmond and others. Hamilton Smith directed with Arthur Cadwell at the camera. The feature is presented by the Syracuse Motion Pictures Company.

PLAYGOERS PICTURES

Foreign Representative—
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

"The most delightfully acted play of the year."—*Butte Miner.* (*Rialto Theatre.*)

"Mae Marsh as charming as ever in a thrilling romance."—*Detroit Journal.* (*Colonial Theatre.*)

"Offers absorbing entertainment in the unfolding of the story."—*Louisville Courier Journal.* (*Walnut Theatre.*)

"Not in some time has a picture so pleased Waco audiences." — *Waco Times Herald.* (*Hippodrome Theatre.*)

"A vigorous and exciting melodrama, of ultra-thrills and nth degree action."—*Philadelphia Public Ledger.* (*Karlton Theatre.*)

"There is a rip-roaring picture at the Terminal and you will positively like it."—*Newark, N. J., Ledger.* (*Terminal Theatre.*)

"A real picture and one of which superlatives can't begin to convey the power." — *Brooklyn Citizen.* (*Loew's Metropolitan Theatre.*)

DEPENDABLE PICTURES CORP'N
MORRIS KOHN, PRES. PRESENTS

TILL WE MEET AGAIN

A WILLIAM CHRISTY CABANNE PRODUCTION

WITH A DISTINGUISHED CAST INCLUDING

MAE MARSH

NORMAN KERRY · WALTER MILLER
MARTHA MANSFIELD · JULIA SWAYNE GORDON
J. BARNEY SHERRY

ADAPTED BY EDMUND GOULDING
FROM A STORY BY WILLIAM CHRISTY CABANNE

Your Best Bet for Sure-Fire Business

As safe as a circus or Wild West show!
You never GAMBLE with Carey.
His name packs a million dollar " Pull!"
It brings the kale in a jingling flood to your box-office.

"Canyon of the Fools"

is Carey's greatest production to date, superbly directed by Val Paul from Richard Matthews Hallet's memorable Saturday Evening Post novel read by millions.

Imagine how you can exploit the great flood scene that makes other screen floods resemble a spring freshet! The thrilling machine gun duel—the desert hotel blown to atoms—a dozen other thrill episodes that build into a mighty climax!

Book it! And let the world know you've got it!

Distributed by F. B. O.

Keep Your Eye on F. B. O.

FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Offices—F. B. O. Building—723 7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

Principal Pictures Corp.
present

ENVIRONMENT

by HARVEY GATES

starring

ALICE LAKE *and* MILTON SILLS

supported by

RALPH LEWIS

RICHARD HEADRICK JR.

AND

GERTRUDE CLAIRE

Personally produced and directed by Irving Cummings

State Right Buyers!

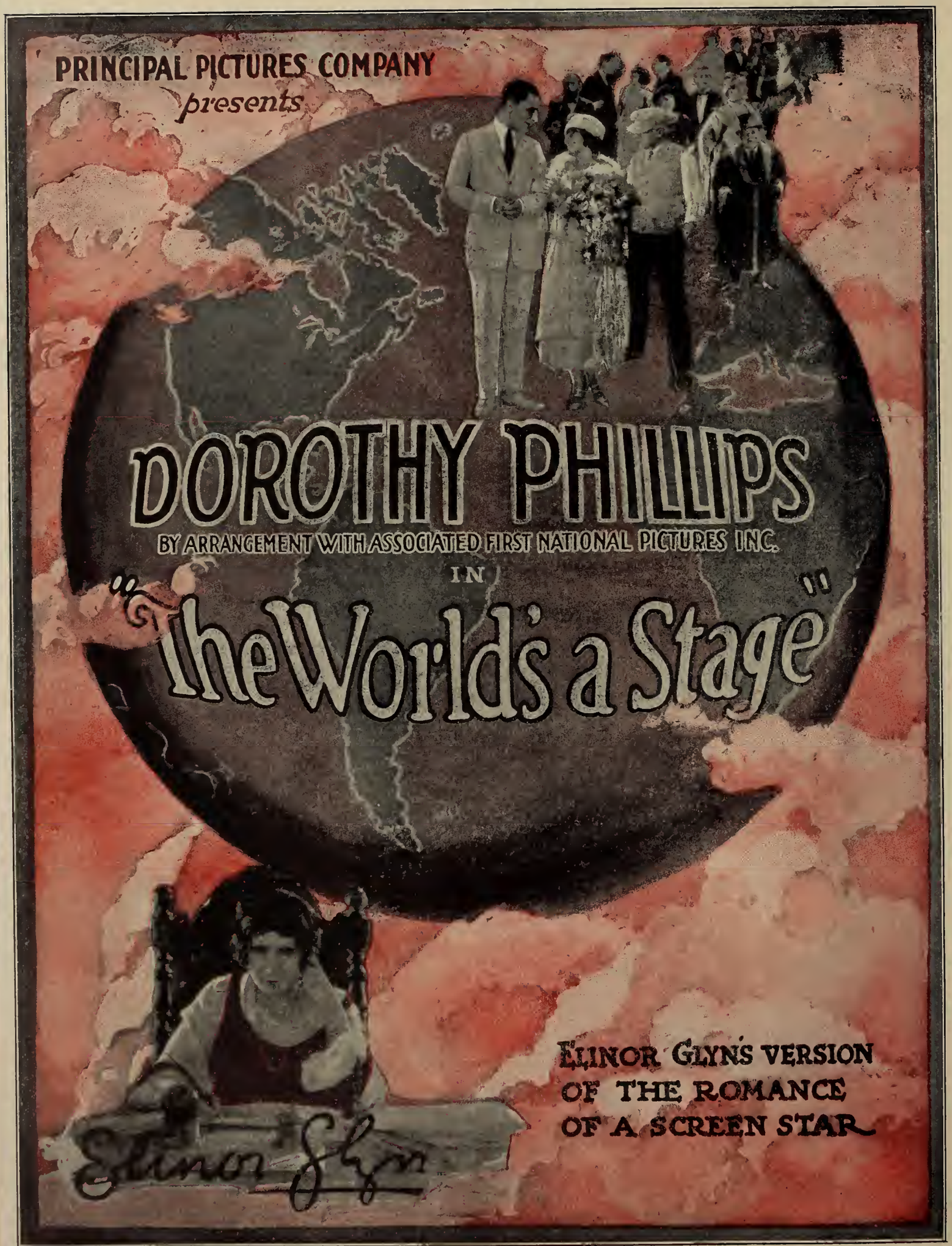
Principal Pictures Corp.

1540 BROADWAY NEW YORK, N. Y.

Offers This

Extraordinary

Box Office Attraction


PRINCIPAL PICTURES COMPANY
presents
DOROTHY PHILLIPS
BY ARRANGEMENT WITH ASSOCIATED FIRST NATIONAL PICTURES INC.
IN
"The World's a Stage"
ELINOR GLYN'S VERSION
OF THE ROMANCE
OF A SCREEN STAR
Elinor Glyn

MERMAID COMEDIES

Resembles a serial in the number of hair-raising stunts—a comical-looking locomotive, an exciting chase with bandits, and a sure-fire finish that equals anything ever staged by a comedy director.

—EXHIBITORS HERALD

E.W. HAMMONS PRESENTS

A JACK WHITE PRODUCTION

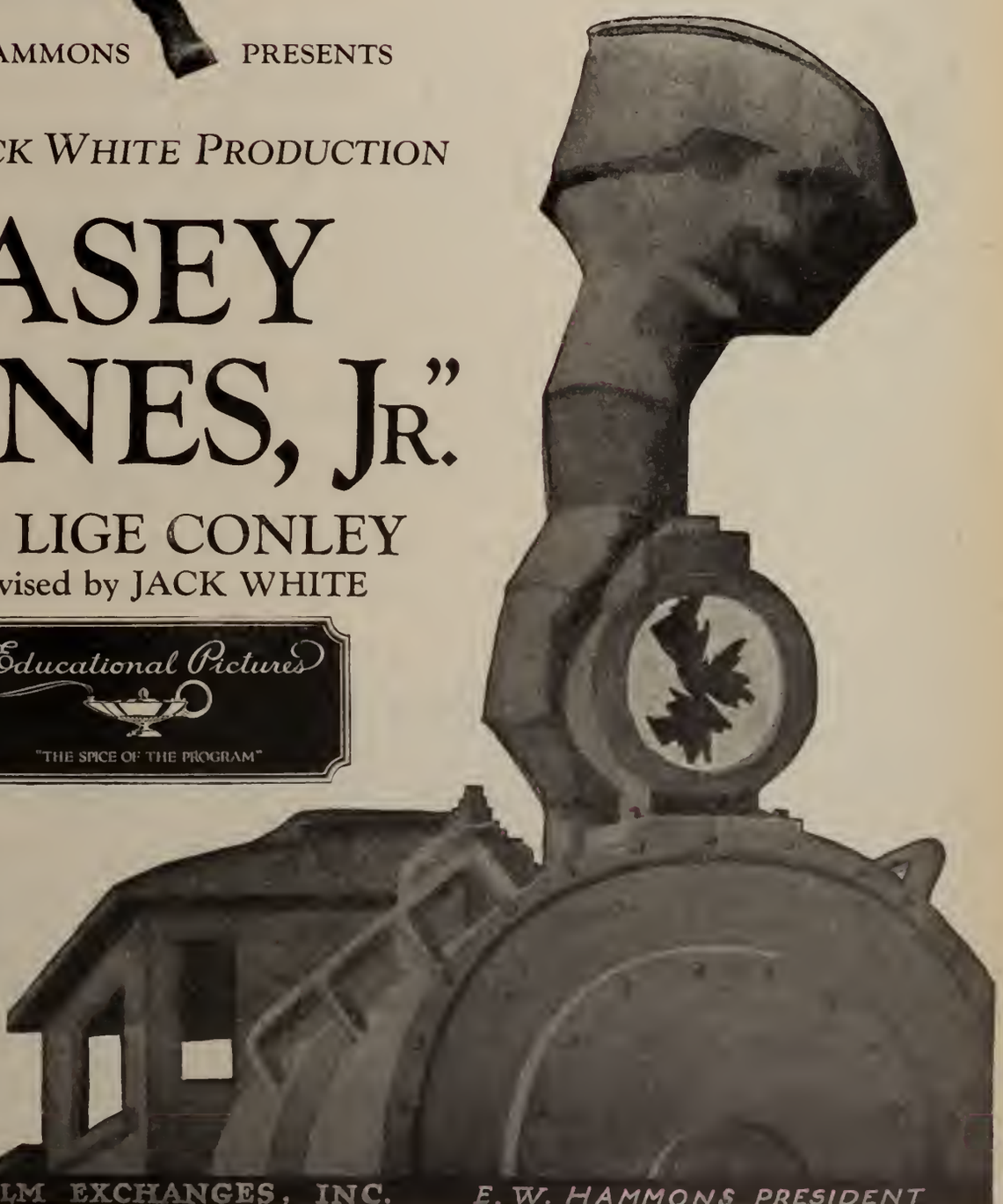
"CASEY JONES, JR."

With LIGE CONLEY

Supervised by JACK WHITE

Educational Pictures

"THE SPICE OF THE PROGRAM"

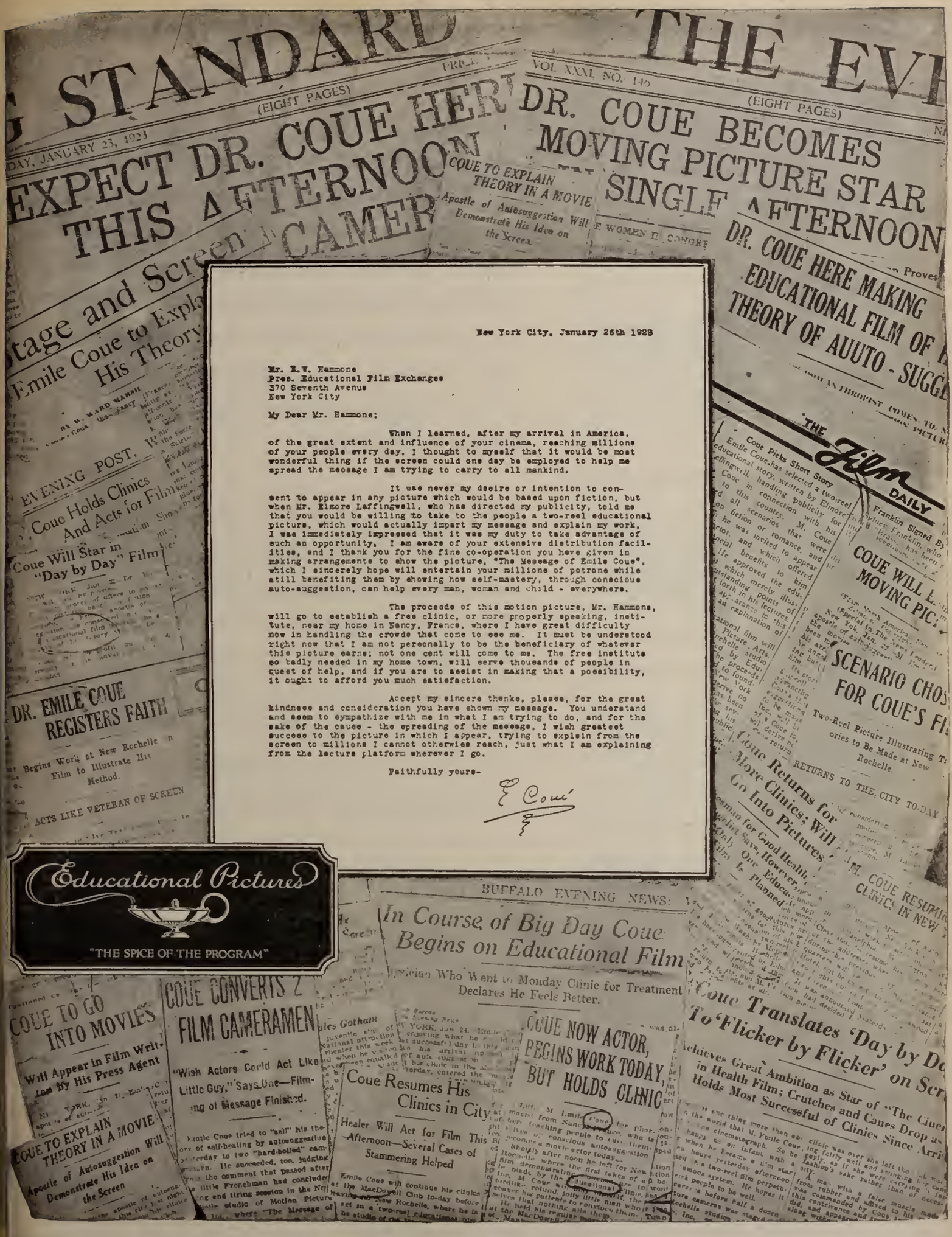


Nationally Advertised to YOUR Patrons

EDUCATIONAL FILM EXCHANGES, INC. E. W. HAMMONS PRESIDENT

COUE DISCLAIMS MAGIC POWER
Coue Comes, 'I Have No
Coue Has Ready Answe
To 7 Inevitable Qu
COUE SHOWS POWERS, USING CLASPED HAND
Ca Passe! C'Pass! Spass
Hammer the Idea i
Coue Makes Palsied Man Run
Patient from Virginia, Suffering from Nervous Ailment, Subject of Remarkable Demonstration.
PHILADELPHIA, TUESDAY MORNING, JANUARY 16, 1923
EMILE COUÉ
Writes Personally about his Methods and Lays Down Rules of Conscious Autosuggestion
For the Readers of the World
Coue Snapped Here
COUE TESTS THEORY IN MEETINGS HERE; NO HEALER, HE SAYS
Coue Arrives With 'Message,' Protesting He's Not a Heal
Wishes Only to Show Persons How to H Themselves, and Objects to Being Called Doctor.
Coue Praised and Censured in Pulpit
Henier Defends Auto-Suggestion; Saying Religion Helps Cures
Post Widely Commended For Radioing Coue Talks
EMILE COUÉ
The most talked-of man in the world
PERSONALLY
Appearing on the screen with his simple message which has taken the country by storm.
"THE MESSAGE OF EMILE COUÉ"
His only authorized motion picture
BACKED BY MILLIONS OF DOLLARS' WORTH OF PUBLICITY
will soon be ready for release as an
Educational Pictures SPECIAL
Everybody is reading about Coué
Everybody is waiting for this picture
It will be the Greatest Short Subject Box Office Attraction ever offered
Produced by Motion Picture Arts, Inc.
Directed by John L. McCutcheon
"He has probably received more publicity of late than the greatest of Cinema stars has ever had."
—New York Morning Telegraph
"I'll wager this two-reeler will do more to support the S. R. O. business than the feature photoplay (a five or six reeler) which will be offered on the same program."
—W. Ward Marsh in the Cleveland Plain Dealer

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, Presi


STANDARD
(EIGHT PAGES)
DAY, JANUARY 23, 1923
EXPECT DR. COUE HERE THIS AFTERNOON
Stage and Screen
Emile Coue to Explain His Theory
EVENING POST
Coue Holds Clinics And Acts for Film
Coue Will Star in "Day by Day" Film
DR. EMILE COUE REGISTERS FAITH
Begins Work at New Rochelle on Film to Illustrate His Method.
ACTS LIKE VETERAN OF SCREEN
COUE TO EXPLAIN THEORY IN A MOVIE
Apostle of Autosuggestion Will Demonstrate His Idea on the Screen
THE EVE
VOL. XXXI NO. 140
(EIGHT PAGES)
DR. COUE BECOMES MOVING PICTURE STAR
SINGLE AFTERNOON
DR. COUE HERE MAKING EDUCATIONAL FILM OF
THEORY OF AUUTO - SUGG
THE Film DAILY
Coue Picks Short Story
Franklin Signed By
COUE WILL
MOVING PIC
SCENARIO CHOS
FOR COUE'S FI
Two-Reel Picture Illustrating T
ories to Be Made at New
Rochelle.
RETURNS TO THE CITY TO-DAY
Coue Returns for More Clinics; Will Go Into Pictures
Coue Translates 'Day by Day' To 'Flicker by Flicker' on Scr
Achieves Great Ambition as Star of "The Cine
in Health Film; Crutches and Canes Drop as
Holds Most Successful of Clinics Since Arri
COUE TO GO INTO MOVIES
Will Appear in Film Written By His Press Agent
COUE TO EXPLAIN THEORY IN A MOVIE
Apostle of Autosuggestion Will Demonstrate His Idea on the Screen
COUE CONVERTS 2 FILM CAMERAMEN
"Wish Actors Could Act Like Little Guy," Says One—Filming of Message Finished.
BUFFALO EVENING NEWS:
In Course of Big Day Coue Begins on Educational Film
Physician Who Went to Monday Clinic for Treatment Declares He Feels Better.
Coue Resumes His Clinics in City
Healer Will Act for Film This Afternoon—Several Cases of Stammering Helped
COUE NOW ACTOR, BEGINS WORK TODAY, BUT HOLDS CLINIC

New York City, January 26th 1923

Mr. E.W. Hammone
Pres. Educational Film Exchanges
370 Seventh Avenue
New York City

My Dear Mr. Hammone;

When I learned, after my arrival in America, of the great extent and influence of your cinema, reaching millions of your people every day, I thought to myself that it would be most wonderful thing if the screen could one day be employed to help me spread the message I am trying to carry to all mankind.

It was never my desire or intention to consent to appear in any picture which would be based upon fiction, but when Mr. Elmore Laffingwell, who has directed my publicity, told me that you would be willing to take to the people a two-reel educational picture, which would actually impart my message and explain my work, I was immediately impressed that it was my duty to take advantage of such an opportunity. I am aware of your extensive distribution facilities, and I thank you for the fine co-operation you have given in making arrangements to show the picture, "The Message of Emile Coue", which I sincerely hope will entertain your millions of patrons while still benefiting them by showing how self-mastery, through conscious auto-suggestion, can help every man, woman and child - everywhere.

The proceeds of this motion picture, Mr. Hammone, will go to establish a free clinic, or more properly speaking, institute, near my home in Nancy, France, where I have great difficulty now in handling the crowds that come to see me. It must be understood right now that I am not personally to be the beneficiary of whatever this picture earns; not one cent will come to me. The free institute so badly needed in my home town, will serve thousands of people in quest of help, and if you are to assist in making that a possibility, it ought to afford you much satisfaction.

Accept my sincere thanks, please, for the great kindness and consideration you have shown my message. You understand and seem to sympathize with me in what I am trying to do, and for the sake of the cause - the spreading of the message, I wish greatest success to the picture in which I appear, trying to explain from the screen to millions I cannot otherwise reach, just what I am explaining from the lecture platform wherever I go.

Faithfully yours-

E Coué

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

Goldwyn Pictures for Current Showing!

Marshall Neilan's greatest picture The Strangers' Banquet

Neilan's supreme motion picture achievement with a cast of twenty-three well known players. A picture that is sweeping the country.

Allen Holubar's Broken Chains
The Chicago Daily News Prize Winning Story

Holubar, creator of thrills, builder of real box-office product has made an action picture that is cleaning up for exhibitors everywhere.

Rupert Hughes' Gimme!
A story of married life.

A lively comedy-drama that is being talked of in the home. A clever argument for a 50-50 arrangement in marriage with a million laughs.

Maurice Tourneur's production of The Christian by Sir Hall Caine

The most dramatic love story ever told in pictures. Unquestionably the Biggest Sensation of the Year!

R. A. Walsh's Lost And Found
On A South Sea Island

The first great thriller to be filmed in the South Sea Islands. Thousands of natives take part. Action from start to finish!
Released in One Month

Lon Chaney in a story of love and thrills – **A Blind Bargain**

The year's greatest mystery sensation with Lon Chaney in a gripping dual role. Its record bookings tell the story of public success.

NOT promises but performances! Goldwyn pictures are gold-winning pictures. Maurice Tourneur's widely heralded production of "The Christian" is now available to exhibitors. We unconditionally predict it is destined to be one of the biggest money-makers in the history of films.

Marshall Neilan's "The Strangers' Banquet" has already exceeded the highest estimates in the brief time since its release. The success of "Broken Chains" is recorded in a phenomenal list of bookings throughout the country. "A Blind Bargain" the Lon Chaney mystery sensation, is a real money-winner.

"Gimme" a laugh-packed audience picture that is telling its story at the box-office as well as on the screen. R. A. Walsh's "Lost and Found" is a colorful romance of the South Seas. We invite your attention to these pictures that are turning in profits today!

Everybody's Talking About "The Christian"

For Release Shortly—Goldwyn Pictures

NOT only for the coming months are exhibitors assured of great Goldwyn Specials, but in addition to those February, March and April releases on the right, here's what you're going to get soon:

The Great and Only
BEN HUR

KING VIDOR'S
production of one of New York's biggest dramatic hits
THREE WISE FOOLS

MARSHALL NEILAN'S
TESS OF THE D'URBERVILLES
With Blanche Sweet

VON STROHEIM'S
THE MERRY WIDOW
Perhaps the greatest stage success of all time next to "Ben Hur"

ELINOR GLYN'S
SIX DAYS
A Picture of Passion and Perfume

VICTOR SEASTROM
Europe's greatest director is now working on his first picture at the Goldwyn Studios

Marshall Neilan's The Eternal Three

An original story now being filmed by Marshall Neilan in Banff, Canada, and the Grand Canyon. Biggest theme from this master director.

Erich Von Stroheim's Greedy Wives

Von Stroheim's first gigantic drama for Goldwyn, a picture that is said to overshadow his greatest previous work.

Rupert Hughes' Souls For Sale

The daring story that created a sensation when it ran serially in Red Book Magazine and in every Hearst paper in the country.

Pola Negri in Mad Love
Her Greatest

Pola Negri, beauty of a thousand passions in a daring modern drama of love adventures in highest society. A picture destined to create a sensation.

Hugo Ballin's Vanity Fair

The most beloved book in romantic fiction brought to the screen in a gorgeous production with an all-star cast.

Red Lights
Directed by Clarence Badger

The stage play "The Rear Car" brought to the screen after a long and prosperous run. A mystery thriller that goes "The Bat" one better.

"Ben Hur" will be the Greatest Picture Ever Made

"Last word in efficient service to the industry"

BELLEVUE THEATRE
At UPPER MONTCLAIR, NEW JERSEY
TELEPHONE MONTCLAIR 76
[redacted] Managing Director.
T.D.Bonneville

JAN 17 1923

January 16, 1923.

Motion Picture News Booking Guide
729 Seventh Avenue
New York City.

Gentlemen:

You have doubtless received a great many letters from grateful exhibitors in appreciation of the remarkable value of the Booking Guide. I wish to add my own thanks to the Motion Picture News for this worth while and truly valuable publication which is indeed a step forward and renders the Motion Picture News the last word in efficient service to the industry, particularly to the exhibitor.

As an index to an exhibitors file of the News, the Booking Guide is invaluable while the data and information it contains is something that every exhibitor can use to advantage, especially the new department of Box Office Reports in Percentages.

With the Booking Guide inhis office, the exhibitor has only to read the News for happenings in the industry, then file it away and use the Guide.

I shall await every issue with anticipation and accept it with thanks.

Very truly yours,
T. D. Bonneville
Managing Director
The Bellevue Theatre.

"The Most Beautiful Suburban Theatre in America"

The News Is Filed Throughout the Field

WAG YOUR TILL FULL OF PROFITS WITH "A WAGGIN' TALE"

Bigger and Bigger Better and Better

THAT'S what everybody in the business is saying of the Carter De Haven Comedies. And no wonder. When a comedian can consistently turn out product of the quality that has been and is being offered by Carter De Haven he most certainly has struck the old profit-nail right on the head with a mighty wallop. And the newest and funniest offering is "A Waggin' Tale." Just wait until you see it—wait until you see the gags put over by De Haven and that wonderful bull pup. You'll say it's GOOD. And your audiences will be just as tickled over the good time they have as you will be over the good time you have in contemplating an overflowing till. —Book De Haven, and DO IT NOW.

P. A. POWERS PRESENTS

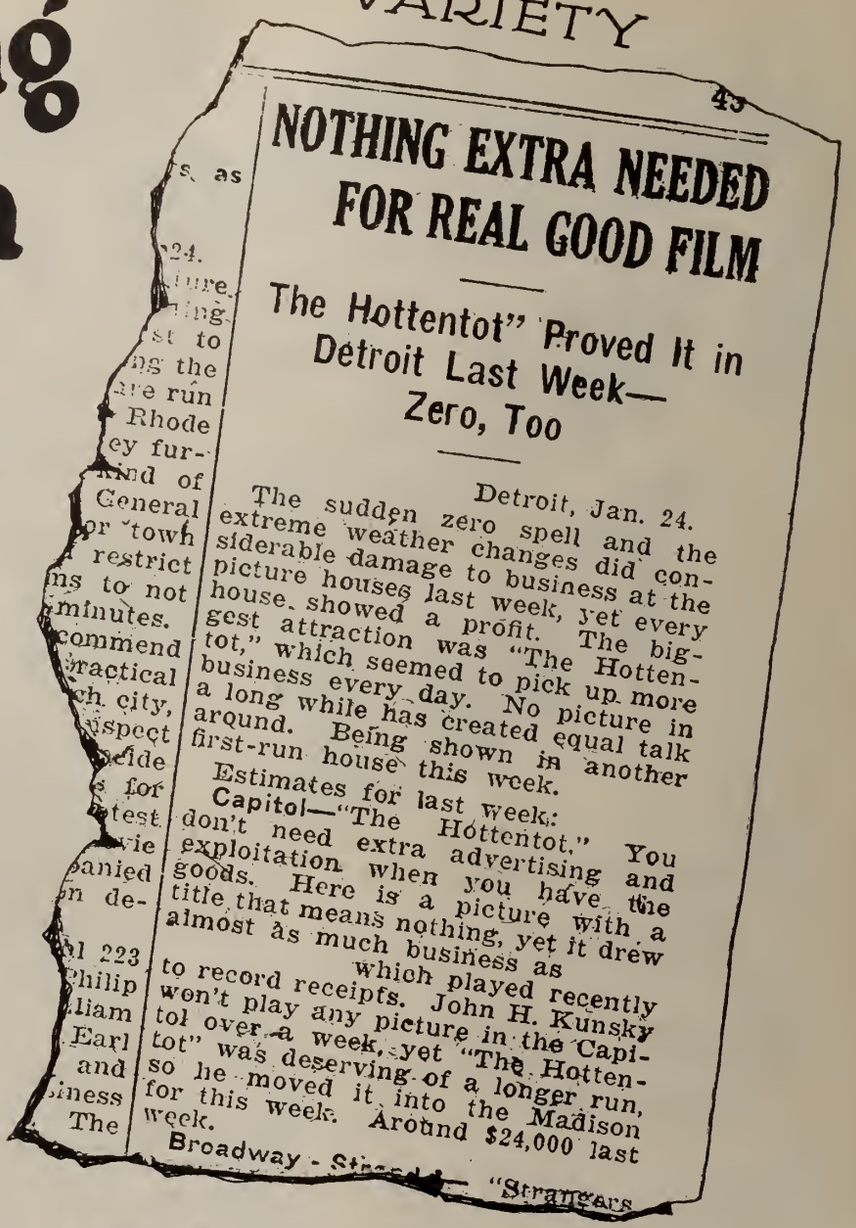
CARTER DE HAVEN COMEDIES

Distributed by
Film Booking Offices of America, Inc.
Exchanges Everywhere

723 Seventh Ave., N. Y. C.

Big Booking Bulletin

No. 4



VARIETY

43

NOTHING EXTRA NEEDED FOR REAL GOOD FILM

"The Hottentot" Proved It in Detroit Last Week— Zero, Too

Detroit, Jan. 24.

The sudden zero spell and the extreme weather changes did considerable damage to business at the picture houses last week, yet every house showed a profit. The biggest attraction was "The Hottentot," which seemed to pick up more business every day. No picture in a long while has created equal talk around. Being shown in another first-run house this week.

Estimates for last week:

Capitol—"The Hottentot." You don't need extra advertising and exploitation when you have the goods. Here is a picture with a title that means nothing, yet it drew almost as much business as which played recently to record receipts. John H. Kunsky won't play any picture in the Capitol over a week, yet "The Hottentot" was deserving of a longer run, so he moved it into the Madison for this week. Around $24,000 last week.

Broadway - Strand — "Strangers

Directed by James W. Horne and Del Andrews under the personal supervision of Thomas H. Ince.

Thomas H. Ince presents

an Earthquake of Gasps
a Mirthquake of Laughs
starring

Douglas MacLean *and* Madge Bellamy

"The HOTTENTOT"

Distributed by Associated First National Pictures, Inc.

As appealing as the world-famous title it bears.

Edwin Carewe *presents*

MIGHTY LAK'A ROSE

From the story by Curtis Benton

A drama of high society and low society

-and she played him "Mighty Lak'a Rose"

The successor to "Humoresque" "Over the Hill" and "The Miracle Man"

When a fellow loves a girl well enough to do three years in jail for her ♥ and then high society tries to take her away from him

that's drama

The story of why he went to jail for her and what happened while he was there

that's entertainment

It's being advertised in the Saturday Evening Post

It has the same mysterious power that, without a big star, made "Humoresque" and "Over the Hill" break records.

A story of high society but not snobs ❤ a tale of crooks but not crime · A production with de luxe settings contrasted strikingly with the abodes of the humble.

Above all

A drama of the heartstrings of humanity

MIGHTY LAK'A ROSE

What luck!

Bull Morgan grasped the strange blind girl's hand. The police would never suspect him in such company

From the story by
Curtis Benton
Directed by
Edwin Carewe

FIRST NATIONAL PICTURES

"Do you call driving a taxi going straight?"

"The woman that walked alone"

THAT emotional something that the eyes don't see but the heart feels,

❤ those contrasts of fury and love that flame in the hearts of rich and poor alike,

❤ the saving grace of humor, the tears of sympathy and sorrow ❤

these are the qualities of

"MIGHTY LAK' A ROSE"

It's a title that the whole world loves

The principles in the cast

DOROTHY MACKAILL
JAMES RENNIE
ANDERS RANDOLF
HELENE MONTROSE
HARRY SHORT
SAM HARDY
PAUL PANZER
DORA MILLS ADAMS
JEAN BRONTE, *the famous Scotch Collie Dog*

"Y'haven't been worth a damn since that fiddle-playin' dame got hold of you"

FIRST NATIONAL PICTURES

Motion Picture News

Grooves

ONCE upon a time (it was only last August), a certain picture came to New York—as many pictures do; and it was looked over by all the distributors—as many pictures are.

And it was unanimously disapproved of and consistently turned down—by all the leading distributors.

With this particular picture a sale was not urgent—as is generally and unfortunately the case with the occasional or independent producer. The last dollar hadn't been put into it and the producer was not standing helpless before a buyer and saying: "Please, gentlemen, take my picture."

In fact the picture was waiting for one particular man—one of the few showmen in the show business—to return to this country and take it up. But in the meantime it was thought not a bad idea to let everyone look at it and talk about it.

But the picture was talked down—not up, down and into retirement.

Today the picture is running at a New York theatre and turning them away. Everybody is talking about it. Some say it's the greatest motion picture; others, the greatest show in town, etc. At any rate it's a whooping success.

It's so good—that's the funny part about it—that all the distributor's customers—the picture houses of the country—can't get it, until it has been roadshowed.

* * *

This is not a criticism of distributors—their show sense and judgment. That's a ticklish matter. We have in mind a few exhibitors who would have grabbed the picture—or tried to. But, at any rate, it's far from simple to know just how pictures will go.

This picture is different—that's why, probably, distributors shied at it. There's no star, director or story. Some camera men shot it at the constant risk of their lives; and instead of being somebody's fiction, it is the overwhelming thrilling truth of God's great realities. But it is different; yes, quite so.

And we have a lot of sympathy with the distributors, because, if any one of them had taken over this picture he would have to make several thousand exhibitors believe that their public should see it even though it was—different. And that's another matter.

But it does seem as though something were radically wrong all along the line when such pictures can't get easily and quickly into the machinery of the business and to an eager public. It is difficult to explain—to a child for instance—that the distributors thought this picture was too bad for exhibitors because it was too good for them—so good it had to be roadshowed.

Perhaps, right here, is what is fundamentally wrong with pictures today.

The public is surfeited with—just pictures, just movies, because the whole business, exhibitors included, is thinking of and planning and wanting and getting *just* pictures. Just pictures—stars, dramas, directors, gag situations, indoor stuff, outdoor stuff—all the ingredients that inevitably turn out a regular honest-to-God, garden variety of sixty per cent good picture. And the whole business is laid out in grooves to make and show—just pictures; in such grooves, in fact, that so great a picture as the one we speak of, or "Nanook," for instance, has a devil of a time to fit in anywhere.

Last week we were one of an audience that sat flabbily through a feature—rated a good one; and we too joined in the universal gasp of relief and delight when a Baby Peggy picture came on. It was so different.

The public is looking for something real; and the public hopes for something big from the motion picture.

* * *

A few new grooves won't hurt this business.

And a good start could be made with the exhibitor to get his mind rid of present day grooves. The distributors, in general, won't change, can't change, till he does.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

PUTTING over big deals has become so common in the picture business that when they are given an airing in the columns of publicity they create a one-day sensation and the public which is interested soon looks for another big scoop. Sol Lesser put over a big deal last week that will keep the boys talking for some time. The Lesser group have taken over the T & D California circuit, which carried with it an 80 per cent interest in the New York franchise of First National.

Lesser, Mike and Abe Gore and Adolph Ramish control the West Coast Theatres, which have developed rapidly under their management. These theatres will be amalgamated with the T & D, which means that Sol Lesser has become the boss on the Coast. The boys who use the table cloths to mark up profit and loss or to emphasize their million-dollar talk will have something to record when they mention the Lesser project. It is a deal involving millions—oh, several of them.

Sol Lesser's production activities are also going on apace. Principal Pictures Corporation, of which Sol, Irving Lesser and Michael Rosenberg are the guiding spirits, has some ambitious plans. Harold Bell Wright's stories and George M. Cohan's plays will carry the Principal trade-mark.

* * *

IT'S a great purpose which is guiding Dorothy Davenport Reid these days. Wally Reid's widow will carry on her battle against the drug menace through the screen. She expects to have the aid of leading figures in the picture industry toward making a feature which will arouse the public to the perils of dope. It will be her message to the world, and Wally's gift to the thousands in the grip of the drug evil. Mrs. Reid hopes that it will aid and inspire the founding of a Wallace Reid Memorial Home for Drug Addicts. There is no better medium than the screen for the expose of the drug menace.

* * *

WHAT'S this we hear about Theodore Roberts taking a flyer in vaudeville the middle of February? The screen can ill afford to lose the gifted character actor and it is hoped that he will soon return to the Kliegs. Roberts has not been on the stage since he became identified with pictures several years ago. It is possible that he wants to use his voice again. He will appear in a dramatic sketch with a small supporting cast. The act will have a try-out in St. Paul.

* * *

THE appearance in a recent issue of Photoplay magazine of an article over the signature of Rodolph Valentino, in which the actor presented his version of the controversy with Famous Players-Lasky, led us to remark editorially that Valentino had pursued a wise course in taking his case directly to the public. Rodolph evidently intends to continue the policy. On Friday of last week he appeared before an audience at the Y. W. C. A. in Yonkers, N. Y., and while there were other celebs on the program, including State Censorship Commissioner Joseph Levenson, the Yonkers Herald headlined the fact that Valentino's speech was the "big attraction" and adds that the ladies were there in such numbers that "hall and gallery were jammed to the doors."

* * *

WHEN the Olympic leaves New York harbor February the tenth the big boat will carry Adolph Zukor and S. R. Kent of Famous, who will make a tour of Europe in the interests of the company's foreign business. Their itinerary includes Paris, Nice, Naples, Rome, Constantinople, Bucharest, Budapest, Vienna, Berlin, Copenhagen, Stockholm and Christiania. They will be accompanied on their trip by Clarence Bowden, former member of the Hoover Relief Commission, who is said to be well versed in European trade conditions.

* * *

CORINNE GRIFFITH will arrive in New York Sunday to select a vehicle for the first production of her own company to be released by Hodkinson. It shouldn't be very hard finding suitable material for this star, who is so easy on the eyes. Anything will do except a story featuring a temptress of the Nile, the Ganges, the Seine, the Rio Grande, and the Amazon. Her forte is society drama.

* * *

A SIZABLE portion of New York as it used to be back in the days of John Jacob Astor has been transferred or to be exact has been reproduced in Brooklyn.

Cosmopolitan Productions is making a picture version of "Little Old New York" with Marion Davies in the leading role and the only building big enough to house one of the scenes, that of lower Broadway, the Battery and Bowling Green, as it was a century ago, was the 23rd Regiment armory.

Here has been built a set that tells its own story of why a motion picture can cost a million dollars. Little old New York in every detail has been built in the armory drill room. Delmonico's restaurant, with its open front resembling a present-day lunch wagon, Bowling Green, with the iron fence surrounding the spot today, just as it was in 1810, the old city hall, the old court house and whipping post have all been included in what is claimed as the biggest set ever built.

The young maple trees are in full leaf, and slab stone walks with cobble stone gutters are there and the old-time fire wagon with its leather buckets have been built for the fire alarm scenes of the story.

The most extensive research work was necessary on the part of Miss Davies, Director Sidney Olcott, Joseph Urban, who designed the settings, and Luther Reed, who made the adaptation, in order to faithfully reproduce the correct atmosphere.

Miss Davies entertained about fifty magazine and newspaper scribes last Friday at a luncheon given at the armory. Prior to the luncheon the guests watched the filming of several scenes that required the services of a large cast of principals and a thousand extras, all of whom were costumed in the period of the story, 1810.

* * *

WILL ROGERS is busy these days appearing nightly in the Follies and doubling in speeches at banquets, a pastime which he has taken up seriously this winter. His presence at a banquet indicates that the sting is taken out of listening to a deal of dry chatter concerning "co-operation, co-ordination," etc. The Oklahoma humorist is always scheduled to appear on benefit programs. He had them laughing uproariously last Sunday night during the Actors' Fund Benefit at the Hippodrome. After talking about the Ruhr, Dr. Grant, bonuses and other current topics, he closed with some snappy remarks about the Ku Klux Klan. Says Will: "I'm no fool. I'm not goin' to say anything about the Ku Klux. I'm not goin' to have 'em after me." Called before the curtain, he said: "The Ku Klux is against all Jews, Catholics and colored people. They say they are 100 per cent perfect. Well, they won't get over in New York, working on a one per cent margin. Besides there aren't enough clean sheets to cover 'em."

* * *

THE prevalence of the all-star cast has resulted in a peculiar condition on the Coast, according to word from there. The demand for these multiple-luminary casts has caused salaries

to double and treble, in some instances. At the same time, it is almost impossible to obtain the desired players for these casts, since they are booked weeks and months in advance. Some producers express a fear of high salary days similar to those when the star system was at its height. This situation is partly due to the fact that independent state rights producers have been greatly strengtnening and improving their casts.

* * *

"TILLERS of the Soil" is another interesting picture. Abel Ganz—producer of "J' Accuse," made it and then someone unmade it and then Myron Stearns made it back again by good re-editing. And now it has people guessing, of course. One expert said it was fine, artistically, but—etc.; whereupon an exhibitor who was present and who runs a chain of suburban houses said: "Give it to me; my roughneck audiences will eat it up." So there you are. Who does know? No one, of course, but the public. It would be nice if we had a small try-out theatre here in New York. Even if it didn't pay it would be less expensive than a school for distributors and other expert judges.

* * *

APPENDICITIS has stalked into the studios and taken three of our leading luminaries on location in hospitals. Viola Dana was stricken with the erstwhile fashionable ailment the other day and may be found in the Good Samaritan Hospital in Los Angeles. Margaret Courtot was successfully operated upon at a Newark hospital, while the latest bulletins from Roosevelt Hospital, New York, have it that Bebe Daniels is doing nicely. Bebe has been troubled for several months and although she has had no serious attacks she decided to part company with her appendix. Over in Lausanne, Switzerland, is Max Linder, who is in a hospital recovering from a fractured arm.

* * *

HAROLD B. FRANKLIN, en route to the Coast, where he was one of the guests at the opening of Sid Grauman's latest picture palace, remembers us with a picture postal from Colorado Springs. Harold is going to buy a Los Angeles-New York commuter's ticket. He makes the trip twice a week nowa-days.

* * *

IT has taken two scenario writers to furnish the New York stage with two of its biggest hits this season. Which proves if anything that stories for stage and screen need not be treated so differently as some authors would have us believe. It seems to us that what any scenarist or playwright needs first of all is a STORY. The mechanics follow. The plot, the characterization, the situation and the climax must be interwoven into a fabric which sustains itself and the interest of the spectator.

Thomas Fallon dramatized "The Last Warning" from a magazine story and brought forth an exciting mystery melodrama. John Colton, who wrote "The Woman Who Walked Alone" for Dorothy Dalton, is co-author with Clemence Randolph of "Rain," the outstanding hit of the season—a play based upon a short story by W. Somerset Maugham. Try and get seats to it. All about a missionary of the South Seas who lost communion with the spiritual light in his contact with the flesh. The playwrights have fashioned a gripping document of human frailties.

Index to Departments

Editorial 669
Pictures and People 670-671
General News and Special Features 672-688
Chicago and Mid-West 689
Comedies, Short-Subjects and Serials 712-713
Construction and Equipment 737-746
Exhibitors' Service Bureau 690-702
Feature Release Chart 749-752
Pre-Release Reviews of Features 703-706
Production - Distribution Activities 714-720
Regional News from Correspondents 707-711
Reviews of Latest Short-Subjects 748
Studio Notes and Player Brevities 747
What the Big Houses Say 784
With the First-Run Houses 785-798
Special Incandescent Lamp Section 721-736

GOLDWYN has corralled Victor Seastrom—which is a good thing for Goldwyn and Seastrom. The producers are fortunate in getting this gifted director whose Swedish Biograph pictures will be remembered as the last word in artistic expression—even though they weren't made for the box-office. Seastrom is fortunate in associating himself with an American company, where his ideas can be properly exploited—where he can put them over in studios equipped with every modern device. He doesn't need to take lessons from anyone when it comes to exploiting the human heart throb. Furthermore, he can act.

* * *

THE snap-shot of Tom Meighan taken by Hal Wardlaw, manager of the Cecilia theatre, Panama City, is sure enough indication that the Paramount star's popularity is not confined within the borders of the United States. Tom is shown promenading along Cathedral Plaza, between shots of "The Ne'er Do Well," and native sons and daughters are parked in the background paying him the homage that is accorded a conquering hero.

* * *

AMONG those prominently present in "The Dangerous Age" enjoying first runs, is Cleo Madison, one of those screen celebrities who became a star when it was customary to earn the distinction by merit of histrionic ability, amplified by hard work, and supported by good looks. Cleo delivers her usual splendid performance with the same poise and presence that identified her long ago as a Universal star, and an actress with a capital "A."

* * *

THE long awaited Einstein Theory of Relativity, which has been publicized on Hugo Riesenfeld's Rialto and Rivoli screens in the shape of a trailer, will be presented at a private showing this Saturday morning at the Rivoli, New York. The film was produced in Frankfort, Germany, under the supervision of Dr. Albert Einstein's associates and the American adaptation was made by Prof. Garrett P. Serviss and Max (Out of the Inkwell) Fleischer.

* * *

PATHE Cinemaindia, the oldest film house in India, has sent us a copy of the "Times of India Annual," a large magazine, published annually, which deals extensively with film news, productions, studios, theatres and people identified with pictures in India. The magazine is profusely illustrated and its composition merits praise for its publishers.

* * *

THE screen camera is making history again. Princeton University tradition and campus life will be recorded in motion picture film. The student body voted Tuesday in authorizing appointment of a committee to take 7,700 feet of film a year as a pictorial history of the activities and interests of every class. Each class will have a four-year reel record. A total of 1,475 feet of film already has been "shot," including pictures of the Yale-Princeton football game.

* * *

FRED NIBLO and Enid Bennett, who breakfast together over the same table in their roles of husband and wife, are now enjoying a belated honeymoon. The director of "Blood and Sand" and the Doug Fairbanks' leading woman in "Robin Hood" were married four years ago, but studio routine has prevented them from making a get-away before.

Do Exhibitors Want Tax Repealed?

No Interest in Bill to Abolish Low-Price Theatre Tax, Says Congresman

J. H. MICHAEL, chairman of the executive committee of the Western New York Motion Picture Theatre Owners, Inc., and manager of the Regent theatre, is in receipt of a letter from Representative Clarence MacGregor of the 41st district, New York, who recently introduced a bill in Congress calling for the abolition of the tax on low price theatre admissions, in which he sets forth an amazing situation—the non-interest of exhibitors of the state and country in a bill which would mean a saving of millions of dollars a year to the theatre men. Although Mr. MacGregor introduced the bill he got no encouragement, according to the letter; nor, it seems, was there any interest whatever on the part of exhibitors or exhibitor organizations. It is just this sort of innocuous desuetude that is going to help keep censorship in New York state, according to Mr. Michael, who points to the already widespread campaign on the part of women's clubs and others to keep the state motion-picture commission in Albany.

In commenting on the situation as regards the tax bill, Mr. MacGregor says that a month has passed and he has received outside of Mr. Michael's letter "just two letters on the bill and one request for a congressman in answer to a letter from a constituent." And in the face of this situation many exhibitors are complaining about the tax admissions.

Mr. MacGregor's letter to Mr. Michael follows:

"This session of Congress will end on March 4th and there will probably be no extra session. This means that Congress will reconvene in December.

"From now until Congress reconvenes would not be any too long a time to create a demand for the passage of the bill to remove the tax on low price theatre admissions.

"To illustrate the matter let me call attention to the fact that I introduced the bill December 13, 1922. It was carried in the press dispatches of the Associated Press pretty widely.

"A month has passed and I have received outside of your letter just two letters on the bill and one request for a Congressman in answer to a letter from a constituent.

"I recall when I first came down there was a demand for the removal of the tax on soda water and I assure you that I received from ten to fifteen letters a day on the matter and all other members were having the same experience. It took a little time but the Tax was removed.

"The fur dealers and jewelers are still working on their matter but they have nothing like as popular a thing as you have to work on."

It looks like it is time for the exhibitors of the country to get behind this measure 100 per cent. and create a demand for the passage of the bill or forever hold their peace when a "friend in Washington" tries to help them turn losing houses into profitable ones—for that is just what the war tax means in many cases.

M.P.T.O.A. Issues Separate Charters in Missouri

THE Motion Picture Theatre Owners of America has issued separate charters to the Motion Picture Theatre Owners of Eastern Missouri of which Mr. Joseph Mogler, of St. Louis, Mo., is president, and to the Motion Picture Theatre Owners of Western Missouri, of which Mr. Charles T. Sears, of Nevada, Mo., is president.

This was done at the request of the Theatre Owners of the State at their recent convention at Excelsior Springs, Mo., where a resolution was submitted requesting same and unanimously adopted.

Forty-Five Week's Total in Carolina Music Suits

Organized exhibitor circles in North Carolina were greatly surprised to learn during the past week that a total of forty-five cases had been entered for suit against Carolina theatre owners for infringement of the music copyright laws by the American Society of Composers, Authors and Publishers.

John H. Manning, Esq., of Raleigh is state representative for the music people and has been threatening suit for some six or eight months; however, the actual filing of this number of actions against exhibitors in the State leads one to believe that few exhibitors have paid the music license fee demanded by the Society.

Twenty-nine of the cases are filed in the United States Court for the Western Districts of North Carolina and sixteen suits in the Eastern Districts and will come up within the next few weeks for preliminary hearings. It is expected that the theatre owners will pool their interests in defending the actions against them.

Movie Censorship Bill Is Presented in Nebraska

The Nebraska state legislature has received a movie censorship bill, which was expected, according to an announcement made several weeks ago. Nebraska motion picture men are interested but not excited. Two years ago when a similar bill was presented to the legislature the movie interests succeeded in defeating the proposed measure.

J. E. Kirk and C. E. Williams, representing the Motion Picture Theatre Owners of Nebraska, have been to Lincoln, the state capital, and will go again to keep in touch with the situation.

A. R. Pramer, president of the association, announced recently that the members of his organization will not go to any great length in an effort to defeat this legislation, but if the bill should be enacted, which is not probable, they will invoke the referendum and thus hold the act in abeyance until the voters of the state can express themselves. They are confident that on a state-wide referendum a censorship law would be defeated.

Receivership Asked For New Jersey Corp.

An application for receivership has been filed by Libman and Spanger against the New Jersey Theatres Corp. and the owner of the Lindhurst theatre at Lindhurst. Assets are reported at $90,000 and liabilities at $85,000, including a mortgage on the property.

National Board of Review Holds Annual Luncheon

THE ANNUAL get-together luncheon of the National Board of Review was scheduled to be held Saturday, February 3, in the ballroom of the Waldorf-Astoria, New York City. The National Committee for Better Films, affiliated with the National Board, was to join in the event.

The topic for the luncheon, "The Future of the Exceptional Photoplay," was to be discussed by a group of speakers, to include: Everett Dean Martin, until recently chairman of the National Board; Walter Prichard Eaton, essayist; Clayton Hamilton, author; Kenneth MacGowan, dramatic critic of the New York Globe and former director of Goldwyn's scenario department; Senator James J. Walker, majority leader of New York Senate; Rex Ingram, Reginald Warde and Ferdinand Pinney Earle. Madame Nazimova and Charles Bryant were also to be present.

Milwaukee F.I.L.M. Ass'n Holds Election

The F. I. L. M. Association of Milwaukee at a meeting on Friday elected Geo. Levine, local manager of the Universal exchange, president; Wm. A. Ashmun, of Pathe, vice president; Robert Hess, secretary, and Arthur H. Grey, of the Wisconsin Film Association, treasurer.

This organization, which has been in existence for a number of years, is composed of managers of the various film companies and works for complete co-operation between the distributing and exhibiting branches of the local industry. A "grievance" committee was appointed, and will act as a board of directors in amicably settling all complaints and making whatever adjustments are necessary.

The committee includes Charles Trampe, Mid-West Distributing Corporation; Arthur Grey, Wisconsin Film Association; Ray Smith, Ray Smith Co.; Max Stahl, Educational, and John Ludwig, John Ludwig Film Co. A committee will also co-operate with the Legislative Committee of the Wisconsin Exhibitors' Association in activities against proposed state legislature bills.

Frisco Manager Attempts to Halt Bold Thief

Manager I. E. Phelps, of the Tivoli theatre, San Francisco, last Friday night became a local hero through his courageous attempt to capture a thief who obtained two coin bags from the box office.

Manager Phelps was inside the house at the time of the theft. The thief asked for a ticket, and as he received it, put his arm through the window and seized two coin sacks. The cashier, Mrs. Marjorie McKenzie, seized another bag, containing $500, and began to scream, as the man darted away.

The crowd about the lobby was too dazed to move, and as Manager Phelps came from the house and saw the situation, he made after the thief. Despite his threats, he pursued him for four blocks, when the thief entered a waiting automobile and escaped.

It is said that Manager Phelps' prompt action saved the $500, as no one else had made a move toward the man. The police were notified and a description sent out.

Schenck Joins in West Coast Theatres Deal

Corporation Acquires Turner and Dahnken Circuit and First National Franchises

JOSEPH M. SCHENCK has purchased an equal interest with Sol Lesser, A. L. Gore, Michael Gore and Adolph Ramish in West Coast Theatres, Inc., according to a wire from Los Angeles. This announcement comes following the recent one to the effect that West Coast Theatres had purchased the Turner and Dahnken circuit of houses in and around San Francisco. The deal also involved the purchase of First National franchise for the state of New York, the First National franchise of Northern and Central California and a half interest in Educational Pictures of San Francisco, giving the firm approximately ninety theatres, the First National franchise for the California territory and a half interest in the California Educational exchanges. The deal is said to involve many millions of dollars.

With their minds busy with plans for the development of their enormously increased resources and responsibilities, Sol Lesser, A. L. Gore and Michael Gore returned recently to Los Angeles after completing this gigantic deal.

A. L. Gore asserts that this huge "turnover" of the T. & D. holdings is not so much a matter of theatre control as it is of theatrical service, and that the West Coast Theatres, Inc., in assuming this tremendous burden is fully conscious of the tremendous responsibilities attaching, in view of which plans are maturing that will fully meet these obligations, says Secretary Gore.

Sol Lesser, whose initiative brought about the "contacts" which eventuated in the deal, says that Mr. A. L. Gore has agreed to go to San Francisco and there remain with his wife until permanent adjustments have been made between the two branches of the big organization, and that ultimately it is proposed that Joseph Samuels will be the West Coast representative residing permanently in San Francisco. The chain is to be operated as an entirety and not as two—the amalgamation will be complete and the entire circuit handled from Los Angeles.

Mr. Gore will soon start for New York to make connections with theatrical enterprises and with experts in every line of dramatic and theatrical activities so that a steady supply of the highest class acts will be provided the West Coast circuit.

"Such a consolidation as this," points out Mr. Lesser, "is advantageous not only to the industry and to the artists but to the public as well. By controlling such a chain of theatres we can afford to buy the best talent the stage affords and to bring it to our patrons. The number of our houses permits us to offer artists and performers of all kinds a tour of at least thirty weeks, and at remunerative salaries. This brings to us the cream of acts and our patrons get the benefit. It is the same with art directors, ballet masters and the like. We can hire the best and keep them profitably busy staging acts for presentation over our circuit, thus bringing into the smaller towns acts of metropolitan quality and seldom otherwise seen outside the largest cities.

"We propose to have at the head of each of our producing departments the most distinguished experts available, and that is one reason for Mr. Gore's early departure for New York, where he will enter into contracts with these specialists. Los Angeles gets the benefit, too, by reason of its vastly extended artistic colony—we shall help to make this southern metropolis the center of the artistic life of the west if not indeed of the nation."

Before his New York trip, Mr. Gore goes to San Francisco, where he will register with Mrs. Gore at the Palace and remain in close touch with local conditions there and with his associates, Adolph Ramish, Sol Lesser and Michael Gore.

The party returning from San Francisco with possession of the T. & D. circuit securely in the hands of the West Coast Theatres consisted of Sol Lesser, A. L. Gore, Michael Gore and David Croft, the somewhat overworked auditor of the company, whose struggle has been with a multiplicity of figures and the complications of a gigantic deal.

We published this picture once, a year or so ago, with a caption asking the reader to identify the two characters. At that time Miss Negri was a newcomer to American audiences and Charlie, minus his crepe hair moustache, looked more like a stranger than he does nowadays. The photograph from which the cut was made was taken in Berlin, where it is safe to assume the romance described in another column began.

Charlie Chaplin and Pola Negri to Marry

CONFIRMING many rumors that have appeared in the public press, Charlie Chaplin and Pola Negri have announced their engagement.

Last September, when it was first rumored that Chaplin was to marry the Polish actress, it was said that there was a clause in her contract with the Famous Players-Lasky which prevented her from marrying for at least three months. This was later denied by her company. In December, however, it was said that after an interview the two stars had with Jesse L. Lasky they had been able to convince him that the contemplated marriage would in nowise interfere with Miss Negri's screen career.

Miss Negri, whose real name is Countess Appolonia Domskey, was divorced from her husband, a Polish noble, more than two years ago. As an actress she made her debut in Warsaw in 1913, and her rise was rapid.

Censorship Fight Waged in Beaumont, Texas

Theatre owners and managers of Beaumont, Texas, are now engaged in a fight to prevent local censorship of motion pictures. The city commission of Beaumont has been petitionel by the central council of the Beaumont parent-teacher association to establish a censorship commission, and the petition will be pressed by certain members of the organization, it is strongly indicated.

Mayor B. A. Steinhagen and City Manager George J. Roark are opposed to censorship on the ground that it is likely to fall prey to politics. They hold, further, that it has been a failure in Texas cities where it has been tried. During a recent appearance of a committee from the parent-teacher body before the Beaumont city commission Mayor Steinhagen pointed out what he alleged to be "the complete failure of censorship in the city of Houston, Texas," near Beaumont.

City officials will attempt to pacify the parent-teacher organization and to prevent general censorship.

Six Companies Incorporate During Last Week

The following motion picture companies were incorporated in New York State last week, the capitalization and incorporators being as follows: American Life Pictures, $1,500, S. C. Hodge, Edward Marshall and N. Lemon, New York; Maysny Amusement Company, $50,000, Charles Warner, Belle Robins and B. E. Boss, New York; Lee Moran Corporation, $5,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York; Broadway and Forty-third Street Amusement Company, $5,000, T. F. Garrity, J. G. Griffin, G. Brock, New York; Hail and Farewell, Inc., $15,000, W. G. Lovatt, Alibel Corey, Sylvia Schwartzman; Talking Publicity Corporation, $5,000, Ruth Vogel, Etta London and L. I. Fink, all of New York.

Denies Harold Lloyd Will Sever Pathe Connections

WILLIAM R. Fraser, secretary and general manager of the Harold Lloyd Corporation, who is now on a visit to New York, has authorized a flat denial of the published statement that Harold Lloyd has made other releasing arrangements to take effect on the expiration of his present contract with Pathe Exchange, Inc.

Mr. Fraser's denial refers specifically to a paragraph printed in Variety on Jan. 25 under the heading "Williams has Harold Lloyd" and includes his official denial of all similar reports.

Meeting Advocates Clean Selling

St. Louis Exchange Managers and Salesmen Plan General Uplift Movement

A DECIDED step toward better selling methods in the St. Louis film territory; closer co-operation with the exhibitors and a general uplifting of the motion picture industry in this territory was taken Saturday, January 27, at a joint meeting of film exchange managers and salesmen held in the new headquarters of St. Louis Film Board of Trade.

The affair was in the nature of a luncheon given by the exchange directors for the men in the field. Floyd Lewis, president of the Film Board of Trade presided, while C. D. Hill, manager for W. W. Hodkinson, and Joseph Desberger, American Releasing Corporation manager, as the committee on arrangements, took care of all the details.

There were no set speeches. Everything was impromptu, everyone who wanted to getting up and saying his little speech.

The trend of all addresses was that motion pictures should be sold in the St. Louis trade territory strictly on their merits; that a salesman should not boost his own products by knocking some other exchange's product, and that above everything else he should not make any promise to an exhibitor that he did not intend to keep or was not in a position to fulfill. The salesmen were advised that immediately upon returning to the exchange office they should advise the management of the conditions under which films had been sold so that any promises they may have made the exhibitor could be taken care of.

Following the luncheon the salesmen held a meeting of their own and perfected a temporary organization. Tom McKean of F. B. O. was named temporary chairman, and Lester Bona of First National, temporary secretary. Permanent officers will be named next Saturday. This club will meet every fourth Saturday with the exchange managers for the discussion of mutual problems.

The tentative plans of the salesmen organization call for the drafting of a rigid set of rules, setting forth the ethics of the profession —the chief motto of which will be, "Sell your own pictures and don't unsell the other fellow's."

The courtesy of the St. Louis Film Board of Trade Headquarters has been extended to the salesmen and the city and road men are free to make use of the rooms at any time, availing themselves also of the club features, etc.

The salesmen will appoint a grievance committee which will hear complaints against members violating the rules of the organization.

Should this committee find itself unable to cope with any situation that may arise it shall meet with a similar committee from the St. Louis Film Board of Trade, and the joint committee will then take such steps as are necessary to straighten out the situation.

The exchange managers and salesmen are confident that the new salesmen club and the regular monthly get-together luncheons will place the business on a better basis than ever before.

Montreal Houses Show Big Attendance Advance

CONTINUED advances have been made by the moving picture theatres of Montreal, Quebec, according to figures compiled by A. Bienvenu, civic superintendent of privileges and licenses, for the three months of September, October and November last. The report for this quarter showed that 4,848,216 people had paid admissions to performances where the amusement tax had been charged.

The revenue derived from the amusement tax during the three months amounted to $176,765.05, half of which goes to the city for local charities and the remainder to the Provincial treasury for distribution under the Public Charities Act among Provincial institutions.

Inspector Bienvenu estimated that the total patronage at the local houses amounted to approximately 17,000,000 and for the previous year it was about 15,000,000.

Pastor Conference Plans Stricter Censorship

At the Fourth Annual State Pastors' Conference, held last week in Columbus, a program was outlined for strengthening motion picture censorship in Ohio, and for enforcing the Sunday observance statutes of the State.

This is an answer to the M. P. T. O. A. of Ohio, which is trying to abolish the present Sunday law, and which is also trying to establish an open minded system of censorship.

A resolution also adopted is aimed at the attempt of the M. P. T. O. A. of Ohio to demand protection of motion picture theatres which are suffering by reason of acute competition with churches and schools. The matter is being centered in Salem, O., where an exhibitor with a heavy investment, is about to go under because he cannot compete with the schools and churches which are showing complete picture programs at lower admission prices than he can afford. A test case in court is being made to determine whether it is legal for a non-tax paying institution to operate in direct competition with a tax paying institution. This is said to be the first time that the subject has been taken into court.

Sam Bullock, field representative for the M. P. T. O. A. of Ohio was present at the Pastors' Conference. Bullock made the statement that "in seeking the repeal of censorship and the establishment of Sunday movies, the exhibitors are only acting upon the wishes of the majority of the people. No exhibitor, even in the smallest town, will open his place on Sunday unless a majority of its citizens demand it."

Scenario Writer Wins Suit Against Producer

Judge Murray in the Third District Court rendered a decision in favor of Merle Johnson-against-Iroquois Productions, Inc., for $500.00 and costs, after both sides had submitted briefs. The case was tried on Jan. 23rd, and, Johnson, a scenario writer, who was featured by Wm. Fox as "The Mysterious Mr. X," testified that he had been hired by Caryl S. Fleming to retitle "The Valley of Lost Souls."

Fleming testified both that he understood that Johnson was working "gratis," and, that Agnes Egan Cobb had agreed to pay Johnson out of the proceeds of the picture.

Mrs. Cobb's testimony was a flat contradiction of Fleming.

Missouri Censorship Bill Would Be Costly

ST. LOUIS—Missouri will have a nice bill to foot yearly if the Committee of Fifty's censorship bill now before the state legislature becomes law. The minimum salary roll alone is $21,020, including $9,000 for the three commissioners. Travelling expenses, etc., and additional employes would bring that total to about $50,000 per annum.

Lyman Howe, Pioneer of Industry, Is Dead

Lyman H. Howe, president of The Lyman H. Howe Films Co., Inc., Wilkes-Barre, Pa., died on Tuesday morning, January 30, in a hospital at Brookline, Mass., where he has been ill since last June.

Mr. Howe was 68 years of age and was one of the very first of the pioneer exhibitors of motion pictures in this country. He started his amusement career with the exhibition of a miniature coal breaker at Glen Onoko Park in Pennsylvania and then around 1890, when the phonograph was still a novelty, went on the road giving phonograph concerts in theatres and elsewhere. In 1896, when the longest films obtainable measured about 50 feet, he added motion pictures to his entertainment, and Lyman H. Howe pictures have been on view every year from that time to the present, a period of 27 years.

His enterprise became elaborated into the entertainment known as "Lyman H. Howe's Travel Festival," which enjoyed a very long and successful career as a motion picture road show, appearing in auditoriums of all kinds from the New York Hippodrome to a small village church. Mr. Howe always kept his entertainments scrupulously clean and wholesome and his activities in the motion picture industry have been a credit to it.

The funeral and interment will take place at Wilkes-Barre, Pa.

Clinton Square, Albany, Is Leased to Leland Owners

Announcement was made last Friday that the Clinton Square theatre of Albany, N. Y., owned and run for many years by Fred P. Elliott, had been leased for ten years to C. H. Buckley and J. E. Tarsches, owners of the Leland, four blocks distant. The deal is said to have involved about $200,000. Mr. Elliott's future plans are unknown at present. The new management will assume control on February 5.

Oscar Perrin will handle the Clinton Square theatre along with the Leland. Mr. Perrin assumed management of the Leland last July and has made a marked success. It is said that the owners of the Leland are seeking other houses in this part of the state, and that a deal has been virtually closed which will give them one theatre which will be devoted to the spoken drama.

Fire Destroys Theatre in Manchester

Fire last week damaged the Star theatre, a motion picture house of Manchester, N. H., to the extent of $40,000. The cause is unknown. The fire originated in the basement early in the morning and soon spread to the auditorium. A recently installed organ costing $15,000 was totally destroyed. The theatre is owned by Coulter Brothers.

Hays' Uniform Contract Now Completed

Long-Awaited Distributor-Exhibitor Document to Receive Formal Endorsement Today

THE long-awaited "uniform exhibition contract," which has been "in process" for the past several months, is expected to be formally inaugurated on Friday of this week, February 2, when representatives of the Motion Picture Producers and Distributors of America and those of various exhibitor organizations are scheduled to meet in New York to act on the contract already drafted and awaiting the final endorsement of the producer, distributor, and exhibitor committees.

It is known at the time of going to press that the associates of Will Hays in the M. P. P. D. A. are ready to ratify the contract presently written and it is also understood that the committee of the Theatre Owners Chamber of Commerce will likewise accept the document in its present form. The action of the representatives of the Motion Picture Theatre Owners of America cannot be definitely forecasted at the present time as final word must be awaited from members distantly located to whom copies of the contract have been dispatched for their consideration. Courtland Smith, of the Hays organization, however, expressed the belief that the ratification of the M. P. P. D. A. and the T. O. C. C. would be followed shortly by the endorsement of the other exhibitor bodies as well.

The "uniform exhibition contract" represents an important contribution on the part of Mr. Hays and his associates to standardize the contractual relations between the producer and distributor interests on the one hand and the exhibitors on the other. Committees appointed by the producers and distributors association and by the various organized theatre-owners' bodies have been conferring for the past six months with a view to formulating a basic booking contract which would embody a uniform set of provisions. The form of contract now awaiting ratification is the result of these efforts and is declared by its sponsors to be by far the most equitable instrument of its kind that has yet been devised.

A synopsis of major provisions found in the new "exhibition contract" includes the following: (The numbers refer to sections of the contract)

1. Payment for pictures contracted is to be made by the exhibitor three days in advance of shipment. Photoplays released by the distributor after the period specified in the terms must be delivered to the exhibitor as though released within the specified period.

2. All costs of transportation of the prints and appurtenances from and to the exchange must be borne by the exhibitor. When the distributor directs shipments elsewhere than than to exchange the theatre-owner will ship "charges collect."

3. The loss, theft, or injury of prints while in exhibitor's jurisdiction must be settled for by theatre-owner at the rate of six cents per lineal foot. Prints received by the distributor in damaged condition shall be deemed to have been damaged by the exhibitor unless the latter on the day of receipt of such shall wire the distributor's exchange of such damage.

5. The delivery of prints "in time for exhibition at the exhibitor's theatre on the dates specified" is put squarely up to the distributor except under circumstances "not within the control of the distributor." These non-liability exceptions are definitely listed.

7. Default on the part of the exhibitor awards the distributor the option of terminating the contract or suspending delivery of additional pictures until such default cease and be remedied.

8. This section defines comprehensively the obligations incumbent on both distributor and exhibitor in advising of the availability of pictures for showing and the placing of exhibition dates. The section is submitted in full as follows:

"EIGHTH: The Distributor shall give the Exhibitor at least four (4) weeks' notice in writing of the date upon which each photoplay, the exhibition dates of which are not specified in this contract, will be available to the Exhibitor and shall at the same time notify the Exhibitor that the latter may select exhibition dates within the fortnight commencing with such date of availability. Within two (2) weeks after the mailing of such notice the Exhibitor shall notify the Distributor in writing of the exhibition date or dates (within such fortnight) selected by the Exhibitor. In the event of the failure of the Exhibitor so to do, the Distributor may, at any time after the expiration of said period of two (2) weeks from the date of the initial notice of availability sent by the Distributor, designate the exhibition date or dates of such photoplay by mailing notice in writing thereof to the Exhibitor at least three (3) weeks before the first exhibition date so designated; and the period of protection (if any) afforded the Exhibitor under this contract shall commence to run with the expiration of the fortnight described in the initial notice of availability.

"In the event that the exhibition date or dates selected by the Exhibitor as above provided are not open to the Exhibitor, the notice of availability theretofore sent the Exhibitor by the Distributor shall be null and void and the Distributor shall be obligated to mail a new notice of availability to the Exhibitor. Any exhibition dates selected by the Exhibitor (if open) or designated by the Distributor as above provided, or otherwise agreed upon between the Distributor and the Exhibitor, shall be for all purposes the exhibition dates of such photoplay as though originally specified in this contract.

"In case of a contract for a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks."

(11) This section confers on the exhibitor the right to assign the contract to the purchaser of his interests in a theatre without the written consent of the distributor; the written acceptance of the assignee must be secured, however. Contracts not to be performed within one year are specifically excluded from this provision.

(12) In his advertising and publicity the exhibitor must adhere "to the form of announcement contained in the advertising matter furnished by the distributor."

(15) A minimum admission fee to be charged and dates when pictures contracted are to be shown is determined upon by the parties to the contract and agreed to.

(18) This section sets forth the manner of acceptance which will render the agreement an instrument with binding force on each party to the contract. The section is presented in full:

"EIGHTEENTH: No promises or representations have been made by either party to the other except as set forth herein. This agreement shall be deemed an application for a contract only and shall not become binding until accepted in writing by an officer of the Distributor and notice of acceptance sent to the Exhibitor as hereinafter provided. The deposit by the Distributor of the check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

"Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the following periods after the date of application, to-wit, seven (7) days if the Exhibitor's theatre is located in the City of New York, Essex, Hudson or Bergen Counties, New Jersey or Westchester County, New York, ten (10) days if said theatre is located elsewhere East of the Mississippi and twenty-five (25) days if located West of the Mississippi, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor.

"A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor."

(19) This section provides in detail for the submission to a Board of Arbitration of any controversy arising over the terms of this contract or the failure of either party to execute its provisions. It marks one of the most radical departures from the old-line contracts heretofore in use and requires a verbatim quotation because of its importance:

"NINETEENTH: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each will submit to the Board of Arbitration established or constituted (pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc.,

(*Continued on page* 683)

Fairbanks Misquoted in Anti-Hays Stories

THE Fairbanks publicity department, according to a wire from the coast, says Doug was misquoted in the statement attributed to him regarding Will Hays being the "hired man" of the picture industry.

The interview was given over the telephone to a Los Angeles Times reporter, Fairbanks has since issued a statement saying he does not wish his attitude toward Hays to be misconstrued and that the independent producers proposed association will work with Hays for the best possible results.

Great Throng at Grauman Opening

Crowds Storm New Metropolitan as Los Angeles House Shows Initial Program

PROBABLY the largest crowd that ever attended a theatre opening in Los Angeles was on hand for the official opening of Grauman's new Metropolitan last Sunday night. It is estimated that twenty-five thousand people were clamoring for seats when the doors were thrown open. According to dispatches from the coast city a solid mass of people filled the streets and blocked the intersection all four ways in their endeavor to secure admission to this finest of Grauman houses.

It was necessary to reinforce the extra police patrol with national guardsmen to keep some semblance of order. This was accomplished only after the theatre's plate glass doors and windows of the box office had been demolished.

In connection with the opening Pathe News reel accomplished a considerable feat. Before the opening performance was concluded they showed on the screen the crowds clamoring for admission. The cameraman left with the negative for the laboratory at 8.50, reached the laboratory at 9 o'clock, reached the theatre with the developed and printed film at 11.20 and projected the reel for the audience showing at 11.30.

Los Angeles newspapers commenting on the opening declared it one of the biggest events of the kind in the history of the city. The Los Angeles Times said: "The long waited occasion attracted more excitement than any similar event in the history of the city. It had been heralded for months and the culmination brought between twenty thousand and thirty thousand persons to the vicinity of the theatre. The opening was an ample demonstration of the fact that Sid Grauman has a theatre which is perhaps unrivalled in the country."

Celebrities of the highest rank mingled with the throngs. Many of them had the utmost difficulty in fighting their way through the crowds. Picture stars and city executives were out in large numbers and they seemed to thoroughly enjoy the ceremonies.

Concrete construction is not new, but concrete art as found in Grauman's newest building is. William Lee Woollett, the architect who has designed the building's wonderful interior has drawn from the beautiful of all ages and has blended Grecian, Roman, Egyptian, and Chinese into an art entirely American. No effort had been made to conceal the concrete but all its beauties as a building material have been brought forth with consummate skill.

The concrete had been permitted to flow naturally into great folds that resemble draperies in the decorations above the stage arc.

It is in such things as this that Mr. Woollett has taken a building material used since man first learned to build and revealed qualities in it that have been unsuspected for ages.

The massive pillars, eighty feet in height which rise at each side of the stage are impressive of strength. The infinite detail of the doiley ceiling with its attractive lighting facilities is a masterpiece of concrete construction of another kind.

Gold, pink and green predominate in the color scheme of the building. Here and there black is used to accent the coloring. Designs that are almost futuristic adorn the walls. Practically all of the designs are symbolical.

At the entrance of the theatre two symbolical figures are to be seen, one on either side. One is a weird figure of a snail with a goat's head.

It is a representative of "Earthbound." On the other side is a figure of a lion with mouth open.

The figure of a horse bearing the skull representative of tragedy adorns the top of one of the eight-foot pillars at the side of the stage.

Oklahoma Bill Provides Drastic Measures

THE following are excerpts from a drastic bill introduced in the Oklahoma State Senate January 23rd, which is sure to become a law, unless the Film Companies and Oklahoma Theatre Managers can head the bill off through the lobby route.

Section 1. It shall be unlawful to exhibit within the State, any film of any person of criminal reputation, or of general reputed immoral character, or who has been convicted of crime unless such characters are presented in their true light as criminals suffering or about to suffer punishment.

It shall be unlawful to exhibit, expose to view, or to transport from one place to another within the State, any moving picture film showing or puporting to show the sex relations in such manner as to suggest immoral practices, or immoral conduct, or to incite to lust, or wherein any church, priest, minister of the gospel, is portrayed or exhibited in a ludicrous or degrading light.

Any person, firm or corporation violating any provision of the above sections shall be guilty of a misdemeanor and upon conviction be sentenced to pay a fine of not less than One Hundred Dollars ($100.00) nor more than One Thousand Dollars ($1,000.00). Provided. each exhibition shall constitute a separate offense.

C. R. Wilson Business Manager of Missouri T. O.

C. R. Wilson, a member of the board of directors of the M. P. T. O. Missouri, will act temporarily as business manager until that position has been filled, President Charles Sears announced this week. Mr. Wilson, whose home is in Liberty, Mo., a suburb of Kansas City, will be in charge of a service station, which will be established by the Missouri organization at Eighteenth street and Baltimore avenue, Kansas City.

A call for a meeting of the executive board will be issued by President Charles Sears next week. The resignation of Lawrence E. Goldman, secretary and council, who was forced to resign because of the pressure of outside duties, probably will be accepted at the meeting, but it is doubtful if a business manager is named, as Mr. Wilson has planned a three months' trip over the state to promote the interests of the M. P. T. O. M. The meeting in all probability will be in Kansas City.

Following the executive meeting, President Sears will go to Jefferson City, Mo., the state capital, to represent exhibitor interests during the legislative session in which reformers are working day and night to obtain the passage of a drastic censorship bill.

Series of Junior Programs Launched in Albany

THE SERIES of "Junior Movies" for 1923 for Albany, N. Y., was formally launched last Saturday morning at the Mark Strand theater, with Mrs. Alfred E. Smith, wife of the governor, among those present. From now on similar entertainments will be given each week for the children of this city. Next week's program will be given at the Leland.

The program each week will be arranged by Mrs. Frank W. Clark, acting in conjunction with the Mothers' club. Girl Scouts will act as ushers each week. Saturday's program included Wesley Barry's "Heroes of the Street."

N. Y. Commission Files Annual Report

Showing receipts of $155,000 and expenses of $83,000, the greater part of which went for salaries, the annual report of the New York State Motion Picture Commission, has just been presented to the Legislature. The report covers about 16 typewritten pages and is devoted in the main to argument justifying the continuance of censorship in this State.

No comment was forthcoming from the Governor in connection with the report. It is a well known fact that Governor Smith is opposed to motion picture censorship and will welcome the opportunity of signing any bill which is passed during the present session, wiping the law from the statutes of the Empire State.

The report shows among other things that the Commission examined 11,061 reels during the twelve months and that a total of 3,945 eliminations were made, these coming from 861 films, 2.516 films being approved without any eliminations whatever. There were 72 features condemned in their entirety. Licenses issued during the year numbered 3,377.

Lobbyists Tighten Lines in Indiana Fight

Neither of the state motion picture censorship bills pending in the House and Senate of the Indiana State Legislature have come to public hearing or been reported out of committee yet. Consequently lobbyists for and against were drawing their lines tight this week.

So far there has been no organized opposition on the part of the photoplay industry but it was understood protective steps quietly were being taken.

Two hundred ministers and laymen in Indianapolis adopted resolutions favoring censorship. The Indiana Indorsers of Photoplays continue to be the outstanding opponents of censorship.

Model Community Theatre Closed by Death

The Fairfield, Ct., Community theatre, built by the late Town Clerk Joseph I. Flint, considered a model business-playhouse structure for a town of that size has been indefinitely closed. Mr. Flint, a leader in the business and fraternal life of the town, died several months ago. Since his death, Mrs. Flint has been acting town clerk and has assumed management of his other interests. It is stated that the multitudinous duties are the cause of her decision to close the theatre, until some disposition of it is made by the estate.

New Suits Filed in Knickerbocker Disaster

Figures Reach Stupendous Amount On Last Day Supervisors Have to File

ALL District theatre patrons and picture theatre interests in Washington were startled this week when the big roster of individual cases connected with the estates of Knickerbocker theatre victims and survivors to recover damages from the Knickerbocker corporation and Harry Crandall, premier Capitol city exhibitor, was published The Crandall attorneys made a vigorous reply to the demands of one group of plaintiffs by showing where the case was not under the jurisdiction of the equity court division of the local courts, but was subject to trial elsewhere, and that the claim for an accounting was subject to review by the equity court.

The motion to dismiss the pending suits was filed by Attorneys Wilson J. Lambert and Rudolph H. Yeatman of counsel for the Knickerbocker corporation and Harry Crandall. "Equity," assert these lawyers, "has no jurisdiction upon application of a claimant for damages in an action effort to place a lien upon real estate that defendants may have owned, nor has it any jurisdiction to interfere with or disturb any transaction by the defendants with that property." This was the previously mentioned case of Mary Young, Wm. J. Forsyth, and Josephine T. Lyman. After the theatre counsel had summed up the limitations to all suits in equity, they requested the court to dismiss the motion of counsel for plaintiffs.

One of the most startling developments came Thursday morning when the city of Washington, legally The District of Columbia, was made a co-defendant in the suits of twenty-eight victims. As each plaintiff asked for $10,000 damages, this docket aggregated $280,000. Three suits in this group were on Friday's docket in Justice Hoehling's court. Wednesday's case as published Thursday morning, made the Knickerbocker Theatre Company, Harry M. Crandall, Reginald W. Geare, architect of the theatre building; John H. Ford, The Union Iron Works, and the D. C. as co-defendants. The significant thing about this wholsale suit is that although other suits had been filed it was the first time that the criminal responsibility and negligence or wilful incompetency of the architect, steel fabricator and the District Government were brought into the affair with the theatre management in the role of defendants. In the coroners' trial and other proceedings last spring, brought by district and Federal authorities, the various accused persons were absolved as the cases against them quashed. Now, as the anniversary of the horror returns, these cases are brought in the District Supreme Court, and other local courts.

The charge of responsibility laid against Crandall says "He should have seen to it that the building was safely constructed and have maintained it that no injury to the patrons would result therefrom."

Architect Geare is charged with being negligent in design and supervision of the building during the stages of construction; and Ford, the iron worker, is charged with failure to discharge his duties properly in "designing, fabricating and constructing the steel and iron work connected with the supports of the building." The Union Steel Company is also held responsible on this charge. The District is held responsible because it "negligently and carelessly supervised the structure and inspected the plans so that the building was insecure and unsafe."

Friday the Crandall attorneys, Wilton J. Lambert and Rudolph H. Yeatman, contended before Justice Hoehling that the declaration relied on by plaintiffs failed to show any act of negligence by the company, causing the collapse of the roof, thus bringing death and injuries to patrons caught in the roof and balcony debris. The law, not sympathy, should govern the trial, they said. "It is insufficient" they declared, "to make a general charge of negligence, without attempting to show in what the negligence alleged consisted. They asked the court to declare the allegations insufficient.

Acting for the plaintiffs, Attorney J. Morrill Chamberlain of Archer, Chamberlain and Smith said that the persons conducting a theatre or other place of amusement are held under the law to the "highest degree" of care and that the doctrine that the happening of the accident imports negligence is applicable. Under this view it is not necessary to show just what act of negligence brought about the fall of the roof, he claimed, "because the defendant knew better than any one else in what the alleged negligence consisted." He further cited the encyclopedia of law which holds the "owner of a place of entertainment is charged with an affirmative positive obligation to know that the premises are safe for the public use, and he impliedly warrants the premises to be reasonably safe for the purpose for which they are designed.

The precedent set by the District Supreme Court will no doubt be followed in the famous pending Liberty theatre case in Pittsburgh, where at a free kiddie matinee the new cement flooring collapsed and several youngsters were killed and maimed. The proprietor in the case mentioned is under indictment for manslaughter and accidental homicide, and his release or conviction will no doubt be determined by the disposition of the Washington case, now culminating on the eve of the anniversary of the fatal January 28th, last.

As Saturday was the last legal day in the year from last Jannary 28 in which survivors of those who died instantaneously, on or before midnight January 28th, 1922, twelve additional suits for damages were filed Saturday, January 27th, 1923. Altogether fifty-eight such suits, aggregating $580,000 have been filed. Four suits in which the requested damages total $175,000 bring the grand total to $755,000. Others who died later, or whose injuries took longer to heal, can of course file at a later date. Survivors have three years in which to file suits for personal injuries.

Certain charges conveyed in the cases now docketed gave misleading statements that were at variance with the fact. He did not get the property for a $10 consideration. He paid the sum of $177,500 to secure title. Six years prior to the auction the property sold for $59,000, and naturally he paid much more than he expected to in having to secure nearly $180,000 to purchase the site, last spring. This auction was in April, three months after the accident, and the corporation did not perfect its advertised dissolution till November 12, 1922, nearly six months after the tragedy. At the time no suits had been filed. Therefore the transfer was not fraudulently connived at as loosely asserted.

It was charged, he adds, "that I operated the theatre knowing of its weakness. With an investment of $250,000, I never overlooked expenditures therein that would add to the patron's comfort, and the stability of the structure. My family and the families of my associates were always in attendance at the theatre, and so far felt assured of the safety of the building that we had spent considerable money in new marble staircases, a few months prior to the mishap. We took pride in thus turning our patrons' money back into improvements for their comfort."

Pastor Urges Support for Clean Pictures

RECOMMENDATION that clergymen throughout the country lend their undivided support to motion picture producers who are endeavoring to present morally-clean films, was made at a recent session of Bridgeport Pastors' Association by Rev. Dr. C. C. Marshall, pastor of the First Methodist church in that city, one of the leading Protestant spiritual directors in both that city and the entire state. He spoke on the relation of the church to the moving picture screen and urged that the morally-clean films be pointed out to the respective congregations, so that they may not be misled in knowing those with merit from cinemas not recommended.

Famous Montreal Theatre Will Be Closed

The System theatre, Phillips Square, Montreal, Quebec, is to disappear from the moving picture theatre topography of that city next May, according to intimation offered by M. Poulos, one of the owners of the building, as it is planned to erect an office skyscraper on the site of the historic house.

The present lease of the theatre, which is held by the Canadian Universal Film Company, expires on May 4 next. and it will not be renewed. The Universal company secured the house five years ago in order to have a first run theatre in Montreal for its special releases. John T. Fiddes, who had been manager of the System, was appointed manager of the Capitol theatre, Winnipeg, Manitoba, on January 15 by the Famous Players Canadian Corporation of Toronto and no announcement has been made regarding the appointment of a successor to him at the System theatre.

The System has stood alone in the Canadian theatre field because it has been the only large moving picture house in the Dominion which had its screen at the front of the building, the audience facing the street. Those entering the System found themselves facing the audience as soon as they stepped into the body of the house, the entrance doors being placed on each side of the screen and orchestra pit. This plan of construction militated, to a certain extent, against the genuine success of the theatre.

Missouri Censorship Bill Presented

Committee of Fifty Submits Measure to Legislature Which Is Now in Session

DURING the past week the Committee of Fifty of St. Louis presented its censorship bill to the Missouri legislature at Jefferson City. The reformers claim that the measure has the backing of numerous Protestant and Catholic organizations throughout the state.

Its principal requirements are: Creation of commission of two men and one woman, each to be paid $3,000 a year, to review and censor all motion pictures produced or shown in Missouri.

That it shall be unlawful to sell, lease, lend, exhibit or use any film unless it has been reviewed and passed by the board.

Violation of this provision shall be a misdemeanor punishable by a fine of not to exceed $50 and imprisonment for not more than 30 days or both such fine and jail term. To break any other provision carries a maximum fine of $500 and a term of sixty days in jail.

The board shall examine all films and views and approve such as are "moral and proper" and shall disapprove such "as are sacriligious, obscene, indecent or immoral, or such as tend, in the judgment of the board to debase or corrupt morals." The words "approved by the Missouri State Board of Censors" upon each view shall be issued by the board and shall be printed on each film shown.

A fee of $2 for views of 1,200 feet or less and $1 for each duplicate print shall be charged. Any member or employe of the board may enter any place where a film is exhibited and may prevent the exhibition of a film not approved by the board. The board may examine any banner used for advertising purposes.

The board will also appoint a chief clerk, two stenographers, two clerks, two inspectors, two operators, two assistant operators and such other employes as the board and the governor shall agree on. Offices of the board shall be maintained in Jefferson City.

Pauline Frederick Loses Suit for Estate

In superior court at New London, Conn., last week, Pauline Frederick, stage and motion picture star, lost her fight, before a jury trial, to break the will of her father, the late Richard O. Libby of Norwich. The jury returned a verdict sustaining the will, within 45 minutes of leaving the court room. The trial had lasted several days and attracted wide attention.

The actress brought the suit under her married name of Mrs. Pauline Beal Rice Rutherford. She was not in court and did not testify. Her father died in Norwich, September 10, 1922, leaving to relatives of his second wife an estate valued at $35,000, and his actress daughter nothing. It was testified he had said she was making more in one week than his estate would be worth. Mrs. Rutherford, who contested on the grounds of mental incapacity, had refused to recognize her stepmother.

Complete Cast Named for "His Last Race"

Phil Goldstone announces a complete cast for "His Last Race" as follows: Pauline Starke, Gladys Brockwell, Noah Beery, Robert McKim, Tully Marshall, Alec B. Francis, Rex (Snowy) Baker, William Scott and Dick Sutherland. The picture is being directed by Reaves Eason.

Situations in "Scars of Jealousy," a First National release, presented by Thomas H. Ince, with Frank Keenan, Marguerite de La Motte, and Lloyd Hughes in the principal roles

Late News Notes from the West Coast by Wire

CHARLES CHRISTIE left for New York, by way of New Orleans, early this week.

Irving Thalberg, for thirty months general manager of Universal City, tendered his resignation to Carl Laemmle this week, effective February 15th. On that date, Thalberg becomes vice-president and production manager of Louis B. Mayer Productions.

The Palmer Photoplay Corporation has leased space at the Thomas H. Ince studios and is putting into production its first subject, from an original story by one of its students.

Louis B. Mayer has purchased the screen rights to "Climbing," a stage play, which John Stahl will produce.

Valentino Denies Contract in Vaudeville

Rodolph Valentino in a telegram to Fred L. Cornwell, owner of the Delmonte theatre, Saturday, January 27, denied dispatches sent out from New York which stated he had signed a $6,000 a week contract to appear in vaudeville.

Valentino's telegram read: "Rumor of my vaudeville engagement totally incorrect. If I could appear in theatres I would appear first at the Delmonte, true to my promise. Modification of order only allows dancing in large restaurants or hotels, but not on the stage."

It will be recalled that Valentino's only public appearance since his litigation with Famous Players was at the Delmonte several weeks ago when he defended his position relative to continuing his contract with Paramount. At that time he promised Cornwell to return to the Delmonte if the courts would permit.

Prominent New England Exhibitor Dead

Patrick S. McMahon, long prominent in the hotel and motion picture industry of southern New England, owner of three theatres at New Britain and Hartford, Conn., one of the pioneers in this line throughout this section, died at the Hotel Bronson in the former city last week, following a brief illness with pneumonia.

He was also prominent in hotel circles and credited with being a millionaire. He was born in New Britain, March 10, 1868, and early saw the advantages in motion pictures. He passed his early life as a factory hand, when 30 cents a day was considered excellent pay. His widow, four sons and two daughters survive.

Roscoe Arbuckle to Direct Comedies, Announced

STATEMENTS issued this week in Hollywood by Roscoe (Fatty) Arbuckle indicate that he has abandoned any intention of returning to the screen as a comedian, and would direct comedies in the future.

According to the statement, he will commence work immediately as a director with Reel Comedies, Inc.

In his statement he asserted that he was through with acting, and that he felt that directing was his "chance to make good in the right way."

F.B.O. Schedules Three Features for February

THE H. C. Witwer-Collier's Weekly "Fighting Blood" stories, which have been made into a series of twelve two-reel pictures by the Film Booking Offices of America, will be released to exhibitors this month. One episode, or "round" as they are to be called, will be issued every second week. The entire series is being directed by Mal St. Clair and George O'Hara is featured.

"The Bishop of the Ozarks," a dramatic story of a man's regeneration, heads the features to be released by F. B. O. during the month of February. The story is by ex-Congressman Milford W. Howard, who also plays the leading role. Finis Fox directed.

"Stormswept," a drama of the sea written by H. H. Van Loan, will complete the F. B. O. February feature program.. "Stormswept" is a Robert Thornby production, with a cast including Wallace and Noah Beery, Arline Pretty, Virginia Brown Faire and Jack Carlyle.

Landy to Handle Jackie Coogan Publicity

George Landy, well known on both coasts as a publicity man, has been appointed director of publicity for the Jackie Coogan productions that follow "Daddy" and "Toby Tyler" which were made for Associated First National.

While Jackie was producing pictures under Sol Lesser's management, Harry D. Wilson was in charge of all the Coogan publicity but when Jackie was signed to produce for Metro, Harry decided to remain with the Lessers and he will continue to give exhibitor service on "Daddy" and "Toby Tyler," the latter being a big circus story.

Landy went to the coast a couple of years ago and became director of publicity for Allen Holubar and Richard Walton Tully productions.

Hunter Buys Into Canadian Releasing Corporation

John L. Hunter, sales manager of American Releasing Corporation since its inception a year ago, has purchased an interest in Canadian Releasing Corporation, Ltd., the Dominion ally of American, and has taken up his residence in Toronto to manage the Ontario interests of the Canadian organization in association with J. P. O'Loghlin, managing director.

Mr. Hunter several years ago, while with First National, aided in developing that company's sub-franchise system, leaving them to join F. B. Warren, and became general manager of the Canadian Associated Producers' offices.

Frederic Gage, for the past year assistant sales manager of American Releasing, has now been appointed manager of sales.

Louis B. Mayer to Make "Climbing" for Screen

"Climbing," the Lee Hutty play now having its premiere at the Majestic theatre in Los Angeles, has been purchased for the screen by Louis B. Mayer, the prominent independent producer. It will be filmed with an all-star cast by John M. Stahl.

Some views from "A Pauper Millionaire," a Playgoers Pictures attraction.

Universal's Releases for February

Frank Mayo, Gladys Walton, "Hoot" Gibson, and Rawlinson Films Listed

UNIVERSAL announces for release during the month of February the following four five-reel feature productions: "The First Degree," starring Frank Mayo, on the 5th; "The Love Letter," with Gladys Walton, on the 12th; "The Gentleman from America," starring "Hoot" Gibson, on the 19th; and "The Prisoner," with Herbert Rawlinson, set for the 26th.

"The First Degree" is a screen adaptation of a popular magazine story by George Pattullo. The story was put into continuity form by George Randolph Chester. Included in the cast engaged by Universal to support Frank Mayo in this feature are Sylvia Breamer, Philo McCullouch, George A. Williams and Harry Carter. The story concerns a man called before the grand jury to testify concerning some of his sheep which have been stolen, but who through ignorance of why he is called, rushes in and confesses to a crime on his own part. Although this idea has been used before in literature and on the screen, Universal is said to have given to it an entirely new treatment and one which does not let the interest lag.

Gladys Walton's February release, "The Love Letter," is a comedy-drama adapted by Hugh Hoffman from a story by Bradley King. King Baggot directed it. Edward Hearn plays opposite Miss Walton. He takes the part of a village blacksmith who falls in love with a smart city girl. Others in the cast are George Cooper, Fontaine LaRue, Alberta Lee, Walter Whitman, Florence D. Lee, Boyd Irwin, Jim Corey, Danny Hoy, Lucy Donohoe and Sadie Gordon.

"The Gentleman from America," Edward ("Hoot") Gibson's February release, is described as a rollicking picture of romance and adventure developed around the escapades of a couple of doughboys who go A. W. O. L. from their outfit in France and who end up "somewhere in Spain." It was written especially for Gibson by Raymond Schrock, scenario editor at Universal City, and was directed by Edward Sedgwick. Included in the cast which supports Gibson are Louis Lorraine (as leading woman), Carmen Phillips, Tom O'Brien, Frank Leigh, Jack Crane, Bob McKenzie, Albert Prisco and Rosa Rosonova.

"Although dealing with a couple of doughboys, it is not a war picture," declares Universal, "but is filled with the hilarious comedy, of the kind that will be appreciated by anyone who ever wore O. D. or was related to a soldier or whoever knew a soldier."

The last release of the month will be "The Prisoner," Universal's adaptation of George Barr McCutcheon's best seller, "Castle Craneycrow." Herbert Rawlinson is the star, and is supported by Eileen Percy and a strong cast. Jack Conway directed it. The picture was originally intended for Jewel release, but when Rawlinson was assigned to it, it was decided to keep it on the Universal attraction release schedule.

Well-Known Ingenues in D. W. Griffith Cast

The cast assembled for D. W. Griffith's forthcoming production, "The White Rose," will present three well-known screen ingenues in important roles in the persons of Mae Marsh, Carol Dempster and Jane Thomas. "The White Rose" company is now in Florida, where Mr. Griffith is making his headquarters at the Brunton studios in Miami.

Paramount Releases "Knighthood"

Marion Davies Vehicle Set for February 4th Leads Off "Super Thirty-Nine"

WITH the release of "When Knighthood Was in Flower" and "Dark Secrets" on February 4 Paramount introduces its "Super Thirty-Nine," the second half of its program of features for the current picture year.

In addition to its highly successful run in New York at the Criterion and Rivoli theatres, "When Knighthood Was in Flower" has played long engagements in Chicago, Boston, Los Angeles, Philadelphia, Pittsburgh and Washington, and has been acclaimed by the critics of these cities as ranking among the outstanding achievements of the screen. Charles Major's romantic novel of the days of King Henry VIII was scenarized by Frances Marion, and the production was directed by Robert G. Vignola. The settings were designed by Joseph Urban. The cast includes Forrest Stanley, Lyn Harding, Pedro de Cordoba, Ruth Shepley, Ernest Glendenning, Arthur Forrest, Johnny Dooley, William Kent, Charles Gerrard, Arthur Donaldson, William Norris, Macey Harlam, William H. Powell, George Nash and Gustav von Seyffertitz.

In "Dark Secrets," Dorothy Dalton is the star. The story and scenario were written by Edmund Goulding, who adapted "Tol'able David" for the screen. Here scenes laid on a magnificent Long Island estate are seen in sharp contrast to those representing the colorful and glamorous life of Cairo. Victor Fleming directed the picture and Robert Ellis is Miss Dalton's leading man, with Jose Ruben prominent in the supporting cast.

The picture scheduled for February 11 is Gloria Swanson in "My American Wife," a Sam Wood production. This screen play is by Monte M. Katterjohn and was suggested by Hector Turnbull. Antonio Moreno makes his debut as a Paramount player in the leading male role, and prominent among the supporting players are Josef Swickard, Eric Mayne, Gene Corrado, Edith Chapman, Aileen Pringle and Walter Long.

Released the 18th are "Drums of Fate," starring Mary Miles Minter, and Jack Holt in "Nobody's Money." The Minter picture was directed by Charles Maigne and is an adaptation by Will M. Ritchey of the novel, "Sacrifice," by Stephen French Whitman. Maurice B. Flynn is Miss Minter's leading man and the cast also includes George Fawcett, Robert Cain, Casson Ferguson, Bertram Grassby and Noble Johnson.

In "Nobody's Money," Jack Holt is seen for the first time in a comedy role. The picture was adapted from William LeBaron's stage play by Beulah Marie Dix and was directed by Wallace Worsley. Wanda Hawley is Mr. Holt's leading woman and the cast also includes Harry Depp, Robert Schable, Walter McGrail, Julia Faye, Charles Clary, Will R. Walling and Clarence Burton.

George Melford's production of Joseph Hergesheimer's story of old Salem, "Java Head," is scheduled for the 25th. This picture, the exterior scenes of which were filmed at their exact locale in Salem, Mass., was three months in the making. Waldemare Young wrote the scenario and Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett, and Albert Roscoe are the featured players.

"Bohemian Girl" to Open on B'way February 4

"The Bohemian Girl," the Harley Knoles production of Balfe's famous old opera, will have its first showing in this country at B. S. Moss's Cameo theatre Sunday, February 4. It is a spectacular production distributed by American Releasing Corporation. The cast is headed by Ivor Novello and Gladys Cooper, and includes Ellen Terry, Constance Collier, C. Audrey Smith, Henry Vibart and Gibb McLaughlin in the principal roles.

Scenes from "Poor Men's Wives," a Preferred Pictures production, presented by B. P. Schulberg and distributed by Al Lichtman Corporation.

Scenes from "Dark Secrets," Paramount production starring Dorothy Dalton

Drop in Price Won Bigger Receipts, Says Schade

Here's at least one instance of reduced prices resulting in increased receipts. The experiment was conducted by George J. Schade of the Schade theatre, Sandusky, Ohio. The Schade seats 725. Until January 10th the admission price at the Schade had been 35 cents. He announced that thereafter the admission price would be 25 cents except on Sunday, when the old price would be maintained. And the result in Mr. Schade's own words:

"My business picked up immediately, and I believe it will grow better week by week."

In analyzing the reasons for his improved business Mr. Schade points out the radical change in money standards since the "prosperous" days of the "silk-shirted" laboring man. He declares the ordinary worker instead of earning fifty cents to a dollar an hour as during the war period, is fortunate if he now gets thirty to forty cents an hour. And the box office that acknowledges the downward trend in wages is bound to prosper in the long run, according to Mr. Schade's theory. He observes:

"I've stood outside my box office lately and watched the heads of families buy tickets. He invested for himself and his wife and got thirty cents change out of a dollar. Yet, strange as it may seem, when I reduced my price to twenty-five cents the head of the family came and brought his wife and probably a couple of children. So that instead of getting seventy cents I got a dollar. Since we had plenty of seats we not only were not out because of the reduction but were really ahead thirty cents."

"Driven" to Be Released in March on "Jewel" List

A CHARLES BRABIN production titled "Driven," which presents Charles Emmett Mack in the featured role, will be released as a Universal Jewel attraction by Universal Pictures Corporation in March in place of "The Shock," starring Lon Chaney. The time of release of "The Shock" is still undetermined.

Besides Charles Emmett Mack the cast includes Elinor Fair, Emily Fitzroy, Burr McIntosh and George Bancroft. "Driven" represents Charles Brabin's first effort as an independent producer. The picture was adapted from "The Flower of the Flock," written by Jay Gelzer. Universal announces that the same exploitation assistance put behind a Jewel produced in Universal City will be given the Brabin subject.

"Driven" has been accorded "major mention" by the Exceptional Photoplays Committee of the National Board of Review. The picture will be given a special showing by the committee in the Town Hall, New York, on Monday evening, February 5.

Scenes from the First National attraction, "Sunshine Trail," starring Douglas MacLean

Ordynski to Make Debut as Director

Richard Ordynski, famous as a former stage director of the Metropolitan Opera, who has been for several months at the Lasky studio studying the art and technique of the screen under Cecil B. DeMille, will make his debut as a Paramount director with "The Exciters," which will soon be put into production at the Long Island studio.

Mr. Ordynski is now in New York making preparations for the start of the picture in which Bebe Daniels and Antonio Moreno will be co-starred. The scenario has been written by Edmund Goulding, and the latter is now at work on the script of "Lawful Larceny," Allan Dwan's next Paramount production, in which Hope Hampton will have one of the featured roles.

Godsol Engages Noted Director

Victor Seastrom Has Won Fame with Production of Swedish Biograph Drama

F. J. GODSOL, president of Goldwyn Pictures Corporation, has brought Victor Seastrom, the great Swedish director, to America to make super-features for Goldwyn.

As the result of negotiations recently concluded, Mr. Seastrom arrived in New York last Thursday and made his headquarters at the Hotel Plaza, where he will remain until he leaves for the Goldwyn studios in Culver City, California.

During the past ten years Mr. Seastrom has won fame as the director of Swedish Biograph dramas.

In discussing his coming work Mr. Seastrom said that the most striking attribute of American-made pictures is their humanness, and that he hopes to develop this quality in his treatment of stories made in this country and dealing with American life.

Some of Mr. Seastrom's great successes are "Jerusalem," "Eyvind of the Hills," "Secrets of the Monastery," "The Surrounded House," "Fire on Board" and "The Stroke of Midnight."

Scenes from the J. Gordon Edwards production, "The Net," Fox.

Metro District Chiefs End Conference

District managers of the exchanges of Metro Pictures Corporation, who have been in conference with the home office sales heads, E. M. Saunders, general sales manager, and T. J. Connors, assistant sales manager, left New York this week for their several headquarters after the most enthusiastic meeting this branch of the company has ever held.

Those who were parties to the conference were, besides the officials of the home office of Metro: C. E. Kessnich, of Atlanta; E. A. Golden, of Boston; W. C. Bachmeyer, of Cincinnati; Harry Lustig, of Los Angeles, and S. A. Shirley, of Chicago.

The prime purpose of this convention of the members of the distributing forces of Metro was the just arrangement of releases with regard to all exhibitors.

"Fury" to Be Published in Book Form

Edmund Goulding who wrote the story of "Fury" for Richard Barthelmess' latest Inspiration picture, has put this tale of the sea in book form. It will appear about the time the picture is released by First National.

Metro Announces Changes of Personnel

Five transpositions of personnel among managers of the exchanges of Metro Pictures Corporation were announced this week at the home offices of the company in New York.

Arthur Lamb, manager of the Cincinnati office, has resigned to engage in another enterprise in California; C. R. Osborn, of Omaha, has been transferred to Cincinnati, and S. A. MacIntyre, until recently in Atlanta, has returned to take his former place as head of the Omaha branch. Mr. MacIntyre's position in Atlanta is now filled by J. J. Burke, for some time assistant to Leroy Bickel in Dallas.

These changes followed the conference of the district managers of the Metro distributing organization with the officials of the home offices.

18 First National Films Sold for India

Bruce Johnson, foreign manager of Associated First National, has concluded a contract with Madan Theatres, Ltd., of Calcutta, for eighteen First National Pictures, to be shown in the territory of India, Burma and Ceylon. The pictures are:

"Oliver Twist," "Smilin' Through," "Question of Honor," "One Clear Call," "Her Mad Bargain," "Playthings of Destiny," "Invisible Fear," "Child Thou Gavest Me," "Twin Beds," "Girl in the Taxi," "Sign on the Door," "Primitive Lover," "Lessons in Love," "Polly of the Follies," "Hurricane's Gal," "Love," "Honor and Behave," "Married Life" and "Bob Hampton of Placer."

"PauperMillionaire" Comedy Drama Due Feb. 11

The next Playgoers feature scheduled for release is "A Pauper Millionaire," which has been set for February 11th. Adapted from the novel by Austin Fryer, the picture is said to follow the story very closely and to present some genuinely humorous situations centering about the adventures of an American millionaire in London, who is temporarily reduced to a condition of poverty by a series of mishaps that deprive him of funds, baggage and all proofs of his identity.

Sidney Franklin Put Under Contract by Warners

SIDNEY FRANKLIN, who recently completed directing "Brass" for Warner Brothers, has been signed for a number of years to produce for the Warner organization under the direct supervision of Mr. Rapf, according to Harry M. Warner. Mrs. Franklin was also engaged for a similar period.

The exacting care and the unusual touches invested into the production of "Brass," are the factors that caused the Warner organization to secure the services of Mr. Franklin.

Mr. Franklin directed "East is West" with Constance Talmadge, and "Smilin' Thru" with Norma Talmadge, which is testimony of his faith and constant effort to make bigger and better pictures, according to Mr. Warner. Mrs. Franklin will assist Mr. Franklin in the preparation of scenarios, and act in an advisory capacity.

The number and names of the stories to be directed by Mr. Franklin have not as yet been announced.

Attractive scenes from Warner Brothers' picturization of Charles Norris's novel "Brass."

Kathleen Norris Novel Is Bought by Warner Bros.

"Lucretia Lombard," reputed to be one of the best sellers in the fiction field, and written by Kathlen Norris, was purchased last week by Warner Brothers. It will be produced by Harry Rapf and will be known as a Rapf production. Sada Cowan is adapting the novel for the screen.

Mr. Rapf, who is assisting Sidney Franklin in editing and titling the Charles G. Norris novel, "Brass," is expected to arrive East with the finished print within the next fortnight.

Leah Baird Production for March 11th Release

Associated Exhibitors has set for release March 11th the next in its series of productions featuring Leah Baird. The adaptation and story of this picture are from the well known play, "All Mine," by Dorian Neve, and the photoplay is now known under the working title of "When Civilization Failed."

Leah Baird is surrounded by a cast which includes Thomas Santschi, Walter McGrail, Richard Tucker, Alec. B. Francis, Robert Bolder and Ruth Mitchell.

Rothacker Company Holds Annual Election

At the annual election of the Rothacker Film Mfg. Co. of Illinois Watterson R. Rothacker was re-elected president, H. J. Aldous was elected vice-president, and Charles E. Pain, Jr., treasurer. John G. Hahn was re-elected secretary, and Edward H. Seifert, assistant secretary, and J. G. Manmoser, assistant treasurer. These together with Douglas D. Rothacker constitute the board of directors.

Carlton King Series to Go via Producers Security

Carlton King, president of the Carlton King Productions, who has been East with his manager, J. Frank Moore, arranging for the distribution rights of his series of twelve two-reel comedy-dramas in which he is starred, has placed them with the Producers Security and willl return to Hollywood this week to continue work on the series. They will be issued one a month, four being completed at present. Mr. King was recently featured in a group of O. Henry subjects.

"Going Up" Put Into Production on Coast

Production work on "Going Up," Douglas MacLean's first feature for Associated Exhibitors, is now in full swing at the Hollywood studios, where Douglas MacLean Productions, Inc., has established its headquarters.

Marjorie Daw appears opposite the star, and the rest of the cast includes Francis McDonald, Arthur Hull, Hallam Cooley, Hughie Mack, Edna Murphy, Wade Boteler, John Steppling and Lillian Langdon.

Paramount Signs Antonio Moreno for Five Years

Jesse L. Lasky announced at Hollywood Friday of last week that Antonio Moreno had signed a five-year contract to play leading roles in Paramount pictures. As previously stated by Mr. Lasky, he will be co-starred with Bebe Daniels in "The Exciters," which Richard Ordynski will direct at the Long Island studio, and this will be his first engagement under the new contract.

DustinFarnum in "TheBuster" Due February 18th

Dustin Farnum will be seen in Jack Strumwasser's adaptation of "The Buster," the William Patterson White story, on February 18, according to announcement from the Fox Film Corporation this week.

The production was directed by Colin Campbell and numbers in its cast Doris Pawn, Lucille Hutton and Pee Wee Holmes.

Richard Dix Is Signed by Paramount for 5 Years

Jesse L. Lasky announced Saturday in Hollywood that Richard Dix had signed a five-year contract to play leading roles in Paramount pictures. Mr. Dix recently completed a special engagement with Paramount as leading man with Agnes Ayres in "Racing Hearts," which is soon to be released, and his first role under the new contract will be announced soon.

First National Names Joe Skirboll Dist. Manager

Joe Skirboll, who has been exchange manager for First National in the Pittsburgh territory, has been promoted to district managership in one of the First National Western districts. A. S. David succeeds Skirboll as manager in Pittsburgh.

Hays Uniform Contract is Completed

(*Continued from page* 675)

and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) by the Film Club or Film Board of Trade in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served, all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice from time to time adopted by such Board of Arbitration.

"The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforceable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding."

The provisions relating to arbitration are as follows: In the event that the Exhibitor fails or refuses to submit to arbitration any controversy over a contract containing an arbitration clause, or to comply with any decision of the board, or if any Exhibitor shall be found by the board to have been guilty of such a breach of contract as seems to justify the Distributor in requiring security, the Distributor may, at its option, demand payment by the Exhibitor of an additional sum not exceeding $500 and not less than $100 under each existing contract, to be retained by the Distributor until the complete performance of all such contracts and then applied, at the Distributor's option, against any sums due or damages determined by the board, the balance to be returned to the Exhibitor. If the Exhibitor fails to pay this sum within seven days, the Distributor may suspend service until paid or terminate the contract.

In the event that the Distributor refuses to submit to arbitration or to abide by the decision of the board, or if the board find him guilty of such breach of contract as shall in the opinion of the board justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may terminate this and any other existing contract with that Distributor by sending notice by registered mail within two weeks. In the meantime this Distributor shall not be entitled to redress from the board for claim against any Exhibitor until it shall have complied.

"The provisions of this contract relating to arbitration shall be construed according to the laws of the State of New York.

"The parties hereto agree that every existing contract between the parties hereto shall be and hereby is amended so as to include the foregoing section with the same force and effect as if originally incorporated therein."

"TWENTIETH: (*Optional Clause.*) If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party within ten (10) days after playing the second of said photoplays, such cancellation to take effect after ..... additional photoplays shall have been played and paid for."

Scenes from "No Wedding Bells," Vitagraph Comedy starring Larry Semon.

Principal Pictures' Staff in New Studio Quarters

Sol Lesser and his staff, under the title Principal Pictures Corporation, have invaded their new studios, the former King Vidor plant on Santa Monica Boulevard, Hollywood.

Work will be started at once on the initial production which will be the screen adaptation of George M. Cohan's play, "The Meanest Man in the World." Casting for the players and directors and technical workers will start this week and, according to Lesser, actual "shooting" should be started within a ten-day period.

Pettijohn Launches Censor Fight in Missouri

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, in St. Louis, Friday, January 26, fired the opening gun in the fight against motion picture censorship in Missouri, in an address before various women's organizations of St. Louis at the headquarters of the League of Women Voters, Century Building.

In his talk he thoroughly exposed the fallacy of the position of the reform element that are seeking to put through censorship in this state. The Committee of Fifty has already presented a censorship bill to the legislature at Jefferson City.

Starts on Tour for Hope Hampton Picture

F. G. Conklin, special representative of the Hope Hampton Productions, has left for a tour of the South and West in the interest of "The Light in the Dark," Miss Hampton's recent picture for First National release. He will visit the First National exchanges in this territory with regard to first run presentations.

"The Prisoner" with Herbert Rawlinson Ready

"The Prisoner," Universal's adaptation of Barr McCutcheon's romantic novel titled "Castle Craneycrow," has been completed. The first print reached the New York home office this week, and members of the Universal reviewing committee, after viewing the production, rated the picture as among the best of Universal's product. "The Prisoner" will be released on the list of Universal attractions and will consequently be available for screening within a few weeks. Release is planned for the last week in February.

Herbert Rawlinson is the star of "The Prisoner," and the supporting cast includes Eileen Percy (as the leading woman), June Elvidge, Bertram Grassby, Esther Ralston, George Cowle, Lillian Langdon, Hayford Hobbs, Lincoln Stedman, Bert Sprotte, Boris Karloff, Gertrude Short, Mario Carillo, Fred Kelsey, Millie Davenport and F. F. Guenste. Jack Conway directed the subject, with Benjamin Reynolds at the camera.

It was originally planned to produce "The Prisoner" in Europe with Harry Myers as the star and Edward Lammle as the director. A production staff was actually dispatched to Vienna, but lack of proper equipment and the difficulty of securing players approximating American screen standards are stated by Universal to have led to the abandonment of the project. Edward Lammle was also taken sick while abroad and was under hospital treatment for several months. This is also stated to have been a major reason for the rejection of the plan to film the subject in foreign settings.

Jos. Schenck Gets "Dulcy" for Constance Talmadge

Joseph M. Schenck has purchased the picture rights to the play "Duley," and will use it as Constance Talmadge's next First National release.

"Duley" is a comedy by George Kaufman and Marx Connelly. Lynn Fountainne scored a triumph in it on Broadway last season, and it is still said to be playing to capacity audiences on the road.

When Mr. Schenck was abroad he purchased the rights to the play "Madame Pompadour," which is a big hit in Paris. John Emerson and Anita Loos also had a screen comedy ready for Miss Talmadge, but when Mr. Schenck finally completed arrangements for "Duley" he decided to make it Miss Talmadge's next, and thereby take advantage of its popularity on the road.

Sidney Franklin will direct "Duley," and John Emerson and Anita Loos will adapt it.

"Poor Men's Wives" Opens at New York Criterion

"Poor Men's Wives" opened on Sunday, January 28th, at the Criterion theatre, New York, for an indefinite run. This production was made by Preferred Pictures and is to be released by the Al Lichtman Corporation.

The musical program was an elaborate one, arranged by Dr. Hugo Riesenfeld, and the orchestra was conducted by Josiah Zuro. There was an interesting prologue, especially staged for "Poor Men's Wives" by Dr. Riesenfeld, called "The Dance of the Moths." This was announced as a "musical and terpsichorean allegory of the great lesson of life," emphasized by "Poor Men's Wives."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

My American Wife—
Gloria Swanson wears some stunning clothes which pleased the ladies and picture was up to her usual standard as to production and photography. Story interesting, business good. (Middle West.)

Top-notch business, satisfactory picture. (West.)

The Pride of Palomar—
Interesting feature, well acted. Good box office attraction. (Middle West.)

Played to good crowds all week. (Middle West.)

Kick In—
The attendance for the week held up good with this one. (Middle West.)

Fair picture, business a little above the average. (East.)

An excellent adaptation of the stage play which held up in satisfactory manner for a four days' run. (East.)

Dark Secrets—
Dorothy Dalton is popular with patrons here and the picture drew good for a week's run. (Middle West.)

Ebb Tide—
Went across in grand style. Pleased patrons generally. (Middle West.)

Good picture; held up for two days. (West.)

Making a Man—
Good picture. (Middle West.)

Missing Millions—
Just a mediocre picture; its value ruined by cutting of the censors. Business only fair. (East.)

Burning Sands—
This picture broke all records for showing. Crowds came early. More people were put into the theatre on Sunday than had ever been before. And business continued good during the week in spite of the fact that the critics called it "bunk." (Middle West.)

To Have and to Hold—
Going strong on fourth week. (West.)

When Knighthood Was in Flower—
Everybody delighted with improvement in Marion Davies. Most patrons conceded this to be the best picture we have ever played. (West.)

FIRST NATIONAL

The Dangerous Age—
One of the best pictures of the year. Had some interest for all ages, both sexes, and played to splendid week. (Middle West.)

Attracted more business as week progressed. Pictures attracted enthusiastic comment from some, but didn't seem to attract the young folk. (Middle West.)

Omar, the Tent Maker—
A real big picture. Guy Bates Post won new friends by his perfect work in this film. Excellent patronage. (Middle West.)

The Hottentot—
Above the average comedy. Drew well. (Middle West.)

A good picture for a run. Doing well with it. (West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—
Best picture in Doug's career. My patrons paid twice and three times to see it again. (West.)

This wonderful picture got away to only fair start, but by end of first week did great business. (Middle West.)

Tess o' the Storm Country—
Great picture; had fine run of four weeks at 50c. (Middle West.)

It went over big here. We thought it a very fine piece of work all the way through. Excellent business. (East.)

Picture previously reported. Business good on second run. (East.)

One Exciting Night—
Picture previously reported. Business excellent on third week of engagement. (East.)

Held up fairly well for the third week. Went strong for the first two weeks. Splendid audience attraction. (Middle West.)

METRO

Trifling Women—
Business just fair. Better than this time last year, but not so good as expected. (Middle West.)

Previously reported. Business held up better than expected on second run at house not usually used for second run pictures. (East.)

Youth to Youth—
The manager said that the business was wonderful. He is of an optimistic turn. Fair would probably be nearer the box office value. (Middle West.)

The Toll of the Sea—
Interesting because of its color photography, but did not meet with popular favor. Story not original enough. (East.)

A most exquisite production, and exquisitely acted. Too artistic to make a big hit with the masses, but a tremendous hit with discerning patrons. This picture attracted only those who are looking for the unusual. (Middle West.)

Quincy Adams Sawyer—
Not as good as advance notices led one to expect. Everyone disappointed. Business only fair.

Peg o' My Heart—
Laurette Taylor's first feature places her as a high class star and the picture carries fine amusement value. Business good. (Middle West.)

All the Brothers Were Valiant—
One of the best sea dramas we have had. A great audience film. Excellent business. (East.)

June Madness—
Viola Dana is no particular favorite here. Picture only average. Business a little off. (West.)

UNIVERSAL

The Ghost Patrol—
An average picture that drew the average attendance. (Middle West.)

Competition too strong at neighboring houses for this one to make any showing. Business off. (East.)

The Scarlet Car—
Better than the average thriller. Well done, both as to acting and direction. Did good business. (Middle West.)

The Power of a Lie—
Powerful drama. Proved good drawing card during week's run. (Middle West.)

Under Two Flags—
Great picture, played to capacity audiences.

A Dangerous Game—
Did well on a double feature bill. The other was "Kindled Courage." (West.)

Kindled Courage—
A good many came to see this, attracted by the title. Played "A Dangerous Game" along with it. Did good business. (West.)

SELZNICK

Pawned—
An excellent picture in every way. Good cast. Drew good crowds. (Middle West.)

Fair picture. Didn't do especially well for us. (Middle West.)

One Week of Love—
Business pretty good for entire week. Received favorable comment from audiences in general. Satisfactory. (Middle West.)

F. B. O. OF AMERICA

The Third Alarm—
Kept theatre open another week before closing for repairs, to run this. Did big business and everybody pleased. (West.)

Broke all house records. Has thrills, humor and drama. Should prove winner anywhere. (Middle West.)

FOX

Without Compromise—
William Farnum starts the year well in this one. Patrons liked it very much. Good receipts. (Middle West.)

Three Who Paid—
Of its kind it is very good. Plain western thrills and gun play, but it took strong. Good business. (East.)

My Friend, the Devil—
Lost on it. Little too gloomy. Too many people die in it. Good picture of its kind, however. (Middle West.)

The Bells of San Juan—
Good program picture. No more, no less. Did good business, but believe rest of program was more responsible than the feature. (West.)

Who Are My Parents?
This picture did not do as well as expected. People did come in but not so many of them as we hoped the title would attract. (Middle West.)

Monte Cristo—
This is a really big feature and has been well advertised. Name is big help. Stood them out every day during its first week. (Middle West.)

The Village Blacksmith—
A tremendous success. Couldn't take care of the crowds. Although picture varies from poem, patrons were delighted with it. (Middle West.)

PATHE

Dr. Jack—
Now in its second week and drawing as well as it did the first week. (Middle West.)

Lloyd gets better and better. Film enthusiastically received. Excellent. (East.)

Best picture for a run we have had in months. (West.)

VITAGRAPH

My Wild Irish Rose—
Has everything a picture should have. Proved one of the most popular offerings of current year. (Middle West.)

A Front Page Story—
Good average picture which pleased our patrons. (Middle West.)

A Rogue's Romance—
It was surprising the way this production drew them to the box office. It looked like old times at this theatre. (East.)

A Girl's Desire—
No complaint to make on picture or on the business. (West.)

GOLDWYN

The Sin Flood—
Business was fairly good and maintained a satisfactory average in spite of series of rival attractions on the same week. Not a record breaker, but an unusual story and theme. (Middle West.)

Gimme—
Very nice little picture of a light nature. Nothing new, but well done and makes pleasant entertainment. Average business. (Middle West.)

The Christian—
Consider it a masterpiece. My patrons delighted and admitted it came up to expectations. (West.)

Broken Chains—
Pleasing picture. Colleen Moore well liked here and her name drew well. (West.)

WARNER BROTHERS

Heroes of the Street—
Melodrama, but that is well worked out with humor and pathos. A very good picture anywhere. (East.)

ASSOCIATED EXHIBITORS

The Woman Who Fooled Herself—
It was not well received. (Middle West.)

ALLIED P. & D.

Garrison's Finish—
Only a fair picture. Business also fair. (East.)

AMERICAN RELEASING

The Marriage Chance—
Due to personal appearance of actress, Alta Allen, and otherwise good bill, did a good week's business. (West.)

AL LICHTMAN

Thorns and Orange Blossoms—
A splendid audience picture. Has all the elements that appeal to the general public. Did very well all week, both matinees and evenings. (Middle West.)

Shadows—
Chaney scores another hit in "Shadows." Our audiences liked it and business was excellent. (Middle West.)

STATE RIGHTS

Sure Fire Flint—
Sure fire laugh getter with added thrills which our patrons enjoyed. Business fair. (Middle West.)

Till We Meet Again—
Previously reported. Went well on second run. (East.)

Notoriety—
The S.R.O. sign was used each evening and came close to being tacked up on several afternoons.

What's Wrong with the Women—
Not so good, not so bad. Some liked it and some complained. Good idea in back of it, but that doesn't get the business. (East.)

PROGRAMS FOR THE WEEK OF JANUARY 28TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Robin Hood," De Koven—Capital Grand Orchestra.
Feature — Douglas Fairbanks in Robin Hood—United Artists.

Rivoli Theatre—
Overture — Thirteenth Hungarian Rhapsody—Riesenfeld's Classical Jazz.
Current Events—Rivoli Pictorial.
Vocal—Scene from "Herodiade," Quartette.
Feature—The World's Applause, Bebe Daniels and Lewis Stone—Paramount.
Specialty—Spanish Dances, Tango and Grand Pas Espagnole.
Comedy—Peg of the Movies—Century.

Rialto Theatre—
Overture—Rialto Orchestra.
Specialty—Princess Nyota-Nyoka, Egyptian Danseuse, "Danse Bedouine."
Scenic—Pike's Peak and Busted—Post Nature.
Musical — "Scheherazade," First and Second Movements and Riesenfeld's Classical Jazz, with "Carolina in the Morning."
Feature—Nobody's Money, Jack Holt—Paramount.
Vocal—Weber Male Quartette.
Comedy—"Pop" Tuttle in The Long Shot.

Cameo Theatre—
Overture — "Master Melodies"—Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Novelty—Topics of the Day.
Musical—Violin Solo.
Scenic—A Winter Tale—Post Nature.
Comedy—Once Over—Paul Parrott.
Feature—One Million in Jewels—American Releasing.
Recessional—Organ.

Lyric Theatre—
Feature—Hunting Big Game in Africa. Fourth week

Criterion Theatre—
Feature—Poor Men's Wives—Al Lichtman Corp.

Mark-Strand Theatre—
Overture — "Al Fresco" — Symphony Orchestra.
Specialty—"Rural Fantasy," introducing dance travesty, "Petulant Petunias."
Current Events—Topical Review.
Prologue—To "The Dangerous Age," George Reardon baritone.
Feature—The Dangerous Age—First National.
Comedy — The Champeen — Our Gang.

NEWMAN
The Dominant Theatre
Different and Delightful---
no ponderous sets, no annoying mobs, no queer costumes—but—mystery, laughter, excitement, suspense and—for the first time—
---the laughing thrill!
D.W.GRIFFITH'S
Masterful Mystery Melodrama
"ONE EXCITING NIGHT"
With a Selected Cast of Griffith Players
including Carol Dempster - Henry Hull
IMPORTANT
So that you may enjoy this entertainment to the fullest
NO ONE WILL BE ADMITTED DURING THE LAST 20 MINUTES
of the photoplay — we kindly request that you do not tell the solution of the story to your friends, but unite with them to enjoy the mystery to the fullest when they see it
Tempestuous lovers, one guided by his heart, one by Greed, seek a girl, young, sweetly innocent. Fate hurls them into a House of Mystery as their trysting place. Peering eyes and creeping figures, stealthy steps, all about—Comes the storm, then the Calm—and Love wins.
More thrilling than "The Bat."
Come Early!
See "One Exciting Night" from the beginning—note change in schedule—Performances start: 12, 2:15, 4:30, 7, 9:20
First Show Tomorrow and Balance of Week, 10 A. M.
Other Entertainment Worthy
COON-SANDERS
Nightly Synging Orchestra
THE MISSES DENNIS
NEWMAN CONCERT ORCHESTRA
Leo F. Forbstein Conductor

Four column ad for "One Exciting Night," used by the Newman theatre, Kansas City, Mo.

BROOKLYN

Mark-Strand Theatre—
Overture—Tschaikowsky's "1812"—Mark-Strand Symphony Orchestra.
Vocal—Duet, Everett Clark and Sdna Burhans before special fireplace set singing "When You and I Were Young Maggie."
Specialty—Radium Dance by Helen and Marion. First time in Brooklyn.
Current Events — Mark-Strand Topical Review.
Prologue—"In a Persian Garden," with special set, three dancers and two singers.
Feature—Omar, the Tent Maker—First National.
Vocal—Carlton Gerard, basso, in Songs of the South; special cotton field set with lighting effects.
Recessional—Organ.

LOS ANGELES

Grauman's Theatre—
Overture—"Light Cavalry."
Current Events—Fathe News.
Novelty—Organ with Slides, Ill Advice, Fun from the Press.
Prologue—A Night in an Old Fashioned Fire House, with special set, effects and quartette.
Feature — The Tihrd Alarm — F. B. O.
Recessional—Organ.

Grauman's Rialto—
Feature—To Have and to Hold—Paramount. Fifth week.

Grauman's Hollywood Egyptian—
Feature — Douglas Fairbanks in Robin Hood—United Artists. Fifteenth week.

Metropolitan—
Overture—"Tannhauser."
Current Events—Pathe Weekly.
Music—Organ Solo.
Specialty — Pilgrim's Chorus — Wright Ballet of Twenty-five, Dance Numbers and Waring's Pennsylvania Jazz Band.
Feature — My American Wife, Gloria Swanson—Paramount.
Recessional—Organ.

Loew's Theatre—
Overture—Max Fisher Orchestra Concert.
Current Events — International News.
Cartoon—Mutt and Jeff—Nearing the End.
Specialty—Midnite at Mont Martre Cafe, with Rose Perfect, Max Fisher Orchestra and thirty others.
Feature — June Madness, Viola Dana—Metro.
Next Week — The World's Applause.

California Theatre—
Overture—Symphony Concert Orchestra, "Light Cavalry"; Schumann's "Traumerei" and "Echoes from the Far East."
Current Events—Fox and International News.
Novelty—Topics of the Day.
Feature—The Christian—Goldwyn.
Next Week — The Beautiful and Damned.
Recessional—Organ.

Kinema Theatre—
Overture—Medley Selected Hits, old and new.
Comedy—The Educator.
Current Events — International News.
Novelty—Topics of the Day.
Music—"Humoresque," piano solo.
Feature—The Hottentot—First National.
Recessional—Organ.

Symphony Theatre—
Overture—Symphony Orchestra.
Current Events—Fox News.
Comedy—Faint Hearts.
Novelty—Bray Mystery Box.
Feature—Romanceland.
Recessional—Organ.
Next Week—The Blacksmith.

Pantages Theatre—
Feature—The Marriage Chance—American Releasing.
Added Attraction — Personal appearance of Alta Allen.
Six acts vaudeville.

Hill Street Theatre—
Overture.
Current Events — International News.
Cartoon—Aesop's Fable.
Comedy—The Wise Cracker—Sunshine.
Feature—The Bells of San Juan—Fox.
Five acts of vaudeville.

CHICAGO

Chicago Theatre—
Overture — Hungarian Rhapsody No. 2."
Scenic.
Specialty—Harpland.
Novelty—Topics of the Day.
Music—Organ Solo, "Alabamy."
Current Events—Weekly.
Specialty—My Lady's Fan.
Feature—Quincy Adams Sawyer—Metro.
Comedy.
Recessional—Organ.

Tivoli Theatre—
Overture—"Matrimonial Travesty."
Specialty—Holt and Leonard.
Novelty—Topics of the Day.
Music—"Souvenir," Organ Solo.
Current Events—News Weekly.
Specialty—Coral and Jade.
Feature—Trifling Women—Metro.
Cartoon.

Riviera Theatre—
Overture—Selections from "Sweetheart."
Vocal—Solo, Virginia Johnson.
Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—Sunshine and Rain.
Feature—Trifling Women—Metro.
Cartoon.

Roosevelt Theatre—
Feature—Douglas Fairbanks' Robin Hood. Second week.

McVicker's Theatre—
Overture—"Orpheus."
Musical Number—Spitalny's Cllasical Jazz.
Specialty—A Garden of Dreams.
Novelty—Fun from the Press.
Musical—Organ Solo.
Vocal—Ciccolini, tenor, of Chicago Grand Opera Company.
Feature—Java Head—Paramount.
Comedy—Hazel from Hollywood.
Next Week—Nobody's Money.

Woodlawn Theatre—
Overture—"Marche Slav."
Current Events—Pathe News.
Music—Organ Solo, "My Buddy."
Comedy—The Gliders.

High class art ad for "The Voice from the Minaret" at Stillman theatre, Cleveland

Specialty—Piano Solo, "Valse de Concert."
Feature—Kick In—Paramount.
Next Week—Making a Man.

Randolph Theatre—
Overture—Organ Selections.
Current Events — International News.
Feature—Monte Cristo—Fox.
Coming Feature—Notoriety.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—Tangerine Selections.
Current Events—Pathe News.
Comedy—In Dutch.
Feature—One Week of Love—Selznick.
Next Week—The Voice from the Minaret.
Vocal—Mother Machree.

Loew's Columbia Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Next Week—One Exciting Night.

Loew's Palace Theatre—
Overture—The Streets of Mecca; Caravan; Danse Arabe.
Current Events — Pathe News — Topics of the Day.
Comedy—Hazel from Hollywood—Educational.
Feature — Dark Secrets — Paramount
Next Week — The Daughter of Luxury.

Moore's Rialto Theatre—
Current Events—Fox News—Fun from the Press.
Comedy—Bumps.
Scenic—Sketches.
Feature—The Strangers' Banquet—Goldwyn.
Next Week—The Beautiful and Damned.

PHILADELPHIA

Stanley Theatre—
Organ Overture—"Mlle. Modiste," Herbert.
Stanley second anniversary birthday party, with Benita Bishoff as premiere danseuse.
Musical Feature—Victor Herbert as guest conductor, in a program of his own works:
Overture. "Orange Blossoms"; "Madeleine," from one act opera; "Molly," Irish love song; Potpourri of Herbert favorite melodies.
Feature — My American Wife, Gloria Swanson—Paramount.
Organ—"Aida" Grand March, Verdi.
Comedy—Hazel from Hollywood.
Current Events—Fox and Pathe.
Scenic—Lyman B. Howe's Hodge Podge.
Next Week—The Hottentot.

Stanton Theatre—
Current Events—Fox News Weekly.
Feature — One Exciting Night (Fourth and last week).
Next Week—Douglas Fairbanks in Robin Hood.

Karlton Theatre—
Current Events— Pathe News Weekly.
Novelty—Kinograms.
Feature—Fury, Richard Barthelmess—First National.
Comedy—Prickly Conscience.
Scenic—The Gliders, Pathe.
Next Week—Doctor Jack.

Regent Theatre—
Feature—Youth Must Have Love, Shirley Mason—Fox.
Comedy—A Poor Fish—Fox.
Next Week—The Sea Lion.

Arcadia Theatre—
Current Events — Pathe News Weekly.
Novelty—Movie Chats—Hodkinson.
Feature — June Madness, Viola Dana—Metro.
Comedy—A Good Scout.
Next Week—Dark Secrets.

Palace Theatre—
Current Events — Pathe News Weekly.
Novelty—Literary Digest.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount. Second run.
Next Week—Lorna Doone.

Victoria Theatre—
Current Events — Pathe News Weekly.
Novelty—Screen Snapshots.
Feature—Tom Mix in Arabia—Fox.
Comedy—When Cain Met Abel.
Novelty—Sawing a Lady in Half.
Next Week—Dr. Jack.

The Madison theatre, Detroit, used this for "Heroes of the Street"

Aldine Theatre—
Current Events — Pathe News Weekly.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Next Week — The Beautiful and Damned.

Capitol Theatre—
Novelty—Kinograms.
Current Events — Pathe News Weekly.
Feature—The Dangerous Age—First National. Second run.
Comedy—The Fresh Heir.
Next Week—The World's a Stage.

ST. LOUIS

Missouri Theatre—
Overture—(a) "Home Sweet Home the World Over"; (b) "Toot, Toot, Tootsie"—Missouri Symphony Orchestra.
Novelty—The History of Aviation—Fun from the Press.
Music—Organ solo, Second Hungarian Rhapsody.
Cartoon—Felix.
Novelty—"The Story of a Fan," descriptive prelude with Lucile Mayer, contralto, and Bernard A. Hoffman and dancers.
Feature — My American Wife, Gloria Swanson—Paramount.

Delmonte Theatre—
Overture—Humfeld's Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press—Screen Snapshots.
Specialty—Helen Jeffrey, violinist.
Feature—The Strangers' Banquet—Neilan-Goldwyn.

New Grand Central Theatre—
Overture—"Tales of Hoffman"—New Central Orchestra.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo.
Musical Special—Oriole Terrace, Brunswick Record Orchestra.
Feature — Fury, Richard Barthelmess—First National.
Cartoon—An Aesop Fable.

West End Lyric and Capitol Theatres—
Overture—"Tales of Hoffman."
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ Solo.
Comedy—The Idle Class, Charles Chaplin.
Feature—The Beautiful and Damned—Warner Bros.
Recessional—Organ.

Rivoli Theatre—
Overture—Selections from "Rigoletto."
Current Events — International News—Other Views.
Novelty—Fun from the Press.
Comedy—Eighteen Hearty Laughs—Century.
Added Attraction — New Leather Pushers, Round No. 4.
Feature — One Wonderful Night, Herbert Rawlinson—Universal.

William Fox Liberty Theatre—
Overture—Liberty Concert Orchestra.
Current Events — Fox News and Views.
Cartoon—Mutt and Jeff.
Comedy—The Alarm, Al St. John.
Feature—Lights of New York—Fox.
Recessional—Organ.

Columbia Theatre—
Overture — Columbia Concert Orchestra.
Current Events — Fox News and Views.
Cartoon—Mutt and Jeff.
Serial—Plunder, Pearl White.
Comedy—The Alarm, Al St. John.
Feature—Yankee Doodle, Jr.—S. R.

SEATTLE

Coliseum Theatre—
Overture—Orpheus.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—Casey Jones, Jr.
Feature—Broken Chains—Goldwyn.
Recessional—Organ.
Next Week—Voice from the Minaret.

Columbia Theatre—
Overture—Orpheus and Red Moon waltz.
Current Events — International News.

A 1923 Melodrama based on Henry W. Longfellow's famous poem
The Village Blacksmith
with a big cast of popular screen favorites
An honest motion picture, full of thrills and heart throbs!
DON'T FAIL TO BRING THE CHILDREN!
FRIEDMAN'S
TOWER
THEATRE
The Tower has the show this week!
NOW SHOWING

Art ad for "The Village Blacksmith" used by the Tower theatre, St. Paul

Features—A Dangerous Game and Kindled Courage—Universal.
Recessional—Organ.
Next Week—The Scarlet Car.

Strand Theatre—
Overture—Selections from "The Merry Widow."
Current Events—Kinograms.
Scenic—Garden of Geysers.
Comedy—Hazel from Hollywood.
Vocal—"Morning and At Dawning."
Feature—Ebb Tide.
Recessional—Organ.
Next Week—Alias Julius Caesar.

Blue Mouse Theatre—
Overture—"After Every Party."
Current Events—Fox News.
Specialty—Sixth Series of Singers Popularity Contest.
Comedy—Pop Tuttle's Long Shot.
Feature—What's Wrong with the Women.
Recessional—Organ.
Next Week—Nero.

Liberty Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe. (Third Week).
Next Week—The Hottentot.

Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Fun from the Press and Screen Snapshots.
Comedy—The Great Pearl Hunt
Feature—A Girl's Desire, Alice Calhoun—Vitagraph.

BOSTON

Loew's State Theatre—
Overture—Organ.
Novelty—Pathe Review.
Feature—All the Brothers Were Valiant—Metro.
Music— Orchestra—"Aida," Verdi.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Feature—Dr. Jack—Pathe—Harold Lloyd.
Recessional—Orchestra.

Loew's Orpheum Theatre—
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Music—Orchestra.
Feature—Tess of the Storm Country, Mary Pickford—United Artists.
Comedy—My Hero, Lupino Lane.
Recessional—Orchestra.

Modern and Beacon Theatres—
Overture—Organ.
Current Events—International News Reel.
Added Attraction—Round One, The Leather Pushers.
Feature—Three Who Paid, Dustin Farnum—Fox.
Music—Orchestra.
Novelty—Topics of the Day—Pathe.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Recessional—Organ.

STRAND
LAST TIMES TODAY—JACKIE COOGAN in "OLIVER TWIST"
Here's the "Speed Demon" Picture That Will Sweep the Field This Week!
STARTS SATURDAY
Some Horse!
Thos. H. Ince presents
THE HOTTENTOT
Willie Collier's Big Stage Hit Now a Panic in Picture
with DOUGLAS MACLEAN MADGE BELLAMY and RAYMOND HATTON
LLOYD HAMILTON in "THE EDUCATOR"

Saxe's Strand, Milwaukee, used this on "The Hottentot" and "The Educator"

BUFFALO

Shea's Hippodrome—
Overture—Medley of popular airs arranged by Harry Wallace.
Vocal—Selections by Andrew Murdison, local singer of Scotch ballads.
Specialty—Oriental dance, Miss Thelma Edwards.
Music—Organ recital, played on the Wurlitzer.
Feature—Trifling Women—Metro.
Comedy—Lazy Bones, Clyde Cook.
Current Events—Hippodrome Review.
Next Week—The Voice from the Minaret.

Lafayette Square Theatre—
Overture—Selections from "The O'Brien Girl."
Current Events—Fox News.
Organ Recital—Played on the Wurlitzer.
Feature—The Yosemite Trail, Dustin Farnum—Fox.
Comedy—Paul Parrot.
Next Week—Alias Julius Caesar.

Loew's State—
Overture—"Lady Butterfly."
Current Events—Pathe News.
Feature—Making a Man, Jack Holt—Paramount.
Comedy—Hallroom Boys.
Cartoon—Mutt and Jeff.
Next Week—Anna Ascends.

Mark-Strand Theatre—
Overture—"Should Auld Acquaintance be Forgot," Orchestra.
Current Events—Kinograms.
Feature—I Am the Law, Alice Lake—S. R.
Comedy—Ali Baba, Joe Rock.
Note—This bill marks the passing of the Strand, the first in the big Mark-Strand chain.

Olympic Theatre—
Overture—Selections from "Lucia di Lammermoor," played on Wurlitzer.
Current Events—Universal News.
Feature—The Scarlet Car, Herbert Rawlinson—Universal.
Comedy—Farm Frolics—Century.
Added Attraction—The Leather Pushers—Round seven.
Vocal—Aria from "Pagliacci," sung by Giovanni Nisita, local Italian tenor.
Next Week—The Power of a Lie.

Palace Theatre—
Feature—Married People, Mabel Ballin—Hodkinson.

Shea's North Park—
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.

BALTIMORE

Rivoli Theatre—
Overture—"Aida," Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solo.
Novelty—Rivoli Review, screen magazine.
Feature—Broken Chains, Colleen Moore—Goldwyn.
Comedy—The Champion.
Recessional—Organ.
Next Week—The Voice from the Minaret.

Century Theatre—
Current Events—Century Topical Review.
Comedy—Selected.
Musical Interlude—Century Symphony Orchestra.
Novelty—Special scenic review.
Specialty—Elida Ballet.
Feature—Thirty Days, Wallace Reid—Paramount.
Recessional—Organ.
Next Week—Same.

New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Comedy—Fruits of Faith—Will Rogers.
Novelty—Movie Chat.
Feature—Dr. Jack, Harold Lloyd—Pathe.

Parkway Theatre—
Overture—Parkway Theatre Orchestra.
Current Events—Parkway Topical Review.
Vocal—Solo.
Feature—When Knighthood Was in Flower, Marion Davies—Paramount.

OMAHA

Strand Theatre—
Feature—Douglas Fairbanks in Robinhood—United Artists. Second week.
Overture—"Robin Hood."
Vocal Solo—"O Promise Me."
Next Week—Voice from the Minaret.

Rialto Theatre—
Overture—"William Tell."
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Comedy—Pest of the Storm Country—Educational.
Current Events—Kinograms and Fun from the Press.

Empress Theatre—
Feature—Thirty Days, Wallace Reid—Paramount.

Sun Theatre—
Feature—Quincy Adams Sawyer—Metro.
Comedy—Heeza Liar and Ghost—Hodkinson.
Current Events—International News.
Next Week—Peg O' My Heart.

World Theatre—
Feature—The Broken Doll—First National.
Six acts of vaudeville.
Next Week—The Woman Who Fooled Herself.

Moon Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe.
Short Subject—Border Law.
Comedy—Price of Progress—Pathe.
Current Events—Pathe News.
Next Week—The Third Alarm.

ST. PAUL

Capitol Theatre—
Overture—Beethoven's "Moonlight Sonata"—Capitol Symphony Orchestra.
Current Events—Capital Digest—Pathe News.
Vocal—"Captain Mae"; "Bells of St. Mary."

Simple, striking ad for "Fury," used by the Tivoli theatre, San Francisco.

"Back Home and Broke" ad prepared by the Capitol theatre, Detroit

Comedy—Saturday Morning—Our Gang.
Feature—The Hottentot—First National.
Novelty—Urban Movie Chats—Starland Revue.
Recessional—Organ.

NEWARK

Branford Theatre—
Overture—"Hungarian Fantastie," Tobani—Branford Symphony Orchestra.
Current Events—Branford Review.
Novelty—Topics of the Day.
Comedy—In Dutch—Bobbie Vernon.
Vocal—"For You Alone"; "The World Is Waiting for the Sunrise."
Feature—The Flirt—Universal.
Recessional—Organ.

SAN FRANCISCO

California Theatre—
Overture—"Romany Love" and other selections—piano and vocal.
Current Events—California Theatre News.
Music—"Starlight" played at organ.
Comedy—Chicken Dressing.
Feature—The World's Applause—Paramount.
Recessional—Organ.
Next Week—Making a Man.

Loew's Warfield Theatre—
Overture—"Potpourri"—Orchestra.
Current Events—Loew's Minute Views.
Specialty—Syncopating Cycle Song, "Down on the Levee" opening with "Swanee River," five other songs, dances and opera selections.
Novelty—How to Make Up—Fun from the Press.
Comedy—Day Dreams.
Feature—Love in the Dark, Viola Dana—Metro.
Recessional—Organ.
Next Week—All the Brothers Were Valiant.

Granada Theatre—
Overture—"Wedding Day at Troldhaugen" and "How You Gonna Keep Your Mind on Dancing."

Cartoon—Felix Stems the Tide.
Novelty—Selections from Pathe Review.
Musical—Music suggesting Chinese New Year entitled "In China Town," opening with Chinese boy, then Chinese solos, dances, etc.
Novelty—Fun from the Press.
Feature—East Is West, Constance Talmadge—First National.
Recessional—Organ.

New Portola Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe. Seventh week.
Next Week—The Strangers' Banquet.

Tivoli Theatre—
Feature—The Hottentot—First National. Second week.

Imperial Theatre—
Overture—"Tomorrow"—Orchestra.
Current Events—Imperial Screen News.
Musical—Orchestra featuring "A Ballroom Fantasie" including five pieces.
Novelty—The Birth of Aviation.
Feature—The Flirt—Universal.

CLEVELAND

Stillman Theatre—
Overture—Excerpts from "Tannhauser."
Prologue—"Kasmir," a love scene with music.
Feature—The Voice from the Minaret, Norma Talmadge and Eugene O'Brien—First National.
Next Week—Same continued, to be followed by Douglas Fairbanks in Robin Hood.

Allen Theatre—
Overture—"The Sicilian Vespers" by Verdi.
Specialty—"I'll Stand Beneath Your Window and Whistle" with a whistling chorus.
Current Events—International News.
Novelty—Literary Digest—Fun from the Press.
Comedy—Be Yourself—Neal Burns.
Feature—Hearts Aflame—Metro.
Next Week—Fury.

Park Theatre—
Overture—"I Vespre Siciliani" by Verdi.
Current Events—Kinograms.
Novelty—Fun from the Press.
Comedy—A Day's Pleasure—Chaplin.
Feature—All the Brothers Were Valiant.
Next Week—Minnie.

Reade's Hippodrome—
Overture—"Popular Potpourri."
Current Events—Plain Dealer Screen Magazine.
Specialty—Vaudeville.
Feature—Flesh and Blood.
Added Attraction—New Leather Pushers—Reginald Denny.
Next Week—Broken Chains.

Standard Theatre—
Current Events—International News.
Comedy—The Farm Follies—Century.
Feature—The Kentucky Derby, Reginald Denny—Universal.
Next Week—The First Degree.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Current Events—Newman News and Views.
Musical—Organ Selections.
Specialties—The Misses Dennis, Vocal Harmonists; Coon-Sanders, Novelty Singing Orchestra.
Feature—One Exciting Night—United Artists.
Next Week—Hottentot.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ Selections.
Novelty—Capitol News Shots and Fun From the Press.
Specialty—Kuhn-Chaquette, Jazz Band, Minstrel Entertainers.
Feature—The Flirt—Universal.
Next Week—All Night.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ Selections.
Comedy—Lloyd Hamilton.
Specialty—Juvenile Jazz Band.
Feature—Making A Man, Jack Holt—Paramount.
Next Week—Minnie.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Hazel From Hollywood, Christie Comedy, and Aesop's Fables.
Feature—Shadows—Al Litchtman
Next Week—Brawn of the North.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Cartoon—Aesop's Fables—Pathe.
Comedy—Ouch—Mermaid.
Feature—The World's Applause, Bebe Daniels—Paramount.
Next Week—The Voice from the Minaret.

Strand Theatre—
Overture—Strand Orchestra.
Current Events—Pathe News.
Feature—Nero—Fox.
Next Week—When Knighthood Was in Flower.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Comedy—T. N. T.—Mermaid.
Feature—Kick In—Paramount.
Next Week—Fury.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—One Exciting Night—D. W. Griffith—U. A.
Next Week—Same.

DETROIT

Adams Theatre—
Feature—The Flirt—Universal.
Second Week—Continued.

Broadway Strand Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Specialty—Emmons and Colvin.
Feature—Thorns and Orange Blossoms, Al Lichtman.
Added Attraction—Chickasha Bone Crusher, Leather Pushers.
Recessional—Organ.
Next Week—One Exciting Night.

Capitol Theatre—
Overture—Excerpts, "Rigoletto."
Current Events—Pathe News.
Scenic—Beautiful Gardens.
Specialty—Mlle. Tremaine, Danseuse.
Feature—Back Home and Broke, Thomas Meighan—Paramount.
Recessional—Organ.
Next Week—Voice from the Minaret.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Comedy—High and Dry, Clyde Cooke.
Feature—The Town that Forgot God—Fox.
Next Week—Lights of New York.

Madison Theatre—
Overture—"Marriage of Figaro."
Vocal—"You Tell 'Em I Stutter."
Current Events—Pathe News.
Scenic—Finger Print Method and Lecture.
Specialty—Loos Bros., Vocalists.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Cartoon—Bobby Bumps.
Recessional—Organ.
Next Week—Money, Money, Money.

INDIANAPOLIS

Palace Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fables.
Novelty—Literary Digest, Rice Sport Review.
Feature—The Woman Who Fooled Herself—Asso. Exhib.
Vaudeville—Six acts—Keiths.
Next Week—A Dangerous Adventure.

Colonial Theatre—
Current Events—Pathe News.
Cartoon—Aesop Fable.
Comedy—The Counter Jumper, Larry Semon.
Feature—Making A Man, Jack Holt—Paramount.
Next Week—The World's Applause.

Apollo Theatre—
Current Events—Fox Weekly.
Novelty—Fun from the Press.
Feature—My Friend the Devil—Fox.
Musical Features—Hoosier Harmony Trio and Earl Moore's Apollo Entertainers.
Next Week—Notoriety.

DES MOINES

Des Moines Theatre—
Current Events—International News.
Cartoon—Fifty Fifty—Felix Cartoon.
Feature—Tess o' the Storm Country, Mary Pickford—U. A.
Next Week—The Voice from the Minaret.

Strand Theatre—
Current Events—News Weekly—Educational Kinograms.
Comedy—The Alarm, Al St. John.
Feature—Kick In—Paramount.
Next Week—What a Wife Learned.

Garden Theatre—
Comedy—A Social Error.
Feature—Broken Chains, Colleen Moore—Goldwyn.
Next Week—Bell Boy 13.

Rialto Theatre—
Current Events—Fox News.
Comedy—Beautiful Dubs.
Feature—Peg O' My Heart, Laurette Taylor—Metro.
Next Week—Money, Money, Money.

SEATTLE

Coliseum Theatre—
Overture—Orpheus.
Current Events—Pathe News and Kinograms.
Novelty—Topics of the Day.
Comedy—Cascy Jones, Jr.
Feature—Broken Chains—Goldwyn.
Recessional—Organ.
Next Week—Voice of the Minaret.

Columbia Theatre—
Overture—Orpheus and Red Moon Waltz.
Current Events—International News.
Features—A Dangerous Game and Kindled Courage—Universals.
Recessional—Organ.
Next Week—The Scarlet Car.

Strand Theatre—
Overture—Selections from "The Merry Widow."
Current Events—Kinograms.
Scenic—Garden of Geysers.
Comedy—Hazel from Hollywood.
Vocal—Ivan Edwardes singing "Morning" and "At Dawning."
Feature—Ebb Tide—Paramount.
Recessional—Organ.
Next Week—Alias Julius Caesar.

Blue Mouse Theatre—
Overture—"After Every Party."
Current Events—Fox News.
Specialty—Fifth and Sixth Series Singers' Popularity Contest.
Comedy—Pop Tuttle's Long Shot.
Music—"Tomorrow"—Organ.
Feature—What's Wrong with the Women—S. R.
Recessional—Organ.
Next Week—Nero.

Liberty Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week—The Hottentot.

Winter Garden Theatre—
Overture—Orchestra.
Current Events—International News.
Novelty—Fun from the Press and Screen Snapshots.
Comedy—The Great Pearl Hunt.
Feature—A Girl's Desire, Alice Calhoun—Vitagraph.
Next Week—The Cave Girl.

DALLAS

Palace Theatre—
Overture—Fifty-seventh Symphony—Concert Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesops Fable.
Feature—When Knighthood Was in Flower—Marion Davies—Paramount.
Recessional—Organ.

Old Mill Theatre—
Overture—Selected.
Current Events—News Weekly.
Feature—One Exciting Night—D. W. Griffith—United Artists.
Recessional—Organ.

Melba Theatre—
Overture—"Robin Hood"—Orchestra.
Current Events—News Weekly.
Prologue—Atmospheric introduction to feature.
Feature—Douglas Fairbanks in Robin Hood.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

LUBLINER & TRINZ have completed plans for the erection of a magnificent four thousand seat house at Belmont and Lincoln avenues, and according to General Manager Emil Stern, ground will be broken for this theatre within a few days. Walter Alschlager is the architect for the new house, which will be palatial in beauty of its design and the magnificence of its furnishings. Lubliner & Trinz already are operating seventeen houses in the city and the new house will add approximately two million dollars to the money already invested in L. & T. operated theatre properties.

Health Commissioner Bundeson has asked the co-operation of the motion picture theatre managers of Chicago to aid him in his fight to head off a threatened flu and pneumonia epidemic, and has requested them to see that persistent coughers and sneezers are ejected from the theatres.

J. B. Dibelka, who, for the past year, has been secretary of the Illinois Motion Picture Theatre Owners and editor of Filmland, the association's official organ, tendered his resignation from both positions at the last meeting of the board of directors. He will, however, continue to hold office until his successor is appointed. Mr. Dibelka converted his theatre into a dance hall some time ago and no longer is an active member of the film industry, but has retained his interest in organization affairs and has been willing to put in his time for the benefit of the theatre owners.

Douglas Fairbanks, in "Robin Hood," is playing to constantly increasing business at the Roosevelt theatre, and started its second week with fine crowds. It is predicted that the run of this feature at Balaban & Katz house will be longer than that of "Tess of the Storm Country" and "When Knighthood Was In Flower," which to date hold the run record of that house.

George D. Hopkinson, popular owner of the Hamlin theatre, on west Madison street, is back on the job after a lay-off of several days occasioned by illness.

An increase in the capital stock from ten thousand dollars to fifty thousand dollars is announced by the Illington Amusement Company, which operates the Illington theatre.

"Dr. Jack" is scheduled to open on February 24th at the Orpheum and will have an indefinite run at this house. It has proved one of the big hits of the season in some of the eastern cities, where it already has been shown.

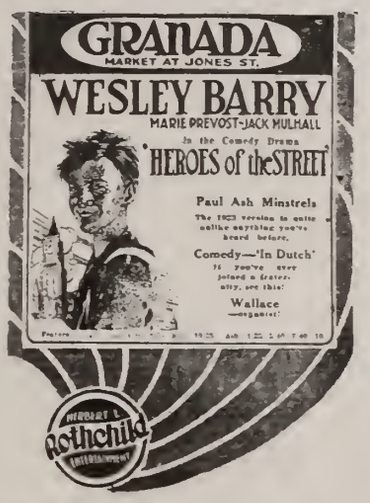
R. D. Taylor, of the Bourbon theatre, Bourbon, Indiana, is preparing to start work on a new front and improved interior for his theatre. Mr. Taylor has shown himself an up-to-date showman and always keeps his house modern and attractive to his patrons.

Louis Laemmle celebrated another birthday last Sunday and Herman Stern, exchange manager, took advantage of the occasion to engineer a big surprise party for Mr. Laemmle. Members of the departments and the entire sales staff, also a few friends outside the exchange, forty in all, silently entered the Laemmle home and gave Louis the surprise of his life. Everybody had a fine time and most of the boys got to the office in time for work Monday.

S. J. Gregory, of the S. J. Gregory Amusement Corporation, of Hammond, Indiana, has departed for three weeks' rest at Hot Springs, Arkansas.

Mr. and Mrs. Henoch, of the Stratford theatre, gave a dinner at the Congress Hotel in honor of General Manager of the Universal Corporation A. A. Schmidt and Mrs. Schmidt on Wednesday the 24th. Among the guests present were Mr. and Mrs. Herman Stern, Mr. and Mrs. Louis Laemmle, and Mr. and Mrs. I. L. Leserman, all of the Chicago Universal exchange.

J. Falette, of the Lyric and Star theatres, Lincoln, Illinois, visited Universal's Chicago exchange this week, to make plans for the big exploitation campaign on "The Flirt,"



Eye catching lay-out of "Heroes of the Street" ad used by the Granada theatre, San Francisco

and was met at the exchange by E. C. Ketcham of Grosset & Dunlap, publishers of "The Flirt," the book on which the feature is built, who with the co-operation of Publicity Manager Walter Hill, of Universal's Chicago exchange, completed arrangements for the joint publicity campaign in Lincoln.

Among the Exchanges

N. H. FRIEND, of United Artists, has been in Chicago for the last two weeks and expects to leave for Los Angeles, in company with his brother, shortly.

M. Whitmoyer, formerly of First National sales staff, is now covering northern Indiana and Illinois for Celebrated.

Pearl White's continued popularity with theatre owners is best shown by the fact that her new serial, "Plunder," is now being shown at one hundred and fifteen neighborhood and outlying Chicago theatres, according to Manager Martin of Pathe.

Sid Decker, one of Universal's hustlers, reports from Rockford, Illinois, that the West Side Business Association of that city has purchased the Blackstone Hotel property, and that the old building is to be removed early in Spring, preparatory to the erection of a twenty-five hundred seat motion picture theatre.

Ted Schlanger, well known Universal salesman, has been appointed short subject manager of the Chicago exchange, according to an announcement just given out.

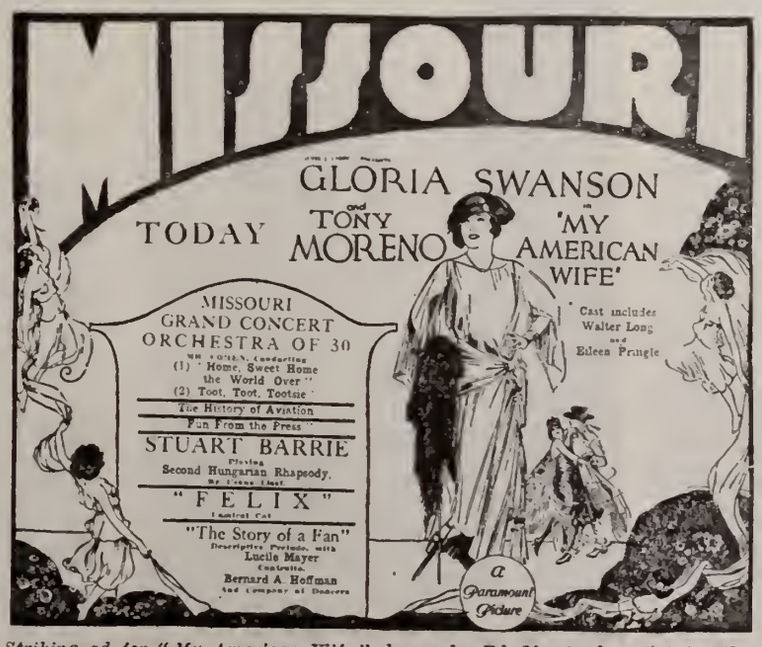
H. H. Hurn, district manager of Hodkinson, arrived in Chicago this week with a print of "Down to the Sea in Ships," which is heralded as one of the great pictures of the year, and Manager Simmons and the staff of the local exchange after seeing it screened are enthusiastic over the feature. Arrangements for release in this territory will be completed shortly.

Manager Manske, of American Releasing Corporation, has booked "What Fools Men Are" into the State-Lake for the week of February 25th, and this important picture will be released on the Lubliner & Trinz and Ascher circuits the week of March 4th. In the cast are Faire Binney, Lucy Fox and a number of other well known players.

H. A. Washburne has been transferred to the Indianapolis territory by Manager Fichenlaub of United Artists. Film row will miss genial Washburne, who is very popular with the boys.

Celebrated Players have acquired Col. Selig's spectacular serial, "The Jungle Goddess," for release in Indiana, Illinois and Wisconsin. The serial, which is in fifteen episodes, is said to include some very thrilling adventures with animals and other incidents which will make the audiences sit up and take notice.

Fred Balidean, formerly manager of the Keystone and Panorama theatres, and at one time salesman for Mutual and Universal, is now associated with the American Releasing Corporation and will cover the territory made vacant by the resignation of J. J. Clark.



Striking ad for "My American Wife," drawn by Ed Olmstead, artist for the Missouri theatre, St. Louis

Manager J. M. Edgar Hart of the Palace theatre, El Paso, Texas, prepared this artistic display recently for "Broadway Rose," selling the title, the star and the type of picture in definite fashion

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stoite, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Police dog chained in lobby and art poster for "Brawn of the North" used by A. C. Cowles manager of the Rex theatre, Spartanburg, S. C.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

Manager R. W. Case of the Columbia theatre, Seattle, prepared this highly attractive lobby for "The Flirt." The cut-out at the left, with a spotlight on it, had flashing red and green light effects, and the fan was waved mechanically in the cut-out at the extreme right

Gets Unique Publicity Through Matinee on "The Flirt"

Seattle, Wash.—A stunt that attracted a great amount of desirable newspaper publicity was put over recently by Manager R. W. Case, of the Columbia theatre, here during the three week's run of "The Flirt," but can be used as an exploitation aid for any picture.

Mr. Case had tied up with the Seattle Post-Intelligencer in announcing a special morning matinee for children. The only requirement for admission was some article of food or clothing that could be turned over to the Associated Charities organization of this city.

The day of the matinee the street in front of the theatre was packed with children. Two tiny boys had come to the theatre dragging a large live hog on a chain. As the rest of the articles were piled in front of the theatre the hog was parked in the street and chained to a fire plug in front of the theatre.

As a result of this Manager Case was arrested by the Police Department for parking his hog within twenty-five feet of a fire hydrant. Next day the Post-Intelligencer carried a full column story of the matter, with pictures of Mr. Case's arrest and entrance, with the hog, into the police patrol in front of the theatre. The story went on to tell of his release by the police court judge because the owners of the hog could not be found and there was not enough evidence to convict him, especially since the idea was all for charity. The paper gave credit to the ranch that had donated the hog to the youngsters, and also went on in regard to the picture.

The whole stunt was put over by Mr. Case with ease, as the newspaper had already been tied up in regard to the matter of the distribution of the articles to charity, and the ranch that donated the hog was only too glad to do so for the sake of charity and a little publicity in the newspapers.

Showing the barber shop tie-up on the Sam Fenton Haircut arranged by Marc Lachmann of the Universal exploitation staff for the showing of "The Flirt" at the Rialto, New York

Newlyweds Admitted Free to "One Week of Love"

GALVESTON, Texas. — Manager Charles Sasseen of the Queen theatre used an extensive newspaper campaign several days in advance of "One Week of Love," including several special stories and classified ads on a stunt intended to interest all persons who were married on the dates the picture was to play.

Mr. Sasseen advertised that all persons who could show certificates, that they were married on the days the picture ran at the theatre, would be given free admissions to see "One Week of Love."

The stunt was a success, quite a large number of marriage certificates were brought to Mr. Sasseen as evidence, and free tickets were awarded to the holders of these licenses.

Novel Shadow Box Is Built for "Man Who Saw Tomorrow"

South Pittsburgh, Tenn.—Manager E. C. Ogg, of the Imperial theatre, was greatly aided in his exploitation of "The Man Who Saw Tomorrow" by a novel shadow box in the lobby.

The bottom of the box contained a one-sheet, oiled and illuminated from the rear. Above this was a compartment containing a miniature parlor set, with chairs, sofa, table, rugs, etc., and pictures on the walls. Several figures cut from the lobby cards were placed about the set.

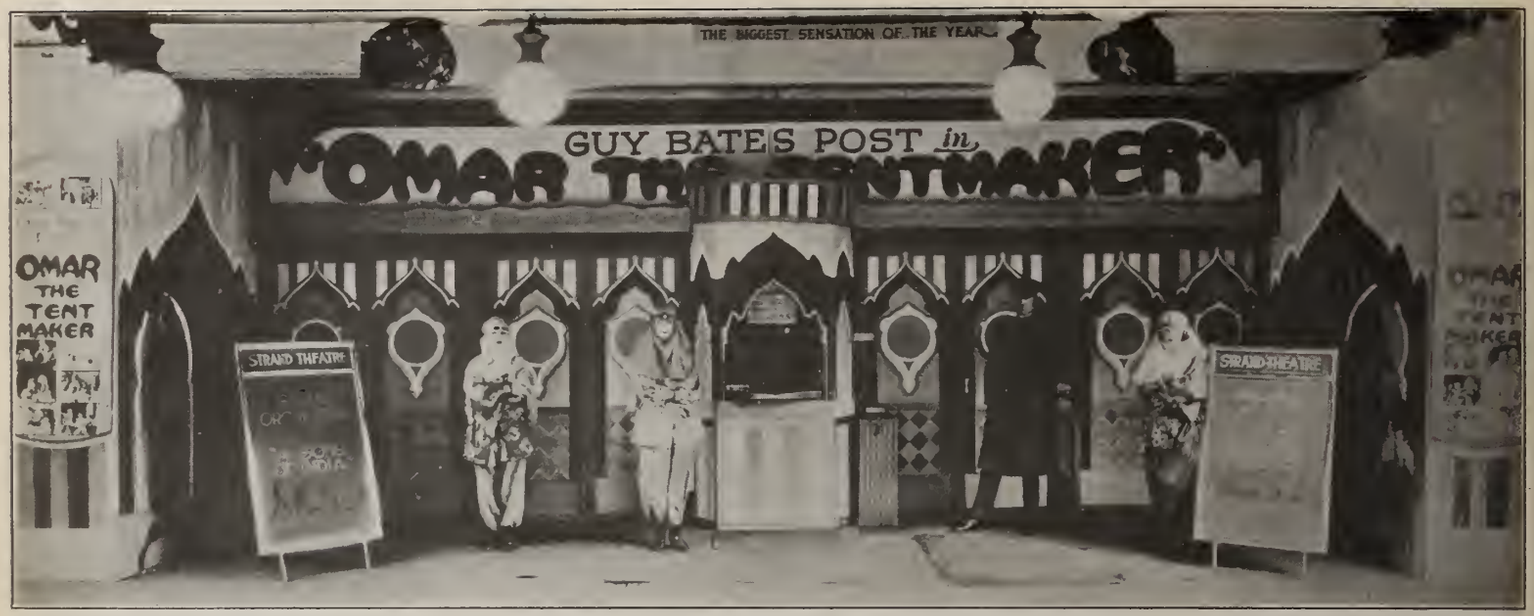
On the rear wall of the "parlor" hung a framed card with Thomas Meighan's picture and carrying the billing for the photoplay.

Cut-Outs Decorate House Front for "Silver Wings"

St. Paul, Minn.—An attractive lobby display for "Silver Wings" was prepared by the Tower theatre, utilizing life size cut-outs made from the 24-sheets. Three large cut figure heads of Mary Carr and the two sons in the picture were used over the marquee.

The fact that Mary Carr was the creator of the mother role in "Over the Hill," was prominently displayed in all advertising. Large banners were used over the doors and also over the marquee. Special lobby frames and layouts of scenes were also used.

Unusual "Dr. Jack" street ballyhoo used by the New Franklin theatre, Oakland, Cal. The man carried no sign, but merely inquired of passersby for the offices of Dr. Jack



Colorful Oriental lobby for "Omar the Tentmaker," done in red and yellow, by H. B. Wright, manager of the Jensen & Von Herberg Strand theatre, Seattle

Gown Designing Contest is New "Broadway Rose" Stunt

St. Paul, Minn.—The management of the New Astor theatre, in connection with the St. Paul *Daily News,* exploited "Broadway Rose" through a contest in which $50 in cash prizes and 100 theatre tickets were offered for the best design for a dancing costume for Mae Murray.

The newspaper's own statement of the stipulations of the contest covers fully the details of this exploitation:

"Wouldn't Mae Murray look lovely in a black velvet, such-and-such a costume? you have probably said to yourself if you're a film fan.

"Well, why not design one for Miss Murray. She is looking for ideas for new gowns and dancing costumes, and through the *Daily News* asks readers to help her.

"The *Daily News,* by arrangement with the New Astor theatre, where Miss Murray's 'Broadway Rose' is being shown this week, is offering $50 in prizes and 100 theatre tickets to the men and women who submit the smartest, most attractive and original designs for a gown or dancing costume for Miss Murray.

"Here are the main points in the contest:

"Designs should be submitted either in pen and ink or colors. Pencil sketches will not be considered.

"Besides the drawing, the design submitted must include a description of the gown as to color and material used."

Window tie-up with camera store on "Douglas Fairbanks in Robin Hood" at the Park theatre, Boston

Madge Bellamy Contest Used for "Lorna Doone"

ALLENTOWN, Pa.—The distinction of being first to use the Madge Bellamy guessing contest designed as an exploitation aid for "Lorna Doone" goes to Manager J. M. Fogelman of the Colonial theatre.

Prior to the release of "Lorna Doone" Miss Bellamy had posed in eight different costumes, representing eight different famous characters of varying periods of history, such as Cleopatra and Betsy Ross.

Cuts of these pictures were used by the Allentown Chronicle and Leader which found good circulation value in interesting its readers in such a contest, asking them to identify the various characters represented.

Many Co-operative Stunts Are Tied Up With "Kick In"

Macon, Ga.—Manager E. C. Kingman of the Rialto theatre used an extensive teaser campaign, followed by many co-operative stunts, for "Kick In."

Teasers were started on the screen ten days in advance. A few days later the outside teaser work was sprung. One thousand gummed stickers, with only the title in bold type, were stuck on automobile windshields, show windows and similar places.

Allowing a few days for the title alone to soak in, Mr. Kingman opened up with a lot of co-operative advertising that practically covered the city. Beginning three days in advance, the largest drug store in the city featured a "Kick In" sundae. A free pass was offered to the table boy or girl who sold the most of these, and they went like hot cakes.

The eight one-sheet stands of the Navy and Marine recruiting office were grabbed with signs telling men between 18 and 35 to KICK IN, join the Marines or Navy, and see the picture at the Rialto.

The tie-up with the Dempsey Hotel was for a special "Kick In Luncheon," which they served every day during the engagement. The menu explained that the dishes were favorites of Betty Compson and Bert Lytell. The dessert was cocoanut pudding a la Betty Compson.

Enters Harold Lloyd in Race Against Comic Strip

Birmingham, Ala.—Manager L. R. Towns, of the Strand theatre, put over the much coveted "something new" in exploiting "Dr. Jack," when he put over a unique stunt with the Birmingham News, about ten days before opening.

The Birmingham News runs daily the comic strip showing Barney Google and his race horse, Spark Plug. And this is the most popular of the comic strips run in Birmingham. So Mr. Towns conceived the idea of having the News put on a contest to determine who gets the most laughs, Harold Lloyd or Spark Plug, and why. The contest was called the "Great Laughter Handicap." Prizes of $15 and $10 were offered for the best letters of 100 words or less, picking the winner and the loser, respectively, and giving reasons for the choice. The winner of the "Handicap" was determined by the number of votes received, not by the arguments advanced in the letters.

The "Handicap" started on Wednesday before "Dr. Jack" opened at the Strand on Monday, and ran until the following Tuesday at 12:30 noon. The News played it up strong with daily articles under two-column heads, most of the articles appearing on the front page. These articles were written in an interesting manner, giving the positions of the entrants, advancing arguments for both sides.

George Rea, manager of the Colonial, Washington Court House, O., used his auto to ballyhoo "Ebb Tide," as shown here

When you think of one-reel comedies think of

Hal Roach Comedies

YOUR public does, for they are played in more theatres than any one reel comedies that have ever been made.

For nine years Hal Roach has been making these comedies. In the earlier releases Harold Lloyd himself was starred. Then came "Snub" Pollard; and now Paul Parrott.

You benefit by the wonderful past success of these comedies as well as by the earnest effort and rich experience which is applied to those of today.

When you buy commodities of any sort you want those which have proven their quality. You refuse to make risky experiments.

Buy comedies as you would commodities; get those that have been proven by time. Get the Hal Roach One Reel Comedies.

Pathécomedy

TRADE MARK

Pearl White

Facts for your consideration, Mr. Exhibitor!

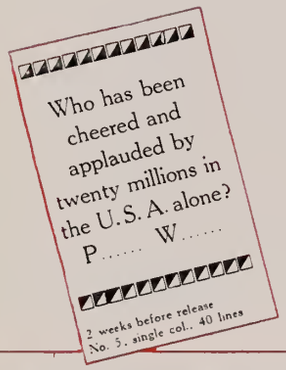
1. Here's a *star* that *brings them in.* The amazing success of past Pearl White Patheserials proves *that.*

2. Here's a *production* that *brings them in.* Reports from exhibitors prove *that.*

3. Here's a serial that *sells itself.* So many exhibitors have booked it after seeing it

Pathéserial

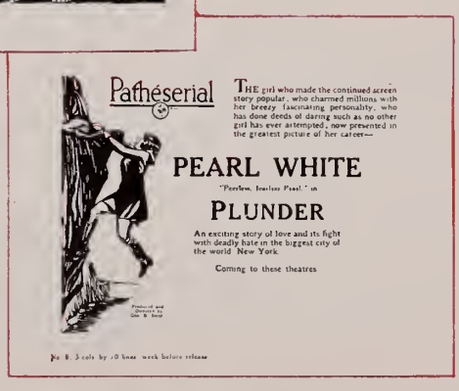
TRADE MARK

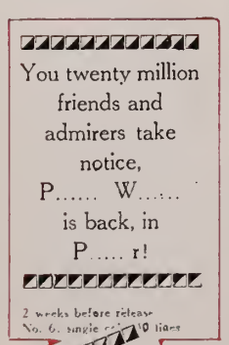


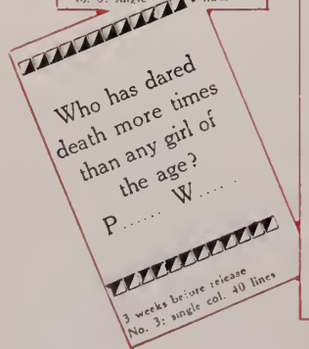
The girl you've admired and waited for—(P..... W.....)
PEARL WHITE
"Pathe's peerless, fearless Pearl," in
PLUNDER
The motion picture sensation of the century, filled with surprises and daring adventure.
Pathéserial
Produced and Directed by George B. Seitz
Coming to the theatres listed below
No. 7, 3 cols by 110 lines—Week before release

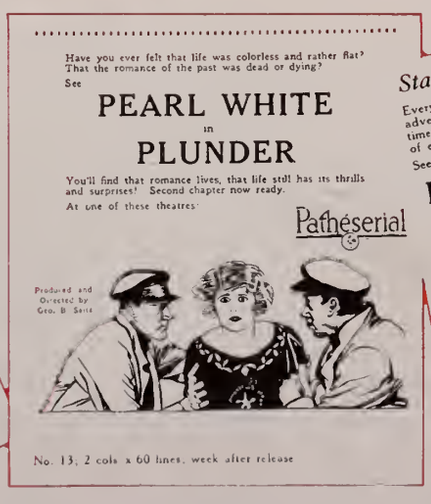
Produced and Directed by Geo. B. Seitz

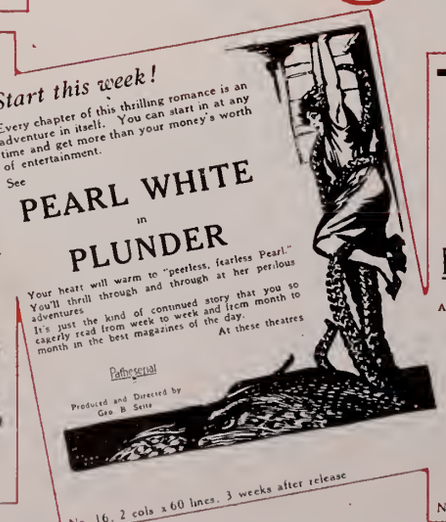
Written by Geo. B. Seitz *and* B. Millhauser


Pathéserial
THE girl who made the continued screen story popular, who charmed millions with her breezy fascinating personality, who has done deeds of daring such as no other girl has ever attempted, now presented in the greatest picture of her career—
PEARL WHITE
"Peerless, fearless Pearl," in
PLUNDER
An exciting story of love and its fight with deadly hate in the biggest city of the world New York
Coming to these theatres
No. 8, 3 cols by 70 lines week before release






Have you ever felt that life was colorless and rather flat? That the romance of the past was dead or dying?
See
PEARL WHITE
in
PLUNDER
You'll find that romance lives, that life still has its thrills and surprises! Second chapter now ready.
At one of these theatres
Pathéserial
Produced and Directed by Geo. B. Seitz
No. 13, 2 cols x 60 lines, week after release


Start this week!
Every chapter of this thrilling romance is an adventure in itself. You can start in at any time and get more than your money's worth of entertainment.
See
PEARL WHITE
in
PLUNDER
Your heart will warm to "peerless, fearless Pearl." You'll thrill through and through at her perilous adventures
It's just the kind of continued story that you so eagerly read from week to week and from month to month in the best magazines of the day.
At these theatres
Pathéserial
Produced and Directed by Geo. B. Seitz
No. 16, 2 cols x 60 lines, 3 weeks after release

Suppose you did miss the thrills and surprises of the first chapter this week.
There's still time to see the second chapter next week, for you can start in at any time on this amazing story of romance, adventure, plot and counter-plot, action and thrill, and get more than your money's worth! See
PEARL WHITE
in
PLUNDER
Pathéserial
At one of these theatres:
Produced and Directed by Geo. B. Seitz
No. 12; 2 cols x 60 lines; week of release

in "Plunder"

that we term it the *Pathéserial that sells on sight.*

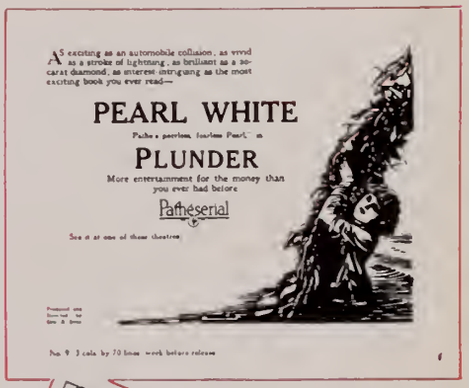
4. Here's a newspaper campaign that *brings them in.* Ask the Pathe branch manager serving you for full details.

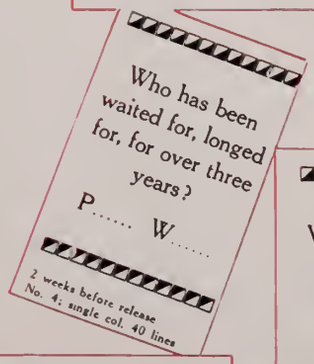
As exciting as an automobile collision. Produced for the surpassing entertainment of *your* audiences.

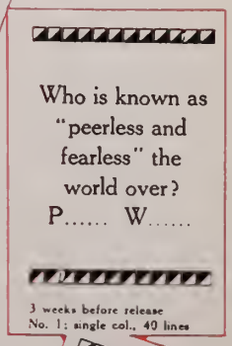
Pathéserial

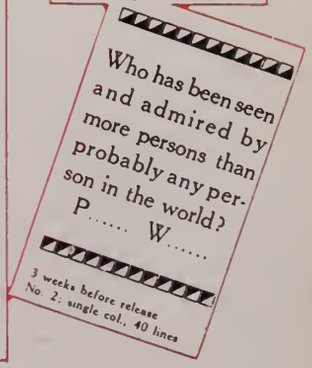
TRADE MARK

This week you may see the world's best known girl in the most fascinating continued romance of thrill and suspense you ever saw—
PEARL WHITE
in
PLUNDER
For thirty minutes each week you can be a part of the most engrossing conflict between clever beauty and clever villainy ever screened.
At the theatres below:
Pathéserial
No. 10. 3 cols. by 90 lines, week of release

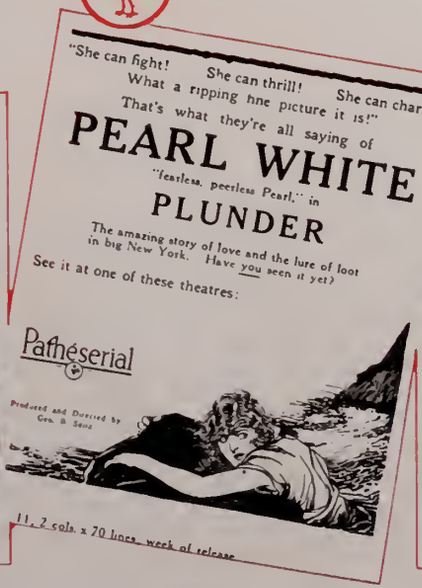

As exciting as an automobile collision, as vivid as a stroke of lightning, as brilliant as a 20-carat diamond, as interest-intriguing as the most exciting book you ever read—
PEARL WHITE
Pathe's peerless, fearless Pearl, in
PLUNDER
More entertainment for the money than you ever had before
Pathéserial
See it at one of these theatres
No. 9. 3 cols. by 70 lines, week before release

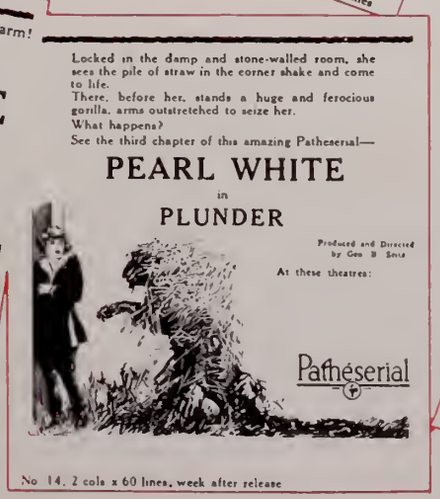





Who has been seen and admired by more persons than probably any person in the world?
P..... W.....
3 weeks before release
No. 2: single col., 40 lines

Are you following the stirring and fascinating adventures of the screen's most daring girl?
Start in at any time; see
PEARL WHITE
in
PLUNDER
thrills and surpassing entertain-
see the latest chapter of this
nating romance of love and its
e fight with villainy in big New
k at one of the theatres
Produced and Directed by Geo. B. Seitz
thése rial
15. 2 cols. x 60 lines. 2 weeks after release


"She can fight! She can thrill! She can charm! What a ripping fine picture it is!"
That's what they're all saying of
PEARL WHITE
"fearless, peerless Pearl," in
PLUNDER
The amazing story of love and the lure of loot in big New York. Have you seen it yet?
See it at one of these theatres:
Pathéserial
Produced and Directed by Geo. B. Seitz
11. 2 cols. x 70 lines, week of release


Locked in the damp and stone-walled room, she sees the pile of straw in the corner shake and come to life.
There, before her, stands a huge and ferocious gorilla, arms outstretched to seize her.
What happens?
See the third chapter of this amazing Pathéserial—
PEARL WHITE
in
PLUNDER
Produced and Directed by Geo. B. Seitz
At these theatres:
Pathéserial
No. 14. 2 cols x 60 lines, week after release

Leo Maloney

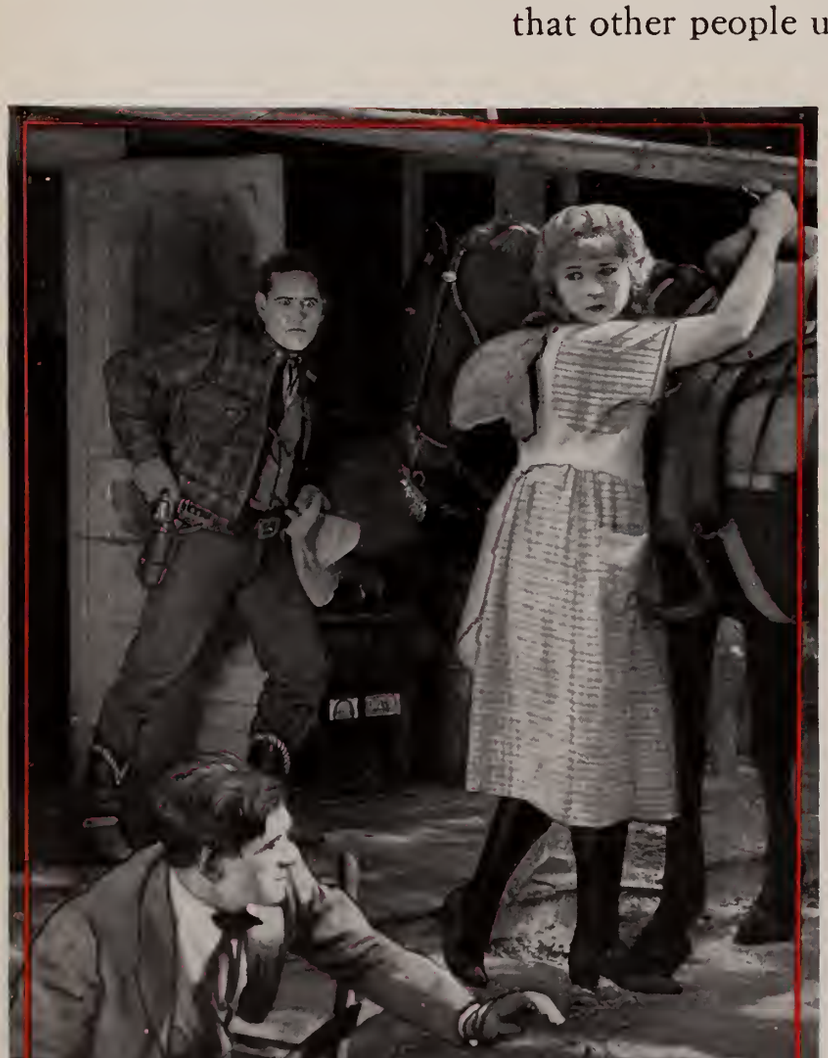
in

Range Rider Series

Two parts each

What are the best short "Western" dramas released today?

You can have just one guess after reading the adjectives that other people use in writing of the Range Rider pictures



Written and Directed by
FORD BEEBE *and* LEO D. MALONEY

"A Rattling Western Drama"

" 'One Jump Ahead' is a rattling two part Western drama. . . . The cast rings the bell. . . . Suspense and action in goodly measure."
—*Blaisdell in Trade Review.*

"A Very Good Western Melodrama"

" 'The Drifter' is a very good Western melodrama . . . Plenty of hand-to-hand encounters, thrills, and an altogether satisfactory short subject." —*Lillian Gale, in M. P News.*

"Refreshing—Sure Fire"

" 'The Bar Cross War' is refreshing. It keeps one alert. A story of sufficient merit to hold interest, direction of a feature par and last reel a series of combats about as well done as the camera has ever photographed. . . . It is sure fire. — *Lillian Gale, in M. P. News.*

"High Standard of Interest and Suspense"

"The high standard of interest and suspense set in previous issues is maintained in 'His Enemy's Friend.' It is a production that should be welcomed by any audience."
—*Sewell in M. P. World.*

Pathépicture

TRADE MARK

Appropriate lobby display and front for "Shirley of the Circus," carrying out circus atmosphere, used by the Plaza theatre, Wheeling, W. Va.

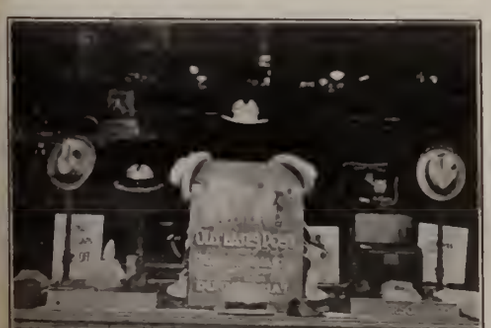
Double-Truck Syndicate Story for "Hungry Hearts"

Cleveland, O.—Edward Carrier, Goldwynner here, aided by Eddie Bonns, manager of exploitation for Goldwyn, has succeeded in getting, through a newspaper syndicate, a double-truck Sunday newspaper magazine feature story across in eighty-four newspapers of the country on "Hungry Hearts."

On January 7 the two-page article appeared in the Cleveland News, the Atlanta Constitution, the Fort Worth Record, the Worcester (Mass.) Telegram, the Dayton News, the Springfield (O.) News, the Buffalo Courier, the Ohio State Journal of Columbus and the Post of Washington, D. C. Seventy-three other newspapers used the story on following Sundays in their magazine sections.

The story appeared in the Cleveland News on the day of the opening of "Hungry Hearts" at the Circle theatre.

"Hungry Hearts Speak the Wide World Over" was the title of the article spread across the two pages. A bank underneath the head read: "'We Can Get Plenty of Husbands. What We Want Are Single Men.' Is the Motto of a Strange Club Which Is Sweeping Over the World as War's Aftermath." The article is illustrated with drawings and with photographs of seven pretty girls who founded the Cleveland Chapter.



One of many Dunlap hat tie-ups put over despite absence of national hook-up for "Omar the Tentmaker." This window was obtained by the Capitol, Detroit

Bag of Salt Novelty Exploits "Omar the Tentmaker"

NEW YORK, N. Y.—Tiny bags of salt attached to tags were used as an advance exploitation novelty by the New York Mark Strand theatre for the run of "Omar the Tentmaker."

Salt, the beginning and end of all wishes on the desert, the charm against evil and the symbol of good fortune, was the tie-up used to link up the attractive novelty with "Omar."

The tag, on the face, announced the coming of the attraction. On the reverse side it outlined in 23 words the symbolic meaning of the gift of salt and then added that the receiver must accept this gift from a stranger and within three days pass it on to someone else to insure good fortune.

Sort of a personal lucky chain that was made more effective than the chain letter by the personal touch. The tag and bag of salt were red.

Ties Up with Newspaper Puts Rotos in 40,000 Homes

Memphis, Tenn.—Getting a four-page colored advertisement into the homes of 40,000 Sunday readers on the opening day of the presentation of the picture, with no cost outside of supplying the newspaper with the rotogravures, is the latest stunt put forth by G. E. Brown, direcor of advertising and publicity of the Consolidated Enterprises, Inc., of Memphis.

Brown tied up with the Commercial Appeal, which claims the largest circulation in the South, for the distribution of rotos on four Paramount releases biled for Loew's Palace.

The rotos, each appearing Sunday morning, the opening day of the picture, proved a sensation in Memphis.

Brown made the stunt interesting to the paper by overprinting each roto with advertising copy for his other productions during the month.

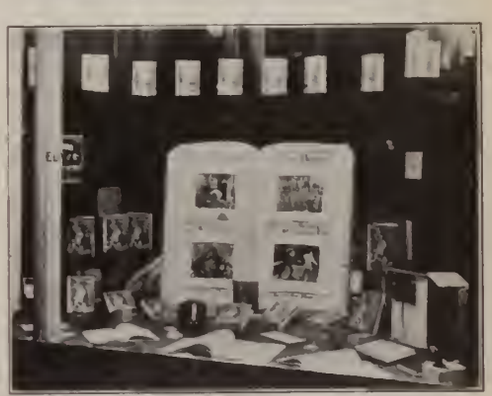
Many Exploitation Aids Used in "The Flirt" Campaign

Seattle, Wash.—A varied exploitation and publicity program planned to reach every element in the city was put over by Manager R. W. Case for "The Flirt" when that picture had its world premiere in this city recently.

One stunt that had known results was the sending of 5,000 chain letters to persons who were believed to be of a more or less superstitious nationality. Each letter asked the recipient to read it carefully, telephone its contents to three other persons, and then mail the letter on to another friend. The letter merely contained a brief message about the picture and dates of showing.

A "What Is a Flirt?" contest, run by the Seattle Union Record, which received several front page displays, was another item that came in for its share of result getting. Winners' letters on the subject were published in the paper and cash prizes and yearly passes were given by the theatre for the best definitions.

Over 5,000 "Columbiagrams," 3 x 4½ inches in size, printed in four-page booklet form, were distributed in office buildings, mail boxes and in apartments and homes in the suburbs of the city. The booklets featured some of the extracts from subtitles in the picture, and also a few pages from the diary that forms an important part of the story.



Bookstore window tie-up on "When Knighthood Was in Flower" at the Poli's Bijou theatre, New Haven

Artistic and colorful prologue to "Omar the Tentmaker," staged by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre, Brooklyn

Waterfall "Tess" Lobby Made Over For "Brawn of North"

Asheville, N. C.—Manager John B. Carroll of the Imperial theatre got double service from a lobby display recently when he built it for "Tess of the Storm Country" and completely transformed it for "Brawn of the North."

For "Tess of the Storm Country" a waterfall set was built in the center of the lobby just in front of the box office. The backing was of heavy canvas painted to represent rocks. A hose connection from the basement discharged water at the top of the "falls" and a drain at the bottom conducted it back. Pine trees were massed around this central set and along the sides of the lobby. In front of the "falls" were placed several old stumps and broken trees, as though a storm had swept through.

For "Brawn of the North," which played the last three days of the same week, this display was converted into a novel "snow" lobby. The water falls was covered with mica and artificial icicles. The stumps and broken limbs were taken out and replaced with fresh pine trees. Then all the trees were covered with artificial snow and the floor around the base of the falls and under the trees on both sides was banked with cotton and mica. The effect was striking and realistic.

Compo Board Dog House Used in Strongheart Lobby

CHICAGO, Ill.—The management of the Harmony theatre obtained an excellent effect in its lobby for "Brawn of the North," with a compo Board dog house and a head of Strongheart cut out from the 24-sheet.

The head emerged only halfway from the house, which was painted in vivid colors with all the effects of a circus layout. To intensify the realism a sign was put over the doorway:

"Beware of Strongheart, the Wonder Dog, now playing inside in 'Brawn of the North.' Thrills—Romance—Action.

The lobby display was supplemented by the distribution of 1,000 balloons to children of the neighborhood advertising the canine star at the Harmony.

Newspaper Foots Bills For "East Is West" Contest

SHARON, PA.—The winking contest on "East Is West," first used by Jacob Fabian when the picture played the Regent theatre, Paterson, N. J., was sold to a newspaper as a circulation building idea when the attraction was booked for the Liberty.

The Sharon Herald footed the bill for the contest, including the prize awards, because of its faith in the idea to build reader interest. The only expense incurred by the exhibitor consisted of the slides used to advertise this exploitation in his theatre.

Animated Shadow Box Used as "Singed Wings" Display

FORT SMITH, Ark.—Manager Hugo Plath of the Palace theatre employed an attractive "Singed Wings" shadow box, the inside walls of which were covered with purple sateen. A cut-out of Bebe Daniels stood in the center of the shadow box. To one side of the shadow box was seen burning a candle from which a large moth suspended from a bulb by an invisible silk thread swung back and forth in front of the flame.

By means of an electric motor a buzzing sound was produced which created considerable attention and gave the effect of the flapping of the wings of the moth. The colors used for the lighting effect in the box were green and purple made to blend together.

Takes Advantage of Fire with "Eternal Flame" Banner

Anniston, Ala.—In putting "The Eternal Flame" over, Manager Roy C. Smart, of the Noble theatre, took advantage of a local fire to excellent advantage.

The historic old Anniston Inn, built by the founders of Anniston, was burned the week before this picture opened. Before the flames were entirely out, Mr. Smart had a banner, six feet wide by eighteen feet long, painted and hung under the old electric sign which was still hanging from the front wall of the ruin. The banner read:

"This huge building was consumed by flames in four hours, thirty minutes. 'The Eternal Flame' burns on forever. See it at the Noble Monday and Tuesday, with Norma Talmadge."

The burning of the historical old inn was of great local interest and practically everybody in town visited the ruins several times. They couldn't miss the banner and they could not fail to be impressed with the novelty of such advertising. So it was a topic of conversation for days.

Manager F. H. Fowler, Jr., of the Rialto theatre, Chattanooga, Tenn., decorated his lobby in this fashion for "My Friend the Devil." It was done in red. The boy in devil costume did fire-eating tricks in the lobby

Tasteful window display tying up with "Suzanna," obtained when that picture was playing at the Mission theatre, Los Angeles

"Knighthood" Well Exploited in Extensive Campaign

Jacksonville, Fla.—Manager Guy A. Kenimer of the Arcade theatre put over a thorough exploitation campaign for "When Knighthood was in Flower," embracing the following features, among others:

Window display arranged with Jacksonville's only book store, the first time this store has ever cooperated. Large window dressed with about sixty copies of special Marion Davies edition of the book, and with cards and stills from the picture.

Mailing list of about 1,500 carefully selected names was used. They were sent a letter endorsing and recommending the picture, together with a program and a herald.

One of the neatest and most attractive lobby displays ever featured at the Arcade was used. The entire lobby, front, side and back, was enclosed with compoboard painted to represent a stone castle. The opening in the front was a wide arch. There were arches along both sides and arches over the doors in the back leading into the theatre. Shields and crossed spears hung on the walls around the lobby and over the entrance arch.

Otherwise the lobby was entirely bare except for a cut-out of Marion Davies in boyish costume, and an artistic panel giving the billing of the picture, and flanked on each side by a tall, slender plant.

J. C. Wodetsky, manager of the Regent theatre, Kalamazoo, Mich., used this attractive lobby sign for "Singed Wings"

Old Derrick Put Up in Lobby for "The Hell Diggers"

TIMPSON, Texas.—M. K. Moore of the Victory theatre carried out an effective lobby display idea on "The Hell Diggers."

He had an oil derrick fourteen feet high built of 1x4 lumber. The derrick was placed in front of his theatre and several pieces of casing were set in the derrick to make it look business like. He also poured over the casing some black oil to make it still more business like. The entire display was labelled "Hell Diggers Oil Company." Wallace Reid, president, Paramount Well No. 1. This display several days in advance caused considerable talk.

Moore had a wild cat whistle, the kind that the fire trucks use. The mayor allowed him to use it on the opening night.

After setting off four big railroad fuse torches, he started his wild cat whistle. Of course the people thought that the town was on fire. Moore, himself, said it brought them all out.

Novelties Exploit "$5 Baby" and "Trifling Women"

Sandusky, O.—George Schade of the Schade theatre upheld his reputation for effective novelty advertising in his exploitation for "The Five Dollar Baby" and "Trifling Women."

"Trifling Women" inspired a thermometric stunt. A little tube, partly filled with a liquid of the hue of pink lemonade at the circus was glued to a slip of cardboard about the size of a check in a dairy lunch. The degrees of amorous affection were marked: Indifferent, Real Love, Jealous Love, Hate and Furious Love. At the top of the card was the inscription: "Trifling Women" Thermometer. Turn over for instructions. Following the instruction revealed this direction: See "Trifling Women," a drama of three kinds of love, with the date and so forth.

"The Five Dollar Baby" appeared in person on a card big enough to display a one-column advertising cut. A kewpie, no larger than a capsule, was pinned to the pasteboard.

Newspaper Finally Won Over By "Oliver Twist" Matinee

Springfield, Ill.—Manager W. G. Watts of the Princess theatre, after many attempts to break into the news columns of a local paper, which has rigid anti-publicity rules, finally succeeded and obtained most advantageous publicity for "Oliver Twist."

The stunt that enabled the Princess manager to purloin the valuable space was a special Saturday morning showing for the orphans of Springfield. The idea was sold to the *Illinois State Journal* by giving the paper full credit for staging the orphans' showing, the stories indicating that the party was being staged by the newspaper.

In addition, Mr. Watts worked the stunt into a big ballyhoo when he persuaded the local scout master to assemble the scouts as an honorary escort to the orphans. The orphans were brought on Saturday morning to a designated spot and there the boy scouts, in full regalia, met them and marched through the city in parade formation, led by the scouts' fife and drum corps. The scouts carried three fifteen-foot banners announcing the special showing. The parade, as expected, attracted a great deal of attention, which in addition to the newspaper publicity given to the stunt by the *State Journal*, made the double tie-up a highly effective one.

"Rags to Riches" lobby executed by H. B. Clarke, manager of the Majestic theatre, Memphis

Appropriate lobby display sign used by Ascher's Merrill theatre, Milwaukee, for "Hungry Hearts"

Racing Atmosphere Utilized in "Garrison's Finish" Stunts

Seattle, Wash.—As part of his extensive exploitation program for "Garrison's Finish" when it played at John Hamrick's Blue Mouse theatre here recently, Publicity Manager Vic Gauntlett attired the cashiers and girl ushers of the house in elaborate jockey costumes.

The lobby decorations of the theatre featured the race scenes in the picture. A life-size cut-out of Jack Pickford as the jockey on his horse was placed on each side of the lobby immediately in front of a painted scene resembling a crowded racetrack. In transparent letters, illuminated from the rear and intermittently lighted by large colored lamps, the words "Garrison's Finish" appeared just in the background, behind the horse and jockey.

Window card and newspaper advertising also carried out the racing idea, much of it being put out in the shape of a large horseshoe, and all of it emphasizing the racetrack theme of the story.

Blank Book Stunt Utilized for "Trifling Women"

HAMILTON, O.—Managing Director Fred S. Meyer of the Palace theatre used the "What I Know About Women" booklet, with blank leaves, to excellent advantage in exploiting "Trifling Women," giving it an added angle of interest through an advance advertisement.

In conjunction with the exhibition of the picture, Mr. Meyer inserted this advertisement in the newspapers:

"1923's biggest seller will be off the press tomorrow, 'What I Know About Women.' by Harry Silver. Free copies may be obtained tomorrow at Radcliffe's, Berkowitz's. and Len and Schwartz's." These are drug stores and cigar stores.

The volume was a four-page leaflet. On the first page was an announcement of the picture. On the back page was the title, "What I Know About Women," a drawing of one of them in lingerie, and the direction. "Now turn to the inside pages." These were blank. Mr. Silver, the author, incidentally, is resident manager of the Palace. The leaflet was highly perfumed.

"Eternal Flame" Tie Up with Little Theatre League

RICHMOND, VA.—The Broadway theatre, of which Jack Reville is manager, obtained excellent publicity for "The Eternal Flame" through a private screening for the Little Theatre League, representative of civic leaders in all lines of activity, which resulted in an endorsement from the league.

Manager Reville's idea of interesting the Little Theatre League was only one of many exploitation angles. "The Eternal Flame" candle also shed its light and the Norma pearls glistened in the windows of several stores to help the Broadway theatre.

Ties Up with Candy Store on "Dr. Jack" Happy Bags

McALESTER, Okla.—Manager Earl Settle of the Palace theatre made particularly effective use of the happy bags furnished as an exploitation aid on "Dr. Jack," through a tie-up with a candy store.

Special announcements were made in all the newspaper ads to the effect that Dr. Jack's happy bags filled with candy would be given away to boys and girls attending the theatre Saturday. The candy was given to Mr. Settle free by a local confectionery store. Mr. Settle states that this was a splendid bit of exploitation as the children would carry the bags of candy home with them which was just another ad for the picture.

Simple Street Ballyhoo Used on "Rich Men's Wives"

Augusta, Ga.—A simple teaser ballyhoo that brought excellent results was used by Manager F. J. Miller of the Modjeska theatre in exploiting "Rich Men's Wives" for three days in advance.

From the Cadillac agency he borrowed a new Cadillac limousine in exchange for a slide on the screen. Two red and gold uniforms were borrowed from the Vanderbilt hotel, one for a chauffeur and one for a footman.

A fashionably dressed young lady sat inside with the curtains half drawn and was driven all over town. Stops were made at all important stores. The footman would alight, open the door and assist the young lady down. While she was in the store he would stand at attention by the door. When she returned he would help her in, close the door, resume his seat and the car would drive off.

The only advertising carried on the car was a small sign on each side reading, "Rich Men's Wives."

Shadow-box, banner and accessory material for "Rich Men's Wives," arranged in the lobby of the Strand theatre, Memphis, Tenn., by H. B. Clarke, manager

Two scenes from an elaborate fashion revue presented in conjunction with "Remembrance" by the Allen theatre, Cleveland. M. A. Malancy, publicity director, and Francis Mangan, art director, prepared it

Rothafel Uses Unique Prologue to "Quincy Adams Sawyer"

New York, N. Y.—In connection with the presentation of "Quincy Adams Sawyer" at the Capitol theatre, S. L. Rothafel devised an unusual prologue, so simple in execution that almost any exhibitor could duplicate it. The setting consisted simply of a rural drop with a 24-sheet on the picture in the center of it. This 24-sheet was brilliantly lighted. An actor made up as a rural bill poster is shown in the act of finishing the pasting of the 24-sheet. Two country children are watching him. After finishing his work he lays down his paste-pot and brush and tells the synopsis of "Quincy Adam Sawyer" in a special song written by Martha Wilchinsk. The lyrics were as follows:

Slick up your galoshes and harness up the shay—
A wonderful show has come to town today!

Our hero's name is Quincy Adams Sawyer,
He always knew just what he was about;
He surely was a right smart lawyer,
And he didn't like the looks of Obadiah Strout.

Lindy Putnam was a brazen piece,
She tried to vamp Quincy, but he wouldn't fall;
For he loved blind Alice, the Deacon's niece,
And he couldn't see any other gal at all.

Slick up your galoshes and harness up the shay:
A wonderful show has come to town today!

Then Lindy and the wicked Obadiah
And the husky blacksmith, Abner Stiles, to boot—
They got together, aimin' to conspire,
But Quincy knew that there was dirty work a-foot!

They set blind Alice adrift on the water;
Did Quincy let her drown? By heck, not he!
He jumped in the river and out he bro't her,
And, Gosh! how he hugged her when he found she could see!

Then Lindy went right back to her mother
And promised she always would be good:
And Obadiah was fixed so he couldn't harm another,
And everything ended just the way it should!

So slick up your galoshes and harness up the shay,
A wonderful show has come to town today!

Display for "Cameron of the Royal Mounted" arranged by Manager H. B. Clarke, of the Strand theatre, Memphis, Tenn. Added interest was given by the saddle and harness

Iowa Hook-Up Results in New "Clarence" Nut Bar

DES MOINES, IOWA—When "Clarence" played at the Strand theatre, the Hutchinson Candy Co., one of the largest in this part of the country, tied up with it, printing up 25,000 wrappers which denominated a staple nut bar product as the "Clarence" Nut Bar.

John E. Kennebeck, Paramount exploiteer, secured the hook-up and used it immediately in Grinnell, Iowa, and other towns. Kennebeck also got up window cards and a standard display which were used in the windows of the dealers for a splendid flash for the title.

Effective Street Ballyhoo for "Deserted at the Altar"

Richmond Hill, L. I.—Manager David Schaefer, of the Richmond Hill theatre, in addition to filling his lobby with wedding decorations, used a simple and ingenious street ballyhoo for "Deserted at the Altar."

Mr. Schaefer had a couple dressed as bride and groom riding about town in an automobile with bells and tin cans attached to attract attention. He himself acted as cameraman. They stopped on every prominent corner, where the groom got out and started an argument with the bride, with the cameraman presumably shooting the scene. When a crowd had assembled, a shade was pulled down in the rear of the machine bearing the date, theatre and name of the picture.

Teaser Letter Mailed to Omaha Doctors on "Dr. Jack"

Omaha, Neb.—Nathan Frudenfeld, publicity man for the World Realty Company's string of four theatres here, put over an extensive advertising campaign for "Dr. Jack" at the Sun theatre. A "Dr. Jack" letterhead was printed, with a big cut of Harold Lloyd at the left, with address, office hours, etc., the copy reading:

"Dear Friend:

"I am about to establish offices at the above address to practice medicine in the newest and most advanced methods.

"Furthermore, I am going to advertise in the Omaha newspapers that I have 'Nature's Finest Remedy' for the cure of the sick, the near sick and healthy.

"I know it is unethical to advertise. I know I may be barred. I know I may incur the wrath of the American Medical Association.

"But I am willing to dare these obstacles to prove my cure-all.

"I am sure YOU will not condemn before you investigate. I only ask for a fair deal. I appeal to you to help me help humanity by telling your friends to see me and tell your patients to tell their friends that for their joy, health and happiness to call and see me between the hours of 11 a. m. and 11 p. m. at the above address January 6th, to 20th.

"Looking forward to being of real service to you and regretting very much that my future appointments only allow me the short stay of fifteen days in Omaha, I remain,

"Yours for 'Joy,'
"Dr. H. Jack."

Unique lobby display at the Rialto theatre, F. J. Miller, manager, Augusta, Ga., on "Chasing the Moon"

Front of the Astor theatre, New York City, as decorated for the run of "The Third Alarm"

"Broken Chains" Given Heavy Advertising Campign

South Bend, Ind.—Manager Reingold, of the Blackstone theatre, in conjunction with Walter D. Nealand, Goldwynner, put over a thorough exploitation campaign recently for "Broken Chains."

Big display signs, elaborately painted, were used, first for three days on both sides of interurban car which plied the streets continually, and later against the side walls of a burned building in the heart of the city. Extra newspaper advertising was done. A fine jewelry store window tied-up was arranged.

In the lobby, in addition to cut-outs, posters and stills, were frames with the Chicago criticism of "Broken Chains." Frames with the criticisms were also placed in the lobbies of the La Salle and the Oliver hotels and on street corners. Hand-painted cards were used at the news stands and were hung from the trolley span wires.

Potato Stunt Exploitation on "Love in the Dark"

DULUTH, Minn.—The Lyric theatre tied up with the Duluth Herald on "Love in the Dark," for a special morning performance for children, the price of admission to be a potato. The potatoes, five bushels of which were donated by Miss Dana, were distributed among the poor of Duluth.

The stunt was arranged in the following manner: H. N. Azine, manager of the Lyric announced in the columns of the Duluth Herald that a special showig of "Love in the Dark" would be held at his theatre, for children only, the admittance charge being one potato.

Grownups passing the theatre deposited their potatoes for the poor, although they were not admitted inside the Lyric. In all, seventy-five bushels of potatoes were received and distributed by Mayor Snively to needy families.

An interesting angle which added to the effectiveness of the stunt was the receipt of a telegram from Miss Dana, star of the picture, endorsing the "potato campaign," and authorizing Mr. Azine to donate five bushels in her name. The Herald reproduced the telegram and a cut of Miss Dana, with a story about the campaign and her interest intit.

"Oliver Twist" Is Exploited Through Dickens Contest

CALGARY, Alta.—Allen's Palace theatre conducted a Dickens Contest in connection with the presentation of "Oliver Twist."

Contestants were required to fill out a questionnaire in which they were to state how many of Charles Dickens' novels they had read; give opinions regarding his best work; state whether they had read "Oliver Twist" or not; give an estimate of how many people would reply that they had read "Oliver Twist," etc.

The prize for the best answer was a leather-bound copy of "Oliver Twist" while theatre passes made up various other prizes.

Lip Contest Gets Publicity for "Trifling Women"

MADISON, Wis.—A "Lip Contest" run by the Wisconsin State Journal was used by the Parkway theatre, Madison, to exploit Barbara La Marr's "Trifling Women," now being run at the Parkway.

A first prize of $50 was offered for the prettiest lips in Madison, and fifteen second prizes, consisting of two tickets each to the photoplay, were given. Three bachelors were chosen to judge the photographs which were sent in to the Journal.

Miss La Marr's photograph was run as the model for the contest, and the name of the play was run in all the daily publicity on the contest. The material published in the paper was written by the paper's feature writer and was signed "Lipstick."

Fashion Article by Actress Is "Strangers' Banquet" Aid

St. Paul, Minn.—Exploitation in St. Paul, preliminary to the run of "The Strangers' Banquet," took the form of an article on women's clothes and how they make American women the most beautiful in the world.

It took the form of a signed article, "Written Specially for the St. Paul News." The publicity for the picture was indirect, as it was mentioned but once in the article, but the name of Claire Windsor attached to it was of distinct exploitational value, as she has the leading role in the film. The article was prepared by William H. Branch, Minneapolis Goldwynner. It treated of the psychology of feminine clothes and their effect in bringing out the beauty and charm of the wearer.

The "text" for the discourse was the role which Miss Windsor plays in "The Strangers' Banquet."

Manager Perry Spencer of the Grand theatre, Brunswick, Ga., prepared this attractive lobby display for "Under Two Flags"

Pre-release Reviews of Features

"Look Your Best"

Goldwyn—Six Reels

(Reviewed by Charles Larkin)

TO EAT, to grow fat, to spoil one's career. To starve, to keep thin, to become a great artiste. That is the choice given Perla Quaranta, a little Italian girl portrayed by Colleen Moore, who is one day noticed dancing in the streets by Carlo Bruni, manager of a small theatrical troupe, and who is given the place of the chorus lady who has fallen to the temptation of too many sweets, with the result that the perfect 36 has developed into an imperfect 40 or so. Perla is a success in the act but as she goes from town to town, accepting invitations from Krug, a stage hand, to dine, she also begins to take on weight. Krug, maddened at her coldness, when he makes advances, weakens the wire that holds Perla aloft in a butterfly stunt and she falls to the stage. Krug thought he could tell the folks Perla's avoirdupois was to blame. Bruni, however, knocks Krug for a goal and gets thirty days for his gallantry. However, thirty days pass soon in some jails, and Bruni is soon out and starting a new ballet with Perla.

And so it goes. It isn't much of a picture and there is a fight between Perla's mother and father which takes up much footage and could be eliminated much to the improvement of the story. In fact, the dropping of these two characters throughout would not be missed in the least. To see a boisterous hurdy gurdy grinder jump from jail into a theatre box in a dress suit is not being done these days. There is a very artistic ballet scene toward the end of this picture.

This is not the best thing Rupert Hughes has written and adapted for the screen. Neither is it his best directed picture. Of course, one can't expect any company to continue releasing masterpieces all the time. We can't have a "Christian" every day. There have got to be some program pictures once in a while. This is one. It will serve its purpose and is suitable for second-class downtown houses, and there may be many who may find much humor in its fat and thin theme—especially those who are fighting either evil.

The Cast

Perla Quaranta.....Colleen Moore
Carlo Bruni.....Antonio Moreno
Pietro.....William Orlamond
Nella.....Orpha Alba
Krug.....Earl Metcalfe
Mrs. Blitz.....Martha Mattox
Alberto Cabotto.....Francis McDonald

By Rupert Hughes. Directed by Rupert Hughes. Scenario by Rupert Hughes. Photographed by Norbert Brodin.

The Story—Deals with the horror in which some folks hold plain good old fat. A chorus girl having attained this terrible state, is fired and Perla, a daughter of Little Italy, is given her place in Bruni's "Butterfly Act." Perla made good and went on the road with the show. She also went out to dine with one Krug and began to put on flesh. Krug, a disappointed suitor, filed one of the wires which held Perla aloft in the butterfly stuff. During the act she crashed to the stage. Bruni beats up Krug and gets 30 days. Emerging from jail he starts a new ballet, engages Perla and the two rise to fame.

Classification—One of Rupert Hughes' problem plays—the problem of keeping thin.

Production Highlights—Colleen Moore's characterization of the role of the little Italian girl. The crashing of Perla to the stage floor as a result of the villain weakening the wire which holds her.

Exploitation Angles—The title. The eat and grow thin or fat as you will theme offers a chance to tie up with the health department, Y. W. C. A. women's walking clubs, etc.

Louise Fazenda in a scene from "Pest of the Storm Country." An Educational-Mermaid comedy.

"The Man Who Waited"

Playgoers—Five Reels

(Reviewed by Eugene Carlton)

NO, YOU'RE wrong; it's not a love story, but a Western. There is a love story involved in the plot, as directors apparently have come to the unanimous conclusion that no Western is complete without a minor love plot. "The Man Who Waited" is one of those stereotyped productions to which no rural or neighborhood audience would object; yet, aside from a few new twists in detail, there, visually, is nothing in the picture that cannot be found along the well beaten paths of Western plots.

For some unknown reason a story which opens with the son of a murdered man roaming the wilds in an effort to avenge his father always gains a fair hold on the interest of the average neighborhood audience, and this fact has not been overlooked by Edward I. Luddy, who wrote the story and directed the production. Of course, the girl with whom the revenge-seeking son falls in love is the daughter of his father's slayer. To be otherwise would not be Western. Then, just to prove that she is a good fellow and possesses none of the traits of her father, the girl files a location claim to a gold bearing lode, discovered by her lover, and saves it from the grasp of plotters.

In physical thrills, good exterior shots of mountain ranges and swift action there is enough merit to classify the picture as a good Western. The lighting is good, while the continuity is unwavering.

The Cast

Frank Magee.....Frank Braidwood
June Rance.....Inez MacDonald
June as a baby.....Vonda Phelps
Joe Rancé.....Jay Morley
Sandy.....Dan Maines
Black Pete.....Jack Pierce
Manuel Sanchez.....Joe Bonner
Madre Sanchez.....Milly Davenport

By Edward I. Luddy. Directed by Edward I. Luddy. Produced by Playgoers Pictures

The Story—A son is seeking the slayer of his father, the slayer having blown up a mine. He discovers slayer, fighting with father's former partner, but slayer escapes. Son and father's former partner discover gold-bearing lode. Son falls in love with daughter of father's slayer, the daughter being foster daughter of people who also plotted blowing up of mine. Foster parents of girl discover location of gold-bearing lode of the son and seek to file location claim ahead of him, but the daughter beats them to it and saves the day for the son by filing a location claim.

Classification—Western melodrama involving a love story.

Production Highlights—Scene of Magee's ride down mountain slope to file claim and the rider's fall and scene when mine is blown up.

Exploitation—Daring ability of Frank Braidwood as a rider and data on mine explosion should be played up.

Drawing Power—Suitable for rural, neighborhood or smaller downtown houses.

"A Million in Jewels"

Brush-American Releasing—Five Reels

(Reviewed by Laurence Reid)

RESEMBLING a serial in the adventurous action and an old-time melodrama concerning its theme, "A Million in Jewels" is the type of picture which has made the program house popular. J. P. McGowan, who wrote, directed and played the leading role of this effort, has not struck off anything new. He merely gives the audiences who will see this picture what they want—which is plenty of fast-moving incident—a little suspense, here and there, a few physical thrills, though not as many as one might expect with Helen Holmes in the cast, and a first-rate production which offers some good background against Morro Castle and Havana harbor.

The idea is the ancient and honorable battle of revenue officers and jewel smugglers. And to lend a romantic flavor and pep it up the ringleader of the crooks is played by the dashing Helen. The picture starts off showing the agent in the New York Custom House releasing a pair of hirelings in the employ of the smugglers. He knows that they will hasten to their employers. The next shot is in Havana waters, with the action presenting some mysterious goings on between the smugglers, signal waving, and what not. The hero allows himself to be imprisoned so as to throw the crooks off the track and bobs up on deck of a steamer where the villains are carrying on.

The punch of the plot involves an innocent girl whose candy secretes the jewels. The "revenuer" discovers the trick, but is frustrated. After being tossed into the sea and making his way to his superiors, he is suspended. The box of candy is brought through O. K. But the villainess exchanges it for a box of real chocolates. The hero gets on the job again, steals the jewels, explains his actions to the innocent girl who loves him and captures the crooks. After which he learns that the fair smuggler has loved him all the while though she gives up her life to save him.

The scenes are filled with first rate incident and manage to hold the attention even though one is familiar with the plot and how it will terminate. Perhaps some will notice that Elinor Faire hesitates in her scenes toward the climax as if waiting for the director to offer suggestions. She halts three or four times in making her escape. Fair entertainment.

The Cast

Helen Morgan.....Helen Holmes
Burke.....J. P. McGowan
Sylvia Ellis.....Elinor Faire
Jane Angle.....Nellie Parker Spaulding
George Beresford.....Charles Craig
William Abbott.....Leslie J. Casey
Morgan.....Herbert Pattee

Written and directed by J. P. McGowan. Produced by Brnsh. Released by American Releasing.

The Story—Burke, a revenue agent, is determined to capture the crafty smugglers of the crown jewels, who operate under Morgan, the "brains" behind the gang, although Helen Morgan is assigned to the task of outwitting the government. Burke has knowledge that the smugglers will enter through a southern port from Havana. After several difficulties in which he is frustrated time and again and suspended from the service he is successful.

Classification — Melodrama concerned with conflict between revenue forces and a band of smugglers, tinctured with romance.

Production Highlights—The good detail. The excellent staging.

Exploitation Angles—Title suggests a teaser campaign. Might co-operate with local editor to feature stories of smuggled jewels, etc. Play up McGowan and Helen Holmes.

Drawing Power—Best suited for second class downtown houses.

"Poor Men's Wives"

Preferred-Al Lichtman—6700 Feet

(Reviewed by Laurence Reid)

THIS picture is a sort of sequel to the producers' "Rich Men's Wives," and from the subject matter involved it might be cut from the same cloth—the only difference being that the earlier release did not contrast the sordid side of life. It is an ambitious effort to make capital of a moral—that the every work-a-day family should be content to be humble and not strive to imitate the manners of the rich.

"Rich Men's Wives" showed a wealthy man turning his wife out of home for being over-friendly with a tango artist; "Poor Men's Wives" shows a hard-working, rough and ready taxi driver turning his wife out of doors for robbing him to pay for a gown which their children ruined—the gown having been sent on approval that it might be worn by the pleasure-loving wife at a lavish ball. A good deal of the picture is given up to moralizing and it often appears illogical. Yet in its favor are some effective touches emphasizing the craving of the poor, downtrodden wife to share the fortunes of the rich.

The authors have presented nothing new, nor has the director in his treatment of the theme, yet the picture maintains the interest because of the incident and color. Color? There is a rich amount of it in the ball episode, which is one of the best individual scenes which have come to the screen in some time. We might say that it doesn't exactly fit the story—we might say that it more properly belongs in "Rich Men's Wives"; nevertheless it points the way to a melodramatic conflict when the taxi-driver discovers that his wife has been there and misunderstands the situation enough to turn her out. The plot develops that the heroine and the wife of the rich bounder are chums. The latter envies the poor girl because she has complete possession of her husband, a man who delights in playing with feminine hearts. It is an effective scene which shows the poor wife's children ruining her dress, thus precipitating a more or less convincing climax and moral.

Barbara La Marr as the chauffeur's wife appears genuine except in a few fleeting moments when she is called upon to overact. David Butler is convincing as the husband, while Betty Francisco and Richard Tucker as the rich people are always in character. The picture is well staged and has a definite audience appeal.

The Cast

Laura Bedford, afterward Laura Maberne ..... Barbara La Marr
Jim Maberne ..... David Butler
Claribel ..... Betty Francisco
Richard Smith-Blanton ..... Richard Tucker
Apple Annie ..... ZaSu Pitts
The Heavenly Twins ..... Muriel McCormac
Mickie McBan

By Agnes Christine Johnston and Frank Dazey. Directed by Gasnier. Produced by Preferred. Released by Al Lichtman.

The Story—Laura marries taxi-driver; Claribel marries a wealthy man about town. The poor man's wife is happy with her husband and children until her friend arouses her envy with her luxuries. Laura gets a gown on approval from store to wear at lavish ball and her children ruin it. Unable to pay for it she steals from her husband's earnings and is ejected from home. The taxi-driver eventually learns of his wife's sincerity and forgives her.

Classification—Drama of triangle situations showing contrast between wealth and poverty. Moral emphasized.

Production Highlights.—The acting of the four principals. The ball scene. The climax when taxi-driver distrusts his wife. The incident pertaining to ruination of dress.

Exploitation Angles—The title suggests a campaign. Also a prologue might feature a dance suggestive of the moth and the flame. Also might present a fashion parade.

Drawing Power—A good audience picture for most any house.

Scene from the Universal Chapter Play "Around the World in Eighteen Days."

"The Wolf's Fangs"

Producers Security—Five Reels

(Reviewed by Laurence Reid)

THE North country is the background here and according to the title one may expect to see considerable play with the knife. It does not disappoint in this respect, for French Canadians wage their battles with it. The plot is orthodox since it presents a villain known as the "Wolf." Eugene Walter started this fashion when he wrote the play of that name. So the Canuck after big game—whether the stakes are women or the animals which furnish expensive furs—is invariably called the "Wolf."

But this story uncovers a new twist. Actually the hero gets the worst of it for a time. He is captured by the villain and tied to a kitchen chair in the cabin. With him out of the way, the desperado is free to marry the girl. And the bonds are tied with the sanction of the priest. You will rub your eyes in seeing this surprise. The author has gotten away from the beaten track thus far in an attempt to be original. These tales must have conflict. Well, there is plenty of it. The action unfolds the triangle in another way, too. You will find the villain's wronged sweetheart and her devoted admirer on the job to frustrate the scamp. So the admirer kills him. Then the heroine, now a widow, effects the release of her lover and the same priest without arguing the pros and cons of the matter, unites them. There you have it in a nutshell.

It is a raw, crude melodrama, yet, because of its primitive action, it is going to make the red-blooded boys and girls sit up and take notice. Most of them will like Nancy Deaver's portrayal of the heroine and will be fairly satisfied with Wilfred Lytell as the hero. Life is supposed to blend with nature's vivid backgrounds in the North country. In this respect the picture is consistent.

The high spots of the feature are found in the atmospheric exteriors—and the fact that, for once, the hero takes the count. At that, the author may have come far nearer the truth than most people who enjoy triumphant virtue suspect. A stark-naked title adorning a stark-naked melodrama.

The Cast

Austin Rockford ..... Wilfred Lytell
Yvonne Beauvis ..... Nancy Deaver
Henry Beauvis ..... Charles Macey
Jules Lafleur ..... Walter D. Greene
Florette Racine ..... Manila Martin
Jacques Garnier ..... Berthold Crawford

By Marion Brooks. Directed by Oscar Apfel.

The Story—French Canadian villain known as the "Wolf" is determined to have the girl of his heart. He manages to capture the hero and keep him out of the way while he marries the girl with the sanction of the priest. However, the "Wolf's" discarded sweetheart and the latter's devoted lover upset the villain's plans. The suitor kills him whereupon the widow is made happy with the hero.

Classification—Melodrama of familiar plot laid in French Canada. Hero and villain in a battle for the girl.

Production Highlights—Nancy Deaver's appealing performance. The exteriors.

Exploitation Angles—Might put out a teaser campaign using the title and a drawing of a wolf's head for copy. Play it up as vital story of the North. Suggests atmospheric lobby display if you care to go in for it.

Drawing Power—Second and third class down town houses.

"Adam and Eva"

Cosmopolitan-Paramount—Eight Reels

(Reviewed by Charles Larkin)

AFTER all, it's in the way you produce it. Here Cosmopolitan has taken an average story, spilled a fortune on its transplantation to the shadow stage, and still another fortune on gowns to adorn the star, Marion Davies; assembled a cast, each member of which is an ideal type for the part given and then as a climax engaged that master of scenic background, Joseph Urban, to put on the finishing touches. The result is highly satisfying.

Most folks are familiar with the story, which enjoyed a long and successful stage career. It is a tale that is rich in comedy appeal and Cosmopolitan is to be congratulated for having selected Tom Lewis for the role of James King, the Wall street broker whose family's extravagance almost brings about his ruin, who has a daughter expert in the spending of hard earned money, who puts an employe in his place to take care of his offspring, and then hies himself to South America to recuperate. While he's gone the employe reforms the whole family—by allowing the "news" to "leak out" that the old man is ruined, and forcing them all down on the farm—to work.

The story gives Marion Davies an opportunity to startle picture audiences with gowns, jewels and expensive motor cars. She takes full advantage of carte blanche on the money bags. T. Roy Barnes as the live wire employe who is given the role of "Father" during the old man's absence lends admirable support to the star.

The big feature of this production is its scenic mounting, both interior and exterior. There is one series of brilliant views showing a garden party which develops into a Venetian fete. The climax comes in a pageant that will bring the "Ah's" and "Oh's" of surprise from most audiences. Robert Vignola's good direction is in evidence at all times.

The Cast

Eva King ..... Marion Davies
James King ..... Tom Lewis
Adam Smith ..... T. Roy Barnes
Uncle Horace ..... William Norris
Lord Andrew Gordon ..... Percy Ames
Dr. Delamater ..... William Davidson

Adapted from the play by Guy Bolton and George Middleton. Directed by Robert Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—James King finds that his daughter and her useless friends are eating away the family fortune. He's disgusted as the bills bury him. He puts an employe in charge of everything and goes to South America. The employe finding that he is powerless to stop the flow of money outward, tells the guests at a brilliant garden fete that Dad is broke. It's a fib, but it has its effect. It all ends with the gang going to a farm, getting busy and making good and Eva finding her Adam in the employe.

Classification—Pure farce comedy that is not without its appeal because of its elaborate setting.

Production Highlights—The gorgeous gowns worn by Miss Davies. The humor which Tom Lewis draws out of the role of James King. T. Roy Barnes as "Father." The brilliant settings by Joseph Urban, especially the Venetian Garden scene. The snappy and well worded subtitles which add much to the enjoyment of the picture.

Exploitation Angles—Marion Davies has been widely heralded as the star of "When Knighthood Was in Flower." Therefore play up her name big in all advertising and theatre front displays. The title suggests tie-ups. So do Miss Davies' elaborate gowns. Photographs of them in connection with a fashion store display should be easy to put over.

Drawing Power—This one should be acceptable in first run houses in the larger cities and because of its light comedy should be well received.

"The Love Letter"

Universal—4426 Feet

(Reviewed by Laurence Reid)

BACK to the type of story in which Gladys Walton is at her best, the Universal star has in "The Love Letter" a picture which contains all the earmarks of success. It carries not only a line of action which offers adventure, but is embroidered with a neat little romance inspired through a mash note. What happens here could reasonably happen when hearts are young and adventure calls.

Gladys Walton can play the shop girl to the life—and not exaggerate the type. And she will intrigue you as a romantic worker in an overall shop who tucks away a mash note in a pair of overalls which eventually reach a young blacksmith in a small hamlet. The latter's friends send back a reply, the contents of which read: "I am worth a million dollars, and I want to get married quick." But the girl, inadvertently, shows the note to her tough and crooked sweetheart. He dominates her because she fears him and is forced to play the part of a "plant" in a bold robbery of a modiste shop.

There is some good incident exposed here and the atmosphere is first rate. The girl has her wits about her when the police get on the job and passes herself off as one of the dummy figures on display. The tough youth is sent up the river and our heroine packs her grip, puts on her Sunday dress and beats it for the blacksmith's village. She conquers him in no time and not being a bad girl there is no striving toward her redemption. A marriage is performed and the baby brings further happiness and everything is looking rosy until the shadow from the past appears. The toughie, having served his term, arrives to take her back with him. He has his "gat" in his coat pocket and the girl, knowing his desperate character, saves her husband by declaring her love for the crook. It is a bluff but it works, especially when the crook sees her bidding the baby good-bye. Having drawn the figure of a Madonna when he was a good church member, the appeal of the mother and the babe influences him to go straight.

There it is in a nutshell—not much originality, but packing a lot of human interest and lifelike touches—to say nothing of humorous moments. George Cooper is excellent as the crook.

The Cast

Mary Ann McKee.....Gladys Walton
Kate Smith.....Fontaine Le Rue
Red Mike.....George Cooper
Bill Carter.....Edward Hearne
Rev. Halloway.....Walt Whitman
Mrs. Holloway.....Alberta Lee
Mrs. Carter.....Lucy Donohue

By Bradley King. Scenario by Hugh Hoffman. Directed by King Baggot. Photographed by Victor Milner, Produced by Universal.

The Story—Girl in overall factory sends mash note in pair of overalls which eventually reach blacksmith in farming community. She is under the domination of a young crook and after helping him engineer a robbery for which he is caught and sent to prison, the girl leaves the city and goes to the blacksmith's town. She wins his love and marries him and is happy until the crook, released after serving his term, comes to take her back. She bluffs her way out and finds happiness with her husband and the crook goes straight.

Classification—Crook melodrama balanced with romance—on the "Turn to the Right" theme.

Production Highlights—The atmosphere of the slums. The scene when the girl poses as a dummy model. The scene when she arrives in the small town. The climax when the crook would take her back with him.

Exploitation Angles—Story suggests a live campaign built around title and the idea of mash notes inspiring romance. Play up Gladys Walton as having an ideal picture for her talent here.

Drawing Power—Good for any second class and neighborhood house anywhere. Also suitable for small town houses.

Scene from "Some Service," Universal one reeler.

"Money, Money, Money"

B. P. Schulberg-First National—5995 Feet

(Reviewed by Laurence Reid)

SMALL TOWN snobberies will doubtless be familiar to enough people in the country to insure a realistic appeal for this picture in many theatres. There are some beautiful sets, a fairly thrilling climax of an automobile ride through a storm and a few whimsical touches in the direction. As for Woodrow Wilson's favorite actress—well, she has lost nothing in the way of pulchritude.

With this said it must be added that "Money, Money, Money" is a relapse from the promises established by the star's recent pictures, "White Shoulders" and "The Woman Conquers." It is not that the newest release is without appeal, but rather that the other two features seemed at least to have brought Miss MacDonald out of the ranks of mediocrity into which she has slumped again in this offering. It will doubtless pass as a pleasing offering where the star is popular. However, it will not live up to expectations if unusual promises are made for it.

It is a program picture of average qualities—nothing more—presenting as it does average acting and an artificial story that misses fire more often than it strikes it. Miss MacDonald has been so accustomed to being screened in beautiful clothes that it is interesting to note that she can be almost, but not quite, as beautiful in the gowns of a retail merchant's daughter. The difference becomes noticeable when, as the inheritor of a small fortune, her father is able to dress her becomingly. Something of a play is made on doughnut making in developing the love story and this, together with the charm of the star, are the points of appeal to be made to the public. The attempts to inject comedy by showing the newly rich father making his faux pas in society do not belong. There is no subtlety attached to the development of it.

As a whole the story is obvious. The star manages to retain her poise so that after an all-night drive through a torrential downpour she is still immaculate to fly into her lover's arms in the morning.

The Cast

Priscilla Hobbs.....Katherine MacDonald
George C. Hobbs.....Carl Stockdale
Mrs. Hobbs.....Frances Raymond
Lennie Hobbs.....Paul Willis
Mr. Carter.....Herschel Mayall
Mrs. Carter.....Brenda Fowler
Caroline Carter.....Margaret Loomis
J. J. Grey.....Charles Clary
Reggie Grey.....Jack Dougherty

By Larry Evans. Scenario by Hope Loring. Directed by Tom Forman. Released by First National.

The Story—Treats of small town snobbery. The poor family becomes rich and the haughty aristocratic family which snubs them endeavors to make amends. A banker aids a manufacturer in getting a poor man's business at a reduction. He tries to put over a fake inheritance deal which turns out to be insignificant, but the tables are turned eventually when the banker's son marries the poor girl.

Classification—Society drama revealing conflict of wealth and poverty.

Production Highlights—The auto scene. The The climax. The beauty of the star.

Exploitation Angles—This title suggests a snappy teaser campaign. You might co-operate with banks, etc. Suggests ballyhoo stunts.

"Java Head"

Paramount—Eight Reels

(Reviewed by Charles Larkin)

"OH, EAST is East, and West is West, and never the Twain shall meet," sang Kipling in his ballads, and on this theme have been constructed no end of film and stage plays, but to George Melford goes the honor of placing on the silver sheet a version off the beaten path, a masterful adaptation of Joseph Hergesheimer's Saturday Evening Post story. This production will create no end of comment. It is the climax of Melford's career as a director. It is the making of Leatrice Joy. It is a scenic delight, most of the feature having been staged in quaint old Salem, the New England coast and the historic locale of the book. It is a picture that boasts a cast of unusual excellence. We recall few productions wherein is set forth such a wealth of character paintings.

Leatrice Joy's unique portrayal is nothing less than a personal triumph for the star. Had she been a native princess she could not have been better. But it is only one of the fine bits of acting. Jacqueline Logan, Raymond Hatton, George Fawcett, Frederick Strong, Albert Roscoe and Rose Tapley give convincing performances.

The real Salem exteriors are a delight to the eye, as are the correct old New England interiors and costumes. The Chinese settings are elaborate, well staged and colorful. The great care given to detail is evident throughout. The picture shows an utter disregard for expense.

Of moments dramatic there is a full quota and these are recorded in a vivid manner. The climax showing the breaking down of Edward Dunsack's dope-crazed mind, the visit of Taou to Nettie's sickbed and her taking of her own life by swallowing an overdose of opium pellets just as the pipe derelict is about to attack her, sends the picture over with flying colors. The photography is flawless, the subtitles intelligently written and artistically mounted. The scenario by Waldemar Young is excellent and shows a deep reverence for the original story. "Java Head" will probably rank as one of the best things Paramount will offer this year. It should find a welcome where high class productions are appreciated.

The Cast

Taou Yen.....Leatrice Joy
Netie Vollar.....Jacqueline Logan
Jeremy Ammidon.....Frederick Strong
Gerrit Ammidon.....Albert Roscoe
William Ammidon.....Arthur Stuart Hull
Rhoda Ammidon.....Rose Tapley
Laurel Ammidon.....Violet Axelle
Sidsall Ammidon.....Audrey Berry
Camilla Ammidon.....Polly Archer
Barzil Dunsack.....George Fawcett
Edward Dunsack.....Raymond Hatton

By Joseph Hergesheimer. Directed by George Melford. Scenario by Waldemar Young. Photography by Bert Glennon

The Story—Believing that a quarrel between his father and the grandparents of his sweetheart has destroyed all possible chance of future happiness, Gerrit Ammidon sets sail for Shanghai. There he becomes mixed up in an attack on a Manchu princess, whom he marries to save from death. He returns to his Salem home with his Chinese bride. His old sweetheart is heartbroken Nettie, the sweetheart is injured and Gerrit is persuaded to visit her. He confesses his love. The Chinese girl learning of the great love between the two, takes her own life.

Classification—An unusual screen painting of the "East Is West" type of story, filled with colorful character portrayals.

Production Highlights—The work of Leatrice Joy as Taou Yen and the fine supporting cast. The wonderful settings in the exact locale of the story. The Chinese settings. The arrival of

Exploitation Angles—Dress your ushers in Chinese costumes. Decorate your lobby in Oriental style. Put on an atmospheric prologue.

Drawing Power—Should be a big drawing card anywhere, anytime.

Bull Montana as he appears in "Rob 'Em Good," Metro, a Hunt Stromberg production.

"The Challenge"

American Releasing Corp.—5 Reels

(Reviewed by Eugene Carlton)

CONTRARY to the popular supposition conveyed by the title, "The Challenge" is a bloodless, fightless production that carries a good moral. There is a love story, to be sure, but there is no challenging between the lovers. In fact, all the challenging is done within the cerebral hemispheres of one man, the unlucky suitor who challenges his own conscience in the face of the weakness of his rival. The plot has been done before, but there are just enough new angles to the picture to wipe out the memory of any former theme.

The natural settings in the Adirondacks during the Winter add greatly to the attractiveness of the production, as well as bolster up the realism of the plot. When rival lovers are alone together in perilous mountains there usually is a series of hackneyed plotting against the life of the "other fellow," but although there is some of this element in "The Challenge," it is easy to overlook, as the real plot reveals the strong moral character of the loser for the heroine's hand.

When the scene is shifted back to New York the general trend of the production is over well beaten paths, a wealthy admirer of a poor artist's wife scheming to effect a separation by the same methods that already are worn ragged. But, in view of the fact that when this wealthy admirer obtains the opportunity he has sought, only to challenge his conscience and refuse to take advantage of a down-and-out rival, the weaker points of the production readily can be forgotten.

The Cast

Barbara Hastings.....Dolores Cassinelli
Stanley Roberts.....Rof La Rocque
Ralph Westley.....Warner Richmond
Peggy Royce.....De Sacia Moores
Mr. Hastings.....Frank Norcross
Mrs. Hastings.....Jane Jennings

Directed by Tom Terriss. By Star Productions, Inc. Photographed by Hal Sintzenich.

The Story—Two men in love with girl, who is hostess of mountain resort, one a banker and the other an artist. The artist marries the girl, but after returning to New York the banker seeks to separate them by anonymously purchasing one of his pictures, causing the artist to spend money freely, thereby ruining himself. The banker buys the mountain resort and offers the girl her former position. She accepts but remains true to her husband, and the banker, realizing his mistake, sends artist to join his wife.

Classification—A love story, mixed with adventure.

Production Highlights—Beautiful scenes in Adirondacks and scene where banker decides against his own plotting desires.

Exploitation Angles—Lobby can be decorated to resemble the porch of a mountain resort. The scenic attraction of the production should be featured.

Drawing Power—A wide appeal. Should go good in large or small houses if properly exploited.

"What a Wife Learned"

Ince-First National—Six Reels

(Reviewed by Laurence Reid)

MARITAL misunderstanding forms the central idea of this picture which solves nothing. In fact, the story doesn't disclose a thing which would lead the wife to realize that she has learned a few points about marital fidelity. Furthermore the tale doesn't give the spectator any chance to use his imagination. And he will possibly condemn the husband in the case as utterly stupid.

The plot is arbitrarily developed and one knows for a certainty just how every scene and incident will be treated. Lacking the value of surprise one becomes more interested in the characterization. It must be said that John Bowers as the husband, Milton Sills as the other man and Marguerite De La Motte as the wife do all that is possible with their assignments.

The husband and wife carry on a few tiffs. She is eager for a career, yet she would search for happiness in matrimony. Her book is published and a dramatist sees possibilities in it for a play. As a result the young couple move to the city, where the wife may collaborate with the playwright. The husband takes up a menial position and lurks in the background until they disagree about going on to New York to see the play produced. So he returns to the West and tackles an engineering job. The scenes are mostly repetitious and the conflict between husband and wife soon taxes one's patience.

The triangle is faintly suggested when the dramatist accompanies the wife West. And here comes the melodramatic climax. They arrive just as the dam is swept away by a heavy storm. The husband, to provide his wife with happiness and thinking that she loves the playwright, risks his life to save the other, but fortunately both men are saved. After which the wife appreciates that a husband's love is more valuable than a career.

The story carries some hokum which runs true to form. For instance—the other man, out of gratitude for having his life saved, informs the husband that his wife loves him. Which accounts for hubby's stupidity in not realizing it before. The scenes are broadly planted for the most part—so that one knows just what to expect. The story is not convincing because of the weak situations which bring on the incompatibility of the husband and wife.

The Cast

Jim Russell.....John Bowers
Rudolph Martin.....Milton Sills
Sheila Dorne.....Marguerite De La Motte
Esther Russell.....Evelyn McCoy
Tracy McGrath.....Harry Todd
Maggie McGrath.....Aggie Herring
Lillian Martin.....Francelia Billington
Percy .....Bertram Johns
Terry .....Ernest Butterworth
Maxfield .....John Steppling

By Bradley King. Directed by John Griffith Wray. Produced by Thomas H. Ince. Released through First National.

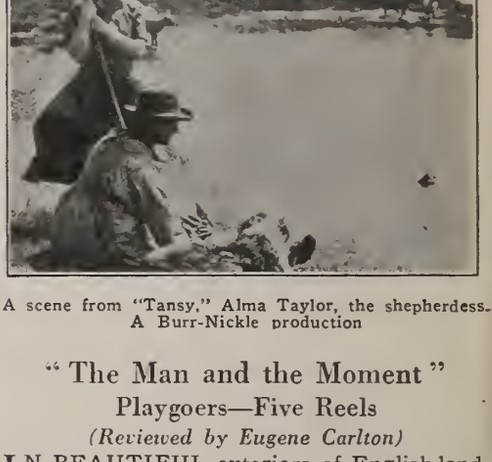
The Story—Husband and wife misunderstand one another—the wife developing a career as novelist and playwright, while the husband follows her to the city where her story is to be dramatized. They drift apart and the husband turns to engineering projects. The wife returns to the West accompanied by the dramatist. The two men are caught when the dam breaks and the husband risks his life to save the other, thinking that it means his wife's happiness. She learns however, that she loves her husband. Both are saved.

Classification — Domestic drama which approaches a triangle without developing into one. Career versus married life furnishes theme.

Production Highlights—The mechanical side of picture, photography, staging being O. K. Good work of cast.

Exploitation Angles—Might start a campaign based upon theme showing that a wife cannot accept a career and be a good wife at the same time. Play up three leading players.

Drawing Powers—Suitable for neighborhood houses.



A scene from "Tansy," Alma Taylor, the shepherdess. A Burr-Nickle production

"The Man and the Moment"

Playgoers—Five Reels

(Reviewed by Eugene Carlton)

IN BEAUTIFUL exteriors of English landscapes "The Man and the Moment" is a treat, but that is all that can be said of the production as far as larger first run possibilities are concerned. A few minutes after the reel has been started the climax of the story is self evident and the suspense is woefully weak. In fact, there is no suspense. The continuity, on the whole, is smooth, but the plot, typical of Elinor Glyn's novels, is based on the physical passion theme, although anything offensive, diplomatically, has been "side-stepped."

A minor plot in conjunction with the picture might work wonders, but as it is the audience is confronted with a hasty marriage upon first meeting, for convenience's sake; then a parting, and the spectator is forced to sit through five reels, knowing well enough that the two principal characters will meet in the end, just as they do. All this valuable footage of film, however, consists of nothing more than a search by the husband for his wife, the discovery of her at last as the fiancee of a close friend of his, which is followed by a reunion of husband and wife after the friend discovers the relationship between the two. Twisted about in any other manner the story, with its wonderful settings, would command interest.

Some of the light and shadow effects are excellent, but the characters lend the impression of stiffness and appear unreal.

The Cast

Michael Aranstoun.....Hayford Hobbs
Sabine Dahlberg.....Minora Thew
Samuel Greenbank.....Charles Ashley
Henry Fordyce.....Charles Bane

From the novel of Elinor Glyn of the same title. Produced by Playgoers Pictures.

The Story—Meeting for first time, Michael Aranstoun and Sabine Dahlberg decide to marry for convenience sake and then part immediately. They do, and Michael spends several months searching for his wife, whom he finally finds as the fiancee of a close friend of his. The friend discovers that his fiancee is Michael's wife and brings them together, husband and wife being reunited and professing their love for each other.

Classification—Slow moving love story based upon the physical passion theme, but including many beautiful exterior scenes.

Production Highlights—Imposing castle scene looming in background, and landscape scenes.

Exploitation Angles—The fact that the picture is from the novel of Elinor Glyn of the same title should be featured.

Drawing Power—Suited best for the smaller house, where patrons are not too critical.

Guarantee Your Business for $15 a Year

Save on every single booking.
It means thousands of dollars annually.
Send your check today for

Screen Opinions
THE UNBIASED REVIEWING SERVICE!

A Real Investment CHICAGO, ILL.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Cleveland Chatter

Fred Desberg, general manager of Loew's Ohio theatres, just returned from a week's visit in New York.

Moe Horwitz, president of the Washington circuit of motion picture theatres in Cleveland, got back from his honeymoon trip in the east last Thursday. It was a great home-coming. Ask anyone who can remember what transpired in Moe's office last Thursday!!!

"Doc" Horatur, the Toledo, exhibitor magnate, is enjoying the balmy breezes of Florida.

A. C. Hoganson, formerly on the local Fox sales staff, has been appointed manager of the Alhambra theatre, Toledo.

Eddie Zorn, owner-manager of the Temple, Toledo, has changed his policy from straight pictures to pictures plus a thirty minute tab show of the jazz variety. Zorn says folks are tired of sitting through a straight picture show.

Joe Trunk, manager of the Dome theatre, Youngstown, is trying out a new musical policy. This week his orchestra is playing "Three O'Clock In The Morning", with special lighting effects, while the words of the song are flashed on the screen. The novelty seems to be making a hit.

John Harris, Jr., of the Harris Enterprises of Pittsburgh, and himself manager of the Strand, Youngstown, was in town last week. It isn't stated whether it was before the dinner, or after the dinner, with Select Manager Mark Goldman, but be that as it may, it is authoritatively known that Harris signed up for a lot of Select reissues.

Scoville Essick and Reif, controlling close to a dozen picture theatres in Cleveland, have booked the Select pictures, "One Week of Love" and "Pawned" for their entire circuit.

R. C. Steuve, who, as everybody knows, runs the Orpheum theatre down in Canton, has booked passage for a six months' trip abroad. Steuve sails in April. His son will manage the house in his absence.

Jimmy Surrell, well known manager of the American theatre, Elyria, drove up to town to do his week's film shopping last Friday.

Mr. and Mrs. Wesley Price of the Linwood Square theatre, Norwalk, were among Cleveland's exhibitor guests last week. Among other things, the Prices signed up for a baker's dozen Hodkinson pictures.

In Cleveland's Branch-Offices

A. A. SCHMIDT, general manager for Universal, paid Cleveland one of his rare visits last week.

Al Kaufman has resigned as exploitation manager of the Cleveland Universal exchange. Kaufman is now putting on a vaudeville act in which motion pictures are made on the stage.

Harold Burtch, former manager of the Belvedere theatre, Niagara Falls, has been appointed exploitation expert to succeed Kaufman in the Northern Ohio territory.

C. L. Peavey, local Hodkinson manager, has just closed an interesting booking with the Loew interests, whereby "The Headless Horseman" will play the Metropolitan, Alhambra, Liberty and Malls theatres of Cleveland, for a day and date run beginning February 1st. The picture will also play at the Waldorf, Akron, at the same time.

R. I. Robinson has come out to Cleveland from New York to become associated with J. S. Jossey and E. C. Fielder of the Progress Pictures Company, an independent exchange which is specializing in the distribution of Arrow products.

Great Western Film Exchange has changed its name to Security Pictures Company. Fred Schram and Lee Chapman continue to operate the exchange.

Miss Billie Liebson, manager of the Cleveland exchange for American Releasing Corp., announces that "What Fools Men Are" is booked for an early February showing at Reade's Hippodrome.

C. E. Almy, local Metro manager, was out in the styx all week trying his hand at selling pictures.

Mark Goldman, Select's exchange manager here, has out-Couéd Coué with his new 1923 slogan that Select pictures are getting "bigger and better every day."

Nat Baruch, local Goldwyn manager, was in Toledo last week. And now it is officially announced that Manager Kumler of the Pantheon has booked "The Christian" for a two-week consecutive run starting February 18th.

Cleveland exchange representatives all picked on Canton this week. Among those seen in the lobby of one motion picture theatre were J. A. Koerpel and Nat Baruch of Goldwyn; Fontaine and Krause of Famous Players-Lasky; Fletcher of Metro; and Howard Stahler of a vaudeville booking agency. So far as is known, the manager of the house escaped without committing himself.

First National manager George Erdmann has a secret that he will share with everyone. It is that First National Week Feb. 4-10, will be celebrated in Toledo at three first run houses. The Valentino will play "The Voice From The Minaret." The Alhambra will play "The Hottentot."

Around Butte's Branch-Offices

CHARLES KOERNER, manager of the Butte Branch of Associated First National Pictures of the Northwest, left Butte the 23rd on a tour of inspection covering every town in the First National circuit, before he returns to Butte. The Butte office has been showing splendid business. The first week of February the American theatre has booked for exhibition "Lorna Doone" to run the first half of the week and "What a Wife Learned" the last half. The Rialto has at the same time "The Voice from the Minaret" the first half and another First National the last half. These two theatres are making the week a First National Red Letter Week in celebration of the fifth natal day of the First National. All through the state Mr. Koerner has emphasized his leadership in making this week one that redounds credit to the Butte office as well as to the entire range of the First National.

B. H. Dover, First National salesman, resigned his connection with the company to accept the management of the Judith theatre at Lewistown.

P. T. Cale, of the Pathe office, is off for a tour all along the High Line in Montana in the interest of Pathe, with a special objective, that of placing the new Pathe serial, "Plunder." Reports come in to the office that he is doing a fine business. He expects to be gone about a month.

Mr. Edward Armstrong, assistant general salesman of the Universal Film Exchange, on a tour of inspection of the Western Division, was a Butte visitor last week. He reported conditions improving in general throughout the Northwest and expressed pleasure in the satisfactory condition of the Butte office under the efficient management of J. W. Rue.

At the Universal Exchanges, the week of January 21st to 27th inclusive was designated by the employees as Edward Armstrong week. Edward Armstrong has just been appointed assistant general sales manager of the Universal Film Company with headquarters at San Francisco with jurisdiction over the eight Western offices including Butte, Denver, Salt Lake, Spokane, Seattle, Los Angeles, San Francisco and Portland.

(*Continued from first column*)

Louis J. Frisch of the See-It theatre, Ashtabula Harbor, was in town this week, in spite of the bad roads.

C. E. Bockius of the Valentine, Canton, was lamped around the Film Exchange Building early in the week.

Dreamland theatre, Elyria, admitted children to a recent matinee for either two potatoes or two onions. Proceeds went to the Salvation Army.

The Spencer theatre, Washington Court House, has been purchased by John Oster, Jr., from Ed Burnett. The straight picture policy will be continued under the new management.

Because of involuntary petition in bankruptcy of the Dusenbury interests in Columbus, the Grand theatre was recently closed. This action will not affect the State theatre, which is also owned by the Dusenbury interests, according to Perl Miller, receiver.

Joe Kaiser, Jr., has taken over the Royal theatre, in Chillicothe, O.

Southwestern Notes

The Temple Theatre at Temple, Texas, owned by the city, has been leased to C. A. Doerr. Feature pictures and road shows will be the policy.

G. J. Meredith succeeds Paul Wakefield as exploiteer in Consolidated Film and Supply Co., office at Dallas, Texas.

The new Palace theatre at Sweetwater, Texas, was opened for business January 9th, to pleased capacity business.

F. M. Phipps will build a big modern theatre at Childress, Texas, in the near future.

The new Garden Theatre was opened at Stuttgart, Ark., Jan. 10th. The Garden theatre is one of the most modern in the state.

A. S. Watlington, formerly of New Orleans, has succeeded Alvah Wilson as manager of the Majestic theatre at Little Rock, Ark.

F. C. Robertson has opened his Joy theatre at Smackover, Ark.

The booth of the Palace theatre was destroyed by fire at Marshall, Texas. Loss about $3,000.

Cabot Baker has purchased the theatre at Timpson, Texas, from H. W. Powers.

E. K. Frierson now manages the Vernon theatre at Vernon, Texas.

Seattle Briefs

Henry Damski, a member of S. K. Winelands' Strand theatre orchestra, recently received a 50 cash prize from the Jensen-von Herberg circuit as a result of a contest held for the past month at the circuit's Seattle houses. The contest was to sell theatre coupon books, containing $4.00 worth of tickets for $3.50. The tickets were good at any Jensen-von Herberg theatre. Each theatre, also, was in the competition, and as a result, the Strand sold over 700 books of coupons, to the Coliseum's 300 and the Liberty's 130. This brought an extra $100 to the Strand, which will be used in some way by the employees. Manager H. B. Wright received a $20 hat from the other managers as a result of his house's victory. Second prize in the individual contest went to Robert Murray, doorman at the Coliseum theatre, and third prize was awarded to R. D. Kincaid, doorman at the Strand. Damski, first prize winner, sold over 425 books of coupons during the month the contest ran.

"Fun From the Press," the Hodkinson short subject that has been playing at the Pantages theatre in this city for the last several months, left that house last week and will now be a weekly feature among the short reels at Manager Frank Steffy's Coliseum theatre, according to an announcement made by Mr. Steffy. The new reel is also being advertised by Mr. Steffy in the theatre's newspaper space.

"Douglas Fairbanks in Robin Hood" will play at the Liberty theatre in this city when the local run begins, according to an announcement made by Manager Leroy V. Johnson recently. It is expected that the picture will be shown in Seattle beginning about the first or second week in February, unless other arrangements are made. Billboard and newspaper advertising and publicity have been carried on here for the past two weeks for the picture.

Omaha Slants

Omaha is to have a new million dollar temple of amusement dedicated to the motion picture, according to an announcement from the headquarters of A. H. Blank of Omaha and Des Moines, who has extensive interests in motion picture theatres and in distributing agencies. Two downtown sites are being considered. The seating capacity will be 3,000 and the design and equipment will be along the most approved lines.

Mr. Blank, who is known as a man of rare business acumen, has been operating in Omaha ten years. He controls the Strand and the Rialto theatres, two of the large downtown centers of screen patrons. He intends to continue these theatres in addition to the new one which will surpass any institution of its kind now in Omaha.

E. R. Coffin, exploitation man for the Omaha branch of First National has been promoted to a position which will take him to the United Studios at Hollywood. He will be identified with a production unit under Richard Walton Tully, these

In Seattle's Branch-Offices

"THE GRUBSTAKE," the latest Nell Shipman feature, being awaited at the local American Releasing Corporation exchange, was filmed in Spokane and Seattle, and much interest is being shown in the picture by exhibitors in this territory. For this reason Branch Manager Amacher is at the present time trying to complete arrangements whereby Miss Shipman will be enabled to appear in person with the picture in this territory, at least in Seattle and Spokane. No bookings are being made on the picture until the first print is received here.

E. L. Mann, manager of the Rialto theatre in Wenatchee, was a recent visitor on film row. While here he made arrangements with J. R. Beal, manager of the W. W. Hodkinson exchange, for the booking of "Slim Shoulders," "Bulldog Drummond" and a series of the Hodkinson two-reel all-star comedies. "Slim Shoulders" is now being shown around the territory, and in conjunction with the Irene Castle Fashion Promenade of six models and Mrs. Douglas Crane and Lewis Martin in the latest Castle dance creations, the picture is going over big with the exhibitors. "While Paris Sleeps" arrived in this city recently ,and was given its first showing to exhibitors last week by Mr. Beal.

"The Strangers' Banquet will be a feature attraction at Manager H. B. Wright's Strand theatre according to negotiations recently completed by the Jensen-von Herberg circuit and the local Goldwyn exchange The exact playing date has not yet been decided, but 24-sheets have already been posted announcing the coming of the picture.

A. McRae, formerly a salesman with the Seattle F. B. O. exchange, has joined the De Luxe Film Company's staff, and will handle the territory around Seattle for Al Rosenberg's office. The next Al Lichtman production to be released by Mr. Rosenberg will be "Shadows," which goes into the Coliseum theatre here about February 17. It opened the local territory at the Columbia theatre in Portland the latter part of January.

"The Glorious Adventure" has been booked with the Blue Mouse circuit for early showings in Seattle, Tacoma and Portland by Charles W. Hardin of the United Artists' exchange, it was announced last week. "The Three Must Get Theirs," another United Artist release, was expected to play the Seattle Blue Mouse the early part of February, probably in conjuection with the Tom Mix feature, "Just Tony," which was booked with the Hamrick theatre recently by G. F. Mavarre, manager of the Fox exchange.

News of the Canadian Exchanges

THE 19th Anniversary of the entry of William Fox into the moving picture field was celebrated by 12 leading theatres of Toronto, Ontario, during the week of January 29 by the presentation of exclusive Fox film programmes. A feature of the observance was the publication of a two-page combination spread in the Toronto Sunday World of January 28 for the respective announcements by the various houses.

The Pantages theatre presented "In Arabia" as its feature while the Strand and Madison theatres had "My Friend the Devil". Other theatres which took part included the Photodrome, Classic, Victoria, Kitchener, Orpheum, Moss Park, Temple, Model and King theatres.

Bill Gould has resigned as district manager of the Hodkinson company at Winnipeg, Manitoba, and has joined the staff of the Winnipeg office of the Associated First National.

C. A. Meade, Toronto, has been appointed district manager of Western Canada for the United Artists Corporation and has established his headquarters at Winnipeg, Manitoba. R. C. Wilson is the manager of the Winnipeg local office of United Artists.

Laval Photoplays, Limited, Montreal, a film producing company organized by Ernest Ouimet of Montreal, has announced that it has secured film rights for "Faust" and that arrangements have been made for the immediate making of this picture at a studio which has been leased in California. Mr. Ouimet was the president and general manager of the Specialty Film Import, Limited, Montreal, for many years, this company holding the distribution rights in Canada for Pathe releases until the Pathe franchise was secured about one year ago by Regal Films, Limited, Toronto.

The report regarding "Faust" is interesting in view of a recent announcement that the story of "Faust" would be filmed by Mary Pickford.

With Milwaukee's Branches

SAM SHURMAN is the newly appointed resident manager for Goldwyn in its new quarters at 506 Toy Bldg. Mr. Shurman is well known to the trade in Milwaukee and throughout the state, and was in this territory about a year ago before Goldwyn maintained offices here. He will have a full and complete shipping office, the new quarters being much larger; and shipments for upper Michigan and Wisconsin will be made from here.

Walter Neilan, Goldwyn exploitation manager, is in the city to work up the publicity for "Broken Chains," the Chicago Daily News $10,000 prize scenario, which is to be shown at the Merrill theatre the week of Feb. 10.

The Grand Theatre, Wausau, of which Clive Cone was the former owner, has been sold to local interests. Frank Welter, the new manager, owns controlling interest in the theatre.

News of The Carolinas

Good times are just around the corner in the Carolinas according to J. H. Shear of the Lee-Lash studios, who declares that much new business in equipping theatres with scenery is coming from this section.

Col. Henry B. Varner, of Lexington, has given contract for $5,500 worth of scenery for his new theatre to open by July 1, and which will seat 1,800 people. The new Municipal theatre at High Point, N. C., has bought in excess of $10,000 worth of scenery; the Strand and Norva, Norfolk, Va., and the Bijou, Richmond, will have complete new sets orders having already been given by Lake Wells. The DeLuxe Johnston City, Tenn., is also installing new scenic equipment.

The New Princess, one of the largest and fines theatres in North Carolina, has just been opened at Shelby. Enos and Zeb Bream are owners. It cost $100,000, seats 2,400 and has every modern luxury of the big town houses.

The following managerial changes have been announced by Southern Enterprises in their Carolina theatres: Ray Bell goes from the Imperial, Charlotte, to the Strand, Spartanburg, succeeding A. C. Cowles, who has been transferred to the home office; Claude Lee goes from the Auditorium, Asheville, back to the Imperial, Charlotte.

The Pack theatre, Asheville, will soon present in co-operation with the American Legion, a motion picture production, "The Slackers," made in the mountains around Asheville, all members of the cast being Asheville people. The Asheville Chamber of Commerce has purchased a print of the picture for exploiting the town.

Charles Simpson, Universal exploiteer, assisted the Imperial, Columbia, to put over "The Flirt" during the past week .

P. L. McCabe, of the Colonial, Tarboro, was seriously injured when his sedan overturned, during the past week.

Paul V. Phillips, of the Wilson, Wilson, N. C., spent several days on Charlotte's film row the past week.

Cincinnati Notes

Suit has been entered in United States District Court by Watterson, Berlin & Snyder Company, New York, music publishers, against Samuel Davis, Portsmouth, Ohio, proprietor of a motion picture theatre at New Boston, Ohio, seeking an injunction and $250, with costs and attorney's fees, as damages for the alleged violation on the part of the defendant of the complainant's copyright covering one of its music publications. It is alleged the composition was performed in Davis' theatre without license from the publishers.

Thieves who effected an entrance to the Hippodrome theatre, Covington, Ky., stole an entire day's receipts, amounting to $226. Charles Cronin, manager, discovered the theft the following morning.

Western New York News

Buffalo Film Row men this week learned of the appointment of William Fait, Jr., as the new manager of the Eastman theatre in Rochester and the return of Arthur Amm, former Buffalo exhibitor, to his duties as assistant manager. Mr. Amm has been acting as manager of the house since the resignation of Mr. Goulding several months ago. Mr. Fait comes from the Olympia theatre in Mexico City.

Invitations have been issued by Peterson & Woods for the opening of the new Palace theatre in Jamestown, N. Y. ,on Monday evening, Feb. 5. Howard Waugh will be managing director of the 1,800-seat house, the policy of which will be vaudeville and pictures.

James Wallingford, general manager of General Theatres Corporation, has taken over the management of the Ellen Terry theatre. John R. Stevens, manager of the Central Park, is confined to his home with a bad cold. The Circle has been closed for a week to undergo repairs and rejuvenation. It is rumored that the Central Park will soon be taken over by Joseph A. Schuchert, who has been subleasing the theatre to General.

Fred Hathaway, formerly with Harry Lux in Utica as publicity director, is now in charge of exploitation for the Buffalo Metro exchange.

George Hall, of the Capitol theatre, has gone South on a hunting trip. Wonder how it feels to be a millionaire exhibitor on a hunting trip in the South. Oh, boy, what a life this man leads.

G. H. Thompson, who has been handling publicity for the Regorson Corporation of Rochester, has resigned to return to the newspaper game.

The Mark-Strand ended its long and honorable career Wednesday night, Jan. 31, with a presentation of "I Am the Law." The historic structure, the first of the Mark-Strand chain, will now be used as a part of a bank and a store will undoubtedly take the place of its lobby.

Charlie Hayman, president of the Cataract Theatre Corporation of Niagara Falls, N. Y., is confined to his home with a bit o' grippe.

Washington Brevities

Summer movies and movie gardens are to have competition. Leon Tobriner, William A. Lee, and Earl P. Ready are to create an amusement park on the historic Washington estate of Commodore and Admiral Stephen Decatur, at 18th Street and Benning Road, northeast. Now it is to be an operating amusement park by the time of the assembly of the Shrine Convention. J. A. McGowan and Arthur Brosseau are putting up the project and the necessary sum to guarantee the sale. The agreed consideration is $100,000.

The Chevy Chase theatre, it is expected, will open the latter part of

(*Continued in last column*)

Along Buffalo's Film Row

WITH a buffet luncheon, dance and screening of a Dorothy Phillips' feature, Bob Murphy, formerly with Filkins & Murphy, Merit distributors, opened his new Renown exchange in the Beyer film building, Pearl and Tupper street, Wednesday evening, January 31. Renown Pictures exchange is occupying the offices recently housing the Educational office which has been moved to the old Nu-Art quarters next door.

N. I. Filkins did two important things this week. He eliminated that fancy Van Dyke beard and announced that Merit will soon have its own exchange building, construction to begin just as quick as a suitable site can be procured.

J. S. MacHenry, who has been upstate legal representative for First National has been appointed Fox representative in Sydney, Australia. The appointment was made this week by W. R. Sheehan, general manager, who was in town. Jack Bruggy, home office, has been here looking over the inspection department. E. J. Hayes, living up to his reputation as style dictator of film row, has sprung the first spring suit on the celluloid community. It is a dapper bit of stuff, too.

Lionel Edel, brother of the late Harold Edel, walked right in and turned around and walked right out again—as it were. Lionel came to town last week as a salesman at the Warner Brothers' exchange. This week he resigned and returned to New York. He was succeeded by Max Rowley, formerly with United Artists.

Manager W. A. Anthony of Vitagraph put over a fine bit of publicity for "A Front Page Story," when he arranged to have this release screened at the annual evening meeting of the Greater Buffalo Advertising club in the Hotel Lafayette last Monday evening. Much free space in the newspapers attended the showing. Mr. Anthony has placed a number of big productions in Buffalo, Rochester and Syracuse, all to be played during the company's 25th anniversary week.

P. N. Brinch, special representative of S. R. Kent, manager of distribution, was a visitor at the Paramount exchange over the week end. While here Mr. and Mrs. Brinch viewed the special three reel story of the recent Los Angeles convention.

It looks like Henry W. Kahn has got to buy a new top piece. The present lid is too small. Why? Oh, just because the local Metro exchange is at the head of the list for the entire country on the amount of business gathered in. T. J. Connors, assistant general sales manager, met Mr. Kahn in Rochester last Friday and accompanied him to Buffalo where he attended the general sales meeting at the Buffalo exchange. Mr. Kahn was also visited this week by Robert A. Landry of the Strand, Ogdensburg, who came to town to book a carload of features. Another visitor was Harry Gilbert of the Regent, Syracuse.

Charles N. Johnston, manager of the Fox exchange has started a new idea. He is giving exhibitors a chance to see the Fox product in advance of booking. He is holding screening parties every Wednesday and Thursday afternoons at the exchange, 496 Pearl street. A goodly number of exhibitors attended the first ones last week. Winfield R. Sheehan, general manager, was in town to visit his mother and his pet office, the Buffalo exchange, which is on the site of his old home here. Eddie McBride is now in his last probation week as a salesman and Mr. Johnston says he is making good. Congratulations, Ed.

T. W. Brady, Goldwyn manager, held a conference with his salesmen last Saturday afternoon. Among those who attended were Sherman Webster, Otto Siegel, E. M. Hopcraft, Clarence Snyder and others. Some of the new Goldwyn features were screened.

In the Washington Exchanges

AT the special meeting of the executive committee and film managers' meeting last Monday, January 22, The Washington F-I-L-M Board of Trade ratified the committee decision to engage a paid corresponding secretary and general representative to devote the bulk of his time to the Board. Maitland LaBelle, publisher of the Capital Film Review, the Washington trade regional, was unanimously elected to the position. The Film board feels that grievances of exhibitors and exchanges can now be promptly attended to as there will always be some one able to hear both sides and to present disputes to the board for review. The Board has its office in the regional suite on the ninth floor of the Mather building.

Earnest M. Ooge of Charlotte, N. C., and long connected with Washington's Film Row in the Mather building, having been in the sales organization of Manager Coffee's Empire films there, is now associated with J. C. Meltern in controlling the Washington territory—Wilmington, Del. to South Carolina—for the C. C. Burr product. Ooge expects to have offices in the Kirbey-Fox film building here. The Burr product such as "Sure Fire Flint," "Secrets of Drury Lane," etc. are already being placed.

Victor Leon, formerly Baltimore salesman for Metro Productions, is now a traveling special representative for Mack Sennett, Inc. He was a Washington film row visitor the past week and called on the Film Board secretary here.

Extensive interior decorations are going on in the new Washington offices of F. L. McNamee, manager of the F. B. O., here. Mac is on the road getting acquainted with his new trade.

Harry Brown, manager of Universal, is recovering from an attack of grippe that came along after the successful open house week of January 8th

(*Continued from first column*)

February, at the latest. The manager, Emanuel J. Stutz, has secured the American Releasing Company's picture, "The Prince and the Pauper."

Recent out of town exhibitors to visit here were John Pryor of Richmond, Tom Soriero of Baltimore, and Charlie Somma of Richmond, who has acquired the old Rayo, now known as the Howard theatre.

The Plaza, a Notes theatre on 9th Street, is closed for extensive repairs. It is said that although the permit was for $1,000, upwards of $2,000 will be spent in making this cameo theatre into a practically new show-shop.

Aron Brylawski, senior, and his son, A Julian Brylawski, Jr., were on deck at their new property, 13th and E streets, last Thursday afternoon, for the ceremonial removal of the first bricks from the structures being demolished to make way for the massive new Cosmopolitan theatre, office building and general entertainment center they are to erect there.

Assistant Manager John J. Payette of the Crandall enterprises spent several days in Baltimore.

Although Mrs. Locher is still suffering from the grippe epidemic all the other Locher executives are back at their desks.

The feature of the musical prologue to "Skin Deep" at the Metropolitan the past week was Miss Evelyn C. Lewis, chosen as Miss Washington for the last fall carnival at Atlantic City. So popular was her picture which hung in the lobby that Manager Fallas Brouche of the Metropolitan has been worked overtime to maintain his nine points of the law to keep all the District collegiate Johnnies from adopting it as the bees waistcoat and decorative motif for the ol' frat.

After two first-runs last week of Milton Sills in "Skin Deep" and "Burning Sands," Manager Sparrows of the Strand offers a third first run of the ubiquitous Milton in "The Marriage Chance."

Reverend George J. Becker, of the American Sunday School Union, New York City, a member of the Hays committee and a pioneer in using film in church work was here last week for the film control conference and by his tact succeeded in modifying the reformers' stand.

Representative W. D. Upshaw of Atlanta, Georgia, in behalf of a committee of Knickerbocker victims arranged for two government airplanes to drop flowers over the city on Sunday, January 28th, the anniversary of the theatre collapse. The Navy planes, starting from the Naval Air Station, Anacostia, D. C., at 2:30, flew towards the Knickerbocker site. Then, circling slowly over Washington flowers were dropped from the planes as a silent tribute. Friends and families of the victims supplied the flowers.

Kansas City Slants

The Kansas City Star has commented upon the children's code bill, a proposed measure introduced at this session of the Kansas legislature which would require a guardian for children less than sixteen years old attending a theatre at night, as follows:

"The authors of the children's code commission in Kansas have presented an excellent program, generally speaking, to the legislature, but they have perhaps undertaken too much. With the usual inclination of those attempting social or civic reforms, they apparently have overlooked the prevailing conditions in the state at this time which have led the legislature to consider the economic side of legislation, rather than any undertaking to expand the functions of the government along lines that will create new duties and add increased costs to the administration.

"Two of the measures introduced under the general program of the Kansas code commission might well be ignored. One of them provides for a general welfare officer for the direction of welfare work in the state. Kansas has not felt the need of a state department of that character. Not, at least, to the degree of creating any special demand for it."

Nodaway County, Missouri, has adopted a new and profitable use for the motion picture. Visualized education, as it is to be known, not only has received the financial support of the Chamber of Commerce of Maryville Mo., but is supported by each school of the county and is said to be the first project of its kind in America. The first step in this project was last week, when a film, "And the Truth Shall Make You Free," 6,000 feet in length, was shown to more than 6,000 pupils and teachers at Maryville. The initial event was given a half column of space in Kansas City newspapers and widely advertised throughout the state.

The idea of the film, which is by, for and of Nodaway County and for the purpose of magnifying education in the county and show the educational advantages which exist, was originated by Leslie G. Somerville, superintendent of schools in that county.

"The schools should see themselves and motion pictures afford the very best way possible," said Mr. Somerville. "We are desirous of building up the best school system that is within our means."

While newsboys were selling papers telling of the death of Wallace Reid, Frank L. Newman's Royal theatre, at which "Thirty Days," one of Reid's latest pictures was showing, was playing to a capacity crowd. Followers and admirers of Reid thronged the house during the remainder of the week.

Women's organizations of Kansas City still are using the office of Will Hays as a target for telegrams pertaining to the National Congress of Mothers and Parent-Teacher associations, representing 22,000 members, and the Kansas City Council of Churches, forwarded a resolution this week opposing the reappearance of Arbuckle on the screen.

A new $250,000 motion picture theatre and clubhouse is planned by the Elks Lodge of Kansas City, Kan., the building to be an eight-story structure with the first three floors occupied by the theatre, which will have a seating capacity of 1,800. Other ne wtheatres and changes of management announced in the Kansas City territory this week are: Community theatre, Rockport, Mo., opened by the American Legion; Jefferson theatre, Springfield, Mo., purchased by S. E. Wilhoit; Palace theatre, Spring Hill., Kan., purchased by H. E. McCall from H. R. Payne.

A cut in price for the thousand balcony seats for week-night performances was announced this week by the Pantages theatre, Kansas City, a combination vaudeville and motion picture house. The reduction will be from 50 cents to 25 cents, including tax, Saturdays and Sundays not included.

Frank L. Newman made a profitable move this week when he booked Arthur W. Nealy, the "singing policeman" of St. Louis, who resigned his position rather than obey the police commissioner's order not to sing while on his beat, as a special attraction at his Royal theatre. Healy was good for several newspaper stories and a lively attendance resulted.

Around the Kansas City Branches

CARL LAEMMLE, president of the Universal Pictures Corporation, was in Kansas City last week on his way to California. The first words spoken by him upon his arrival were:

"The depression is over!"

In Mr. Laemmle's party were H. Zahner, his secretary, and Sam S. Van Runkle, who will direct a new series of 2-reel comedies for Universal.

Charles Raymond, in charge of Goldwyn exploitation in Omaha, Neb., has been assigned to the Kansas City office to succeed William Branch, who has been transferred to Minneapolis. Mr. Raymond, in addition to having charge of Kansas City exploitation, will be in charge of the St. Louis and Omaha territory.

Al Kahn, Kansas City, general manager of the Crescent Film Exchange, will travel through Kansas with the Warner Brothers coast to coast float, through arrangements with Frank Cassidy, in charge of the float, and give all the advertising and publicity possible to exhibitors who are under Warner Brothers contracts.

Harold Cass, former Fox salesman, now is in the territory for Associated Exhibitors, while G. I. Bradford, who has been selling Universal-Jewels and "The Leather Pushers" in the key towns, now is selling Universal product in Southeastern Kansas.

The latest series of Neal Hart features has been purchased by the Crescent Film Exchange, Al Kahn, general manager at Kansas City, has announced. Crescent will start releasing the productions February 1, releasing one each month.

Roy B. Churchill again is back in Kansas City as branch manager of the F. B. O. office. Mr. Churchill resigned several weeks ago to become branch manager of Goldwyn's Omaha office. Mr. Churchill will succeed "Curley" Calvert, who has been called to the home office in New York. Randolph Elliott, former F. B. O. key city salesman, who made the change to Goldwyn with Mr. Churchill, also is back at the Kansas City F. B. O. office.

St. Louis Film Row News

JACK WEIL is on the job again as St. Louis manager for Goldwyn. He was instatlled last Monday by Jimmy Grainger and District Manager Truog of Kansas City.

Charley Werner of Metro went to Rochester, Minn., during the week to consult specialists concerning his throat. After a careful examination the specialists informed Charley that an operation was not necessary and that it would be only a comparatively short time before it would be 100 per cent. perfect. Needless to say Charley was pleased to hear their verdict. He made the trip north to be absolutely certain.

Sam Werner of United Film Exchange plans to release "The Hope Diamond Mystery" serial shortly after the first of February.

J. B. Underwood of Enterprise announces his company has secured Eastern Missouri and Southern Illinois rights to "The World's A Stage."

Burglars blew the safe of Famous Players-Lasky's St. Louis office January 22 escaping with $100 in cash and $57 in stamps.

F. M. Brockell, general manager for First National, and R. C. Seery, district manager, Chicago, were in town during last week.

St. Louis Jottings

Miss Eugenia Feiner, 2550 Hawthorne Boulevard, St. Louis, has won the Rural Weekly of St. Paul, Minn., motion picture opportunity contest. It is said she will receive $1,000 in cash, an opportunity to appear in "The Isle of Paradise" with Eugene O'Brien, and be paid $100 a week while working in the film. She plans to leave for Hollywood shortly in company with her mother. All their expenses are to be paid by the publication.

The second anniversary week of the Lyric theatre in East St. Louis was conducted in conjunction with Universal Week, January 21-27. Seven Universal features were shown as follows: "Top O' the Morning," "Don't Shoot," "Paid Back," "Caught Bluffing," "Broad Daylight," "The Girl Who Ran Wild," and "The Long Chance."

Arthur Robinson, owner of the Hickory theatre, St. Louis, has been completely exonerated of all blame in connection with the fire at the Hickory on January 7. Judge Anthony Hochdoerfer, judge of the Court of Criminal Correction, in releasing Robinson from his common law bond informed him that he thought that his arrest had been a mistake, as there was no evidence to indicate that he was responsible for the fire. Robinson informed the court that he did not carry any fire insurance. Firemen reported to the police that they found evidence indicating that the fire was of incendiary origin. The court also released Robinson's porter, who was also arrested. The police now believe that a neighborhood gang might have started the blaze to revenge themselves because Robinson barred them from his theatre.

Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, spoke before the College Club of St. Louis at the Artists Guild Monday evening, January 29. His subject was "State Censorship of Motion Pictures."

Rev. Charles P. Foreman, president of the Ministerial Alliance of Louisiana, Mo., has officially denied that resolutions favoring state censorship passed at a mass meeting in Louisiana January 14 were intended as a rebuke to W. A. Boyd, owner-manager of the Star theatre there. In an open letter Rev. Foreman said that William Hays' order restoring "Fatty" Arbuckle to the films alone prompted the action, and that he believed Boyd was doing his best to give Louisiana a clean screen. Boyd is a member of Rev. Foreman's church.

Ross Dehny has purchased the Dreamland theatre, Roodhouse, Ill.

J. E. Huggins has sold his Shelbina, Mo., house to Carl Muff.

Morris Richman has disposed of his interest in several South St. Louis houses to Lehr Brothers.

W. C. Sears, Lyric theatre, Booneville, Mo., is convalescent following a severe cold that confined him to his bed for several days.

Exhibitors who visited St. Louis during the week included: F. M. Rich, Strand, Perry, Mo.; Wahl & Worcester, Kil Kare, Wood River, Ill.; R. E. Atkins, Elkville Ill.; C. E. Mertens, Playhouse, Shelbyville, Ill.; C. E. Brady, Broadway, Cape Girardeau, Mo., and Theodore C. Davis, Fourth Street, Moberly, Mo.

Eastern New York Items

Merit has added a new road man in the person of J. R. Millard who will handle the company's pictures throughout the Albany territory.

W. P. Allen, salesman for Universal, returned Saturday from a two weeks trip through Northern New York and has some interesting stories of the weather along the Canadian border.

There is a report in this city that Albany may again have the State convention of motion picture exhibitors, the date and place having been left open when last year's session concluded.

The Troy, costing $350,000 and one of the Strand group, is slated to open in Troy on February 22 with "Dr. Jack" as the attraction. There is talk that Uly Hill, manager

of the Mark Strand in Albany, may become manager of the Troy house, rather than Eddie Weinberg, now handling the State in Schenectady.

George Roberts and William Berinstein of Albany have been spending several days in Newburgh looking over the house which the latter has just acquired in that city and which will be managed by Mr. Berinstein's son Harry, who has been handling the Palace in Troy of late.

Stanley Allen of the Allen in Chatham has just added a Powers machine to his equipment, securing it from the Independent Movie Supply company of Albany.

Lew Fisher has acquired the Empire in Port Henry and will assume possession at once.

The Universal Exchange in Albany is screening "The Flame of Life" these days.

Goldwyn does not intend to be overlooked in Albany, now that it has opened an exchange there. Painters were busy the past week on a huge sign that covered the sidewall of the building in Broadway.

Frank Bruner is smiling these days, Governor Smith having requested one of the "Our Gang" comedies from the Pathe exchange for the entertainment at the Executive Mansion the other night.

Chest Brothers have leased the Middleburgh theater from F. S. Sullivan and will open in the near future.

The Rose, in Troy, N. Y. owned and being built by a veteran showman, "Jake" Rosenthal, is rapidly nearing completion.

Albany and vicinity has been visited by some exceptionally heavy storms of late, with the result that the authorities have been inspecting theatre roofs and seeing that the weight of snow was removed.

There is a man named Kennedy, residing in Champlain, N. Y. who hits the Albany exchanges about once a year, and then for but a few hours. In addition to running the village movie, Mr. Kennedy is postmaster, collector of customs and the express agent.

At the American in Troy there have been but two split weeks in three years time, and Ben Apple is firm in his contention that a city of 75,000 population can stand straight week runs.

A soloist has been added to the program at the Lincoln in Troy.

Daniel Carr, formerly house manager of the Palace in Troy, has now accepted a similar position with the Griswold in the same city.

Miss Margaret Wolf, stenographer in the Universal Exchange in Albany, is ill with diphtheria.

Charles Walder, manager of Goldwyn's exchange in Albany, spent a day or so in New York last week.

Detroit Close-Ups

Joe Friedman, youthful manager of the Universal exchange, has been promoted by Carl Laemmle from his present position to that of supervisor of production at Universal City, Hollywood, Cal. Friedman's specialty in the western movie centre will be supervising the "program" pictures. Starting in 1914 as an exhibitor, Mr. Friedman has learned the business from the bottom up. He will leave Detroit on January 31. A. S. Mertz, former assistant manager, will succeed Friedman.

R. W. Eberhard, formerly manager of the Regent theatre, Detroit, a showman and former vaudeville performer of many years' experience, has been appointed manager of the Baldwin theatre, Royal Oak, succeeding Fred D. Beardsley, resigned. Mr. Eberhard expressed himself as greatly pleased with his new house, which is a new one, attractively decorated and with a seating capacity of about 1,400. A new policy of better pictures and reduced prices has been inaugurated.

The Gladwin Park theatre, East Jefferson and Parkview Avenues, Detroit, opened last week under the new management of "Dick" Lynch, former Keith vaudeville star, and Thomas Lynch, former Detroit alderman. This management of brothers have redecorated the house and with their policy of the best only they expect to make the Gladwin one of the city's high class houses.

Plans have been completed for the annual Motion Picture Day to be held February 14. It is expected that Sydney S. Cohn, president of the M. P. T. O. of America, will be present to represent the exhibitors. A joint meeting will be held during the afternoon and a banquet will be served in the evening at the Hotel Statler. Municipal and state officials will be present to address the film men.

Wesley Barry in his latest release, "Heroes of the Street," which opens January 28 at the Madison for a week's run, played host to the "newsies" who carry the Detroit Times, on Saturday morning, January 27, at an invitational preview. The Detroit Times selected this picture as a most appropriate one, as the young hero—played by Barry—begins his career as a "newsie." Seevral hundred Detroit newsboys were present.

Florida Flashes

Tampa is all dolled up for the big South Florida Fair and Gasparilla Carnival, which holds the boards from February 1st to the 10th. All of the theatres are nicely decorated, as well as most of the business houses. The city will be filled "as usual" and many visitors will have to take their naps in the chairs of the hotel lobbies. It is the big event of the year, and always means big business for the theatres.

Lawrence Sharpe, who handles the publicity for C. D. Cooley, manager of the Strand, Tampa, put over a record "daub," as he calls it, by getting up over 200 sheets in one location, on Franklin street, the main business street of the city, for the showing of "When Knighthood was in Flower."

Mrs. Florence M. Winston, owner of the Reliance theatre at Clermont, drove to Tampa this week in her new Ford coupe, which she has dolled up until it's as nifty as they make 'em. Mrs. Winston says that her business is fine and she is getting 'em all. Last Saturday night something went wrong with the juice plant up there and everything stopped, with her house full of people. It failed to put her out of business, however, as she sends a man right down to help fix up things, and held her audience until the lights came on.

C. W. Hewitt, of St. Petersburg, Fla., has just completed a block of stores on 9th street, in that city. He has decided to try out a picture show in one section, and if it proves successful, he will enlarge it by taking in another section. The theatre will be called "The Ninth Street Movie," and will be under the management of C. E. Lindall, who came down here from Bar Harbor, Maine, to spend the winter. Mr. Lindall is an old timer at the show business, he having operated houses in Maine and also conducted a theatrical supply house. He made the long journey down here in a "flivver house," giving picture shows en route.

Des Moines Bulletins

J. E. Boyle, probably Iowa's oldest exhibitor, manager of the Dreamland theatre at Dubuque, has been sick abed for the past eight weeks. Mrs. Boyd has been managing the theatre during his absence.

Mr. Wirtz of Sigourney has sold his motion picture house to Mr. St. John.

The Strand theatre at Shariton, burned about two weeks ago. Repairs started immediately and the theatre is now doing business again. A new screen was one of the changes made necessaray by the fire.

The film, "Kissed," starring Marie Prevost, caught on fire while being exhibited at the theatre at What Cheer, reports Mr. Sage, manager there, and caused considerable excitement among the audience.

L. G. West, of the Colonial theatre at Grinnell, was a visitor recently in Des Moines.

Mr. Jess Collins from Terry was also in DesMoines on business last week.

J. E. Boyle, manager of the Dreamland theatre at Dubuque, is still confined to his bed. Mrs. Boyle has been managing the affairs of the Dreamland theatre during Mr. Boyle's illness.

Dan Burgum, manager of the Garden theatre, Des Moines, is a little lonesome now that Mrs. Burgum and daughter Ruth have left him to bachelor quarters. Mrs. Burgum has been suffering from ill health for some time and the trip south is being made for her benefit. She will make her home with her sister in Los Angeles and the stay will be one of indefinite length. Mr. Burgum especially misses his daughter who was his particular pal and spent much of her time at the theatre with him.

Everything comes to him who waits, says Walter Davis, manager of the Rialto theatre, Des Moines, who spent a lot of time fixing up a sleigh bell device to attract attention to the Rialto theatre lobby—and then the snow melted. But he waited and it snowed again. And much comment was occasioned by his novel lobby device.

Things don't seem right around the Famous Players exchange. Hazel Douglas who is in Minnesota to help in settling up her father's estate has been away this last week and everyone misses her.

Jack Curry, of the accessory department, and Mr. Nichols, head of the Famous Players exchange, were out in the territory together this week. They visited Ottumwa, Jefferson, etc.

Mr. R. S. Shader, district manager for Pathe, visited the Des Moines exchange last week. He left Wednesday.

Springfield, Ill., Items

Business has picked up in Springfield the past two weeks. The big pictures have been drawing well and it seems like old times. Harold Lloyd had a wonderful eight days at the Gaiety in "Dr. Jack." Charles Ray played to capacity for seven days at the Lyric in "A Tailor Made Man." The Princess did well with Thomas Meighan in "Back Home and Broke." The smaller houses also report increased patronage.

Frank Sands, former manager at the Vaudette, is in St. John's hospital recovering from a serious operation. It will be some time before he can resume his duties.

The Princess and State Journal worked a cracking good stunt when they put on a special morning matinee for the orphans of the city. Jackie Coogan in "Oliver Twist" was the attraction. Several hundred boys and girls had a good time.

"When Knighthood Was in Flower" comes to the Princess the week of February 3. This is expected to be the big event of the year in local film circles.

Tom Mix in "In Arabia" cleaned up for the Strand. A nickel matinee Saturday morning, January 27, brought out 1,400 kids.

"The Third Alarm" was given a special showing at the Lyric for the benefit of the city firemen. They voted it a wonderful picture.

The Strand has booked "The Flirt," Universal's 1923 knockout.

"Orphans of the Storm" opened up big at the Lyric, starting January 27. This is a repeat engagement, the picture having been previously shown at the Chatterton last September.

Comedies, Short Subjects & Serials

"Plunder" 3rd Episode Heads Pathe List

"THE HIDDEN THING," is the title of the third episode of "Plunder," Pearl White Patheserial, which heads a program of eight subjects scheduled for release of Feb. 11.

The comedy product is "Jailed and Bailed," featuring Paul Parrott and Jobyna Ralston, while the Aesop's Film Fabled offering is called "The Gliders." There is also an interesting issue of Screen Snapshots, No. 19, which introduces a number of popular film stars.

Pathe Review No. 6 includes scenes depicting the Japanese art, or industry, of fishing with captive cormorants. Other novelties complete the reel.

This release program contains, in addition, Pathe News Nos. 14 and 15 and Topics of the Day No. 6.

"Ex-Kaiser in Exile" Soon To Be Released

According to Fred Hamlin, who is presenting the two reel film special "The Ex-Kaiser in Exile," and which will soon be released by the W. W. Hodkinson Corporation, states that this film is the first and probably will be the last one that will ever be taken.

After five years of effort in which every possible device and subterfuge known to resourceful motion picture and newspaper cameramen was tried, it has remained for the producers of this film to finally penetrate the secrets of the ex-Emperor's life in exile, behind the barbed wire twenty acre estate at Doorn, Holland.

In addition to nine different views of the former War Lord in some of which he is seen apparently within three or four feet of the camera, by means of the high powered lens, an intensely interesting and patriotic contrast has been secured by showing him in scenes depicting his former days of pomp and glory, coupled with a few scenes of stirring war action.

Educational Comedies Endorsed by N.M.P.L.

"Bumps," an Educational-Cameo Comedy, with Jimmie Adams, and "Second Childhood," an Educational-Christie Comedy, featuring Bobby Vernon, are listed in the current bulletin of the National Motion Picture League, and are indorsed for "family showing." The bulletin also lists the current issues of Kinograms, Educational's news reel.

Coue Completes Work in Special

Educational to Release "The Message of Emile Coue" Soon

PRODUCTION work on "The Message of Emile Coue," the two-reel Educational subject, in which M. Coue will give his message of self-healing to the world, and which will be distributed by Educational Film Exchanges, Inc., is rapidly nearing completion at the studio of Motion Picture Arts, at New Rochelle, N. Y. All the scenes in which M. Coue appears have been finished, leaving only the minor scenes, which will be completed in a few days.

This is perhaps a record in motion picture production. As M. Coue's time was strictly limited it was necessary that every detail of production be worked out and timed in advance, and every precaution was taken by the producers to prevent lost motion. Six cameras photographed the scenes from different angles after preliminary rehearsals were pronounced satisfactory, in order that retakes due to defective photography would not be necessary.

The complete resources of the studio were placed at the disposal of the Coue company.

"I have never seen an actor on a motion picture set, no matter how minor an extra, who was less temperamental than M. Coue," declared the director, John L. McCutcheon. "Rehearsals were almost unnecessary, and he complied with all the demands we made on him with an obedience and tractability seldom seen in a studio even in the case of seasoned film veterans, and never before where a man was facing a camera for the first time."

M. Coue's statement is simple:

"I am not a miracle man. I have never cured anyone. I only show others how to cure themselves."

Educational is rushing work on special advertising and exploitation to accompany this two-reel special.

M. Coue expects to sail for Europe on Feb. 10, and it is hoped that production work on "The Message of Emile Coue" will be finished in time to give him the opportunity of seeing himself on the screen and inspecting his work before sailing.

Two Pathe Specials On Program

"Dr. Jack", Feature and "Fruits of Faith" at Stanley, Philadelphia

PLAYED at the Stanley theatre, Philadelphia, with "Dr. Jack," Will Rogers' three reels of mingled humor and pathos called "Fruits of Faith" is declared to have fully justified the high opinions expressed in the action by the Stanley and other circuits in booking the Rogers picture as able to hold its own with Lloyd's latest feature comedy played on the same bill. This, in effect, is the unanimous verdict of reviewers in the Philadelphia newspapers.

The Stanley's program tie-up of two leading comedy stars of screen and stage, inspired such display headlines as "Lloyd and Rogers vie on Stanley bill—Harold humorous in 'Dr. Jack,' and Will human in short film"; "Lloyd and Rogers on double bill at Stanley"; "Harold Lloyd and Will Rogers in Delightful Offerings," etc. Following are paragraphs from these reviews, which are notable for their extended analysis as well as for their unstinted praise of both pictures:

Evening Bulletin: "With Harold Lloyd in 'Dr. Jack' and Will Rogers in 'Fruits of Faith,' the Stanley theatre has two films that appeal to a sense more fundamental than that of the mere 'comic.'"

Inquirer: "With his feature ('Dr. Jack') is a three-reel novelty, 'Fruits of Faith,' with Will Rogers. In his inimitable way, Rogers soon makes friends with his audience with a story which, in all probability, done by anyone else would have fallen as flat as Humpty Dumpty."

North American: "Harold Lloyd as 'Dr. Jack,' the sunshine physician, races at top speed through a hilarious farce. 'Fruits of Faith,' in which Will Rogers is the star, is a short film, but one of the most beautiful ever produced."

Record: "Harold Lloyd in 'Dr. Jack,' and Will Rogers in 'Fruits of Faith,' were the stellar attractions yesterday at the Stanley. . . . This is one of the most spirited of the Lloyd comedies and has more than the usual 'romantic' element. . . . Will Rogers appeared in a role of a tramp who was snatched from vagrancy by the wiles of a little child."

Music Cue Sheets for New Anchor Series

Arrangements with Olive Miller, a Los Angeles music composer, to write the music cue sheets for the series of two-reel features starring little Arthur Trimble have been made by the Anchor Film Distributors, Inc., which is releasing this

Two More Century for Early Release

TWO MORE Century Comedies have been completed for early release on the Universal program, "Smarty," formerly referred to as "Teacher's Pest," which is Buddy Messinger's second starring vehicle; "Sweet and Pretty," starring Brownie, the wonder dog, his first release for 1923.

Joe Moore, Eddie Barry and Lois Boyd appear in support of Brownie in "Sweet and Pretty," together with a bevy of Century Beauties, who justify the title.

Sadie Campbell, a former protege of Gus Edwards; Charles Hatton, who played the part of John Ridd as a boy in "Lorna Doone"; Fred Spencer and Blanche Payson support young Messinger in "Smarty."

Both directors are working on new stories, names as yet undecided, and will commence "shooting" within the next ten days.

Lee-Bradford Corp. to Star Shorty Hamilton

On a recent trip to Florida, Arthur A. Lee, President of the Lee-Bradford Corporation, closed a contract with R. E. Grabel, President of the Associated Authors, Inc., for a series of eight or possibly twelve two-reel comedies starring Shorty Hamilton and Muriel Kingston.

Hamilton needs no introduction. Muriel Kingston will be remembered as having been in the Toonerville Trolley Comedies.

The entire company is leaving for Orlando, Florida and will spend the balance of the winter there producing comedies, all to be taken from published stories by the well known author, Hapsburg Liebe. Over 500 stories of his have been published in various magazines, such as the Blue Book, Adventures, Smith's, All Story, Argosy and many other popular magazines.

The first two subjects will be ready to show to the trade the first part of March.

"Private, Keep Off" DeHaven Comedy Shown

Carter DeHaven's next two reel comedy for the Film Booking Offices of America, "Private—Keep Off," was pre-viewed recently at the Ambassador Hotel in Los Angeles and the jovial Mr. and Mrs. DeHaven proved that they have lost none of their laugh-provoking powers. Their next comedy, already in production, is "Borrowed Trouble."

Christie Goes 4,500 Miles For Two Reeler

Every time Al Christie takes one of his comedy companies on location, it is farther and farther away from the Los Angeles headquarters. This time, they have returned from Honolulu and the famous beach of Waikiki, which served as location for a film of the new Christie type.

The new comedy is "A Hula Honeymoon," with Henry Murdock featured, and is one of twenty comedies which is Christie's entire output this year. Last year when Christie took his company to Truckee and filmed a satire called "Cold Feet" he found an unusual background with the result that he was said to have made the most successful comedy of the year.

"This Honolulu expedition is only a start," says Christie. "When I make my European vacation trip next May, I will take Neal Burns along to London and make the comedy of a London omnibus which struck me over there last Spring as a wonderful idea."

By all of which it would appear that the art of comedy is stepping out pretentiously with leaps and bounds.

Kinograms Depict Coue Delivering Message

The current issue of Kinograms, Educational's news reels, claim six exclusive features.

M. Coue, the famous disciple of auto-suggestion, is shown approving the script for "The Message of Emile Coue," the only motion picture in which this eminent lecturer will appear during his stay in America, and the first motion picture in which he has appeared.

Pictures showing the French occupation of Essen, Germany's famous industrial city, are shown. This item also shows interesting shots of the local German police keeping back the crowds while the French cavalry takes formal possession of the town.

Other exclusive scenes include interesting and timely news bits from many parts of the world.

"Wild Waters" First Fox Educational for February

THE FIRST of the six Fox Educational Entertainments to be released in February is "Wild Waters," which portrays Iguazu Falls, located at the juncture of three republics in South America, these countries being Brazil, Argentine and Paraguay.

The contour of Niagara includes 5,000 feet. Iguazu comprises 10,000. Niagara's largest drop is 180 feet; the greatest in the South American Falls is 213 feet. At high water, following torrential rains, twenty million cubic feet per minute flow over the falls as against eighteen million for Niagara. There are 275 cataracts, one of them alone capable of producing six million horsepower if harnessed to electric dynamos.

Five Joe Rock Comedies Finished

Billy Rhodes Supports Comedian in Series of Twelve for 1923 Release

JOE ROCK Productions of New York, will release a series of twelve two-reel comedies starring Joe Rock, with Billy Rhodes as his support. The first five of the series have already been completed and are now being released to exhibitors by independent exchanges throughout the country.

"Ali Baba," a parody on the famous "Arabian Nights" tale, is the first in the series of burlesques on the legendary myths; "Aladdin" is the second. The third two-reeler is "Little Red Robin Hood," a travesty on "Little Red Riding Hood." The fourth is "The Pill." The fifth, which is the last to be completed, is "The Cold Homestead."

The Apollo Exchange, New York, Celebrated Players Film Corporation of Chicago, Celebrated Players Film Corporation of Milwaukee, Federated Film Exchange of Baltmore, Federated Film Exchange of New England, Bond Photoplay Corporation of Albany and Buffalo, Standard Film Service Co. of Cleveland, Specialty Film Company of Dallas, the Lannon-Sheffield Exchange of Denver, Federated Film Distributors of Los Angeles and San Francisco, Masterpiece Film Attractions of Philadelphia, and the Greater Features Company, Salt Lake City, are now distributing the series.

Joe Rock's comedies mark an advanced step in comedy production, it is claimed. The settings and lavishness of a feature were bestowed on every one of his mirth-makers according to the producers. By the end of the year the additional seven Joe Rock comedies will have been released.

Resume of News Weeklies

Fox News, Vol. 4, No. 32: — New York City, Rum fleet, outside 3-mile limit, defies Uncle Sam; Tokyo, Japan, "Yabusame" played with bow and arrow is revived; Harrisburg, Pa., Clifford Pinchot is inaugurated Governor; Montgomery, Ala., William W. Brandon takes oatb of Governor; New York City, Prince Andrew, late King Constantine's brother arrives; Madrid, Spain, Proclamation of Papal Bulls celebrated with ancient ceremony; Belmont Park, N. Y., Race horses romp in snow; Valparaiso, Chile, Firemen hold annual field day; Los Angeles, Cal., $100,000 chimpanzee sings, plays, telephones and smokes; San Francisco, Cal., Coast guard crew in thrilling life-saving demonstration; Trenton, N. J., George S. Silzer suceeds E. I. Edwards as Governor.

Fox News, Vol. 4, No. 33:—Dallas, texas, Shriners inspect their new cbildren's hospital; Syracuse, N. Y., Heavy snowstorm blocks rail traffic; Valparaiso, Chile, President inspects graduating class of naval academy; New York City, Rare birds in zoo display cbarms; Mt. Desert, Maine, Three coal-carrying schooners wrecked by gales; Wrangell, Alaska, New type salmon net successfully tested; Ithaca, N. Y., Wonder police dog gives exhibition; Vienna, Austria, Fourth anniversary of Republic is celebrated; McCook Field, Ohio, New De Bothezat Helicopter successfully tested by U. S. Air Service; Brattleboro, Vt., Records broken at eastern ski championsbip meet.

Kinograms No. 2218:—Philadelpbia, Honor Franklyn on his 217th birthday; Stockton, Cal., Use big tractors to clear farmland; San Francisco, Cal., Longest high-power cable ever made is laid across the Bay to Richmond, a distance of eight miles; Portland, Me., Giant tractor plow makes brave attempt to clear streets of record fall of snow—58 inches; Personalities in the news: New York, Mrs. Florence Leeds, named as co-respondent in Stillman divorce suit; Chancellor Stanley Baldwin of the British Exchequer; Mayor Hylan at City Hall, New York; New York, Col. George Harvey's hat comes off at photographer's request; Dayton, Ohio, The de Bothezat helicopter is the first machine to rise directly into the air; Chicago, Dempsey victor in bout with Willard; Oakland, Cal., woman makes her living painting chimneys; New Orleans, La., A Pakenham again on historic field; New York, Flag placed atop newest and higbest department store.

Pathe News No. 8:—Portland, Me., Fishing boats suffer from icy grip of King Frost; Miami, Fla., Glenn Curtiss and a Seminole Indian form an archery team and defeat real golf players; arrows take the place of balls; Shoreham, England, Flames destroy cottages in "Bungalow Town"; Dayton, Ohio, Helicopter flies with two passengers for first time; Here and there: Oakland, Cal., Here's a lady who does real "uplift" work—Mrs. T. V. De Sella; Other personalities; New York City, Saved after 27 hours on storm-tossed ocean; PPortland, Me., New 60-h.p. tractor plow removes the "man-high" snow shroud which buries city; In the North Atlantic, Danish cruisers on way to Iceland make a gallant fight against heavy seas; St. Jovite, Canada, Clip the wings off an airplane and you have an ice-boat.

Pathe News No. 9:—Cary, Ill., Whirling from dizzy heights attracts thousands to ski meet; San Diego, Cal., Airplane views of 84 de-commissioned U. S. destroyers; New York City, Perfect babies even though born and bred in the city! Run America's Wheels! Animated drawings illustrate total Horse Power generated annually; On the Mexican Border, Preservers of order along the frontier; Tacoma, Wash., Clear paths for autos through mountain snows; Essen, Germany, French army enters the Ruhr;

International News No. 9:—Waziristan, India, Britain's fighting men on the job; Croton on the Hudson, Winter rains flood huge water system; International Snapshots: Major J. J. Astor as a fox hunter, Hever Castle, Kent, England; New York City, Miss Mary Campbell, chosen as Miss America in 1922, shows Miss Canada (Helen Morgan of Montreal) around the Big City and introduces her to Mayor Hylan; McCook Field, Dayton, O., New giant helicopter tested by army flyers; Brattleboro, Vt., Ski jumping record broken in title meet; Off San Diego, Cal., Navy makes first test of white smoke screen.

International News No. 10:—Gary, Ill., Thousands thrilled at greatest ski meet; International Snapshots: New York City, Flivver-skating is the newest winter novelty; Oakland, Cal., Turning battleships into plow-shares; Mexico City, Mexico, Thrilling spectacle as bull fight season ends; Constantinople Turkey, Night explosion sets Russian oil ship afire; Essen Germany, French cavalry troops lead the way for General Degoutte's army advancing from the zone of occupation.

Bobby Dunn Comedies Are Completed

Arrow Film Corporation announces that "Our Alley" and "Poor But Honest" the last two in the series of fourteen Bobby Dunn-Mirthquake Comedies, have been completed and are ready for release. They state further that Bobby will start work at once on a new series of thirteen Mirthquakes for 1923.

Pathe News Cameramen in Ruhr District

All of the vast military operations going on in connection with the French invasion of the rich Ruhr District in Germany to enforce war reparation payments are being covered by Pathe News cameramen. In connection with the current screening in Pathe News Nos. 9 and 10 of movements less than ten days old, Editor Cohen announces that Cameraman Glattli, celebrated for film achievements in connection with the Turco-Greek conflict, is with the French army now occupying the heart of the Essen Steel region, while Sozio, equally famous for his war motion picture reports, is with the American forces now leaving Coblenz for home.

The current issues of Pathe News picture the highlights of all of the significant events taking place along the Rhine as described in recent press cables.

"A Spooky Romance" Is Finished

"A Spooky Romance" will be the title of Al Herman's first Century Comedy for 1923. This is the comedy in which Jack Cooper, Jack Earle the giant, Billy Engle, and Inez McDonnell all appear.

Jack Cooper who for nearly two years starred in Fox Comedies, has been given the featured role. On the strength of his work in this picture it is highly probable that Julius Stern will star Cooper.

Cooper comes from the old English school of comedy work—the English music hall—and has appeared in comedies for the last five years with Christies, Fox, Sennett, and others.

The story of "A Spooky Romance," centers around a flapper and her favored beau who try to get rid of another suitor through a series of spooky sequences calculated to chill the ardor of the bold rival.

New Plum Center Comedy Announced

"Pop Tuttle's Pole-Cat Plot" is the next Plum Center comedy on the short subject program of the Film Booking Offices of America. It will be released late in February.

This new comedy is counted by F. B. O. as one of the best of the Plum Center series, produced by the Paul Gerson Pictures Corporation of San Francisco. The entire series features Dan Mason in the role of "Pop Tuttle," with Wilna Hervey in the character of "Tillie, The Great Dane," Robert Eddy directs.

"Pop Tuttle's Pole-Cat Plot" tells of Pop's business difficulties and how he overcomes the obstacle of competition in his bus line enterprise.

Burr All-Star Comedies Cast on Location

The second troupe of players of the All-Star comedies produced by C. C. Burr, left for St. Augustine, Florida, several days ago to film the exteriors of another two reeler. The first troupe, under the direction of Dick Thorpe, has returned to the Glendale Studios, New York, to finish the interior scenes on still another comedy.

Production-Distribution Activities

"Passionate Friends" via State Rights

GEORGE H. DAVIS'S latest production, titled "The Passionate Friends," will be distributed via the state-rights market, according to an announcement received this week from the George H. Davis office in New York. The distribution of the new Davis subject has been handed over to the C. B. C. Film Sales Corporation.

Universal Open House Week Is Success

An unusual success that far exceeded the expectations of Universal officials was met with in the Open ouse Week held in the Washington branch of the Universal Pictures Corporation the week of January 8th.

The enthusiasm of the salesmen and the other employees of the Washington office in backing up Managery Harry S. Brown's plans resulted in making of Open House Week an unqualified success and record-breaker. The whole sales staff remained in Washington during the entire week to greet visiting exhibitors and extend them every courtesy and attention. Fully 50 per cent. of the exhibitors in the territory took advantage of Open House Week and visited the office, while more than 25 per cent. sent their regrets stating that they were unable to come, according to Universal. In accordance with the announcement of the manager in his letter to exhibitors inviting them to attend Open House Week, the railroad fare was paid to every exhibitor, in cash, immediately upon his arrival in the office.

Several Home Office executives attended Open House Week. A. A. Schmidt, General Sales Manager of Universal, remained for several days. Jules Levy, District Manager of Universal, was also one of the visitors.

Burr Sales Chief in South on Contracts

Lester F. Scott, Jr., general sales representative for C. C. Burr, left Chicago last Saturday for the South to close several important contracts with leading southern independent exchanges for the distribution rights to "Secrets of Paris," the Whitman Bennett special which C. C. Burr is releasing.

Mr. Scott will return to the New York office after closing in the South and then will probably concentrate on the sale of the Edward Sloman production, "The Last Hour," which is ready for release "The Last Hour" features Milton Sills and Carmel Myers among a cast of well known players.

Eschmann Elated Over Contest

Pathe General Sales Manager Congratulates Field Force on Success

E. A. ESCHMANN, general sales manager of Pathe Exchange, Inc., is highly elated over the success of the sales contest which ended December 30, and the winners of which were announced last week.

Mr. Eschmann prepared the following statement:

"The results of the sales contest which ended on Dec. 30, have impressed the Pathe Home Office more deeply than ever with the power for magnificent performance possessed by our thirty-four branch organizations. Home Office congratulations are extended to every member of the forces in the field who contributed in that achievement.

"Each sales contest in which we have participated has set a new record for business. It may be that this repeated record-breaking, under any and all conditions, has induced in us a sort of assurance that our branches can't fail—that their power of achievement is to be taken as a matter of course. The value of this asset in connection with Pathe's development of rich, but neglected, fields can hardly be overestimated.

"This selling contest also well served the interests of exhibitors who found themselves confronted with the problem of securing photoplay features of quality and demonstrated drawing power. In zones where certain Pathe standard features had not been played, our salesmen seized the opportunity of convincing showmen that these carefully produced photoplays presenting favorite stars in stories by celebrated authors would be welcomed by their patrons. The result was that out of a list of about thirty standard Pathe features between fifteen and twenty of them, which have been continuously before the public for two years or more, figured very largely in the contest returns—showing that a successful feature is as good or better than an untried new feature wherever it has not yet been played.

"Under the terms of the contest recently closed, the result throughout the exhibitor field has been of a constructive nature which, instead of producing a period of unfavorable reaction, will have a continuously stimulating effect from which our capable and enterprising field forces will gain their full share of advantage."

Cast Complete for "Hunchback"

Universal's Big 1923 Jewel Production Under Way with Stellar Lineup

WALLACE WORSLEY, director of Universal's big 1923 Jewel picture, "The Hunchback of Notre Dame," has completed the large cast necessary for adapting Victor Hugo's celebrated novel to the screen, and production has started with a rush, Universal announces.

In addition to Lon Chaney, Patsy Ruth Miller, Norman Kerry and Raymond Hatton, the four leading players heretofore announced as engaged for featured roles in the big Universal production, the following have recently been added to the cast of principals: Kate Lester, Brandon Hurst, Ernest Torrence, Harry Van Meter, Winifred Bryson, Eulahe Hensen, and Nick de Ruiz.

Lon Chaney takes the role of the hunchback, Quasimodo; Miss Miller plays Esmeralda, the gypsy dancer; Norman Kerr is to be Capt. Phoebus, and Raymond Hatton will take the role of Gringroire, the poet.

Miss Lester will play the role of Madame Guandelaurier of the Hugo novel. Hurst will be Jehan, the evil brother of the archdeacon of Notre Dame. Torrence will be Clopin, the king of mendicants; Van Meter will be Mon Neufchatel, Miss Bryson will be Mlle. Fleurd de Lys and Miss Jensen will play the role of Marie.

The scenes depicting the Court of Miracles, that strange gathering place of 15th Century Paris, where beggars, cripples, pickpockets and other crooks assembled after nightfall to discard their wooden legs, uncover their "sightless" eyes and otherwise become normal, has called for the combined attention of the Universal scenario and casting departments.

Among the players who have been engaged to portray important characters in the Court of Miracles are John Cossar, Wilson Hummel, Jay Hunt, C. E. Collins, Walter Rodgers, Alfred Hollingsworth, Russell Powell, Albert Prisco, Andy MacClellan, Alfred Gronell, Harry Mann, Albert MacQuarrie, James Collins, Fred T. Walker and Fred Herzog, Pearl Tupper, Eva Lewis, Lou Salter, Jane Sherman, Helen Brunneau, Gladys Johnston, Lydia Yeamans Titus, Nick Shaid, John Impolito, Louis Miller, Roy Laidlaw and Harry DeVere.

Six Fox Educationals for February

FOX FILM CORPORATION announces the preparation for release during February of six educational reel and half-reel features.

They are: "Wild Waters," a half reel film showing the picturesque Iguazu Falls, which are on the border of three South American countries, Argentine, Brazil and Paraguay.

"School Days in Japan," another half-reeler, depicts the methods employed in the modern Japanese schools in the training of the new generations.

"An Alaska Honeymoon," a full reel, takes a newly married couple on a month's tour of the interesting site places of America's far north.

"Algeria," also a full reel, gives the audience an insight into the century-old customs and manufacturing habits of the north African country.

The names of two more educationals on the list will be announced later.

Rowland's Plans Growing For Production

Richard A. Rowland's production plans for Associated First National are extending rapidly. Since the announcement last week that Arthur H. Jacobs had contracted to produce a series of Frank Borzage Productions, independently for First National release, Mr. Rowland and Robert Lieber, President of Associated First National, have both received many messages of congratulation.

Frank Borzage has to his directorial credit many of the bigger pictures of the screen. His greatest was "Humoresque," a picture that could always be found in lists of "the best ten." His later pictures have been "Pride of Palomar," and "The N'th Commandment."

Arthur H. Jacobs, who has become well known in the trade during his eight years of production activities, left for the coast immediately after signing the contract, to get his organization in shape to begin production of Mr. Borzage's first story, "Terwilliger," written by Tristan Tulpin and originally published in the Metropolitan Magazine, afterward serially in many newspapers throughout the country.

Burr to Release Burlesque on "Hamlet"

A burlesque on "Hamlet" and with the title "So This Is Hamlet," will be the next All-Star comedy to be released by the C. C. Burr organization. This was prompted by the popularity of "Hamlet" on Broadway, it is stated.

READ BY HUNDREDS OF THOUSANDS

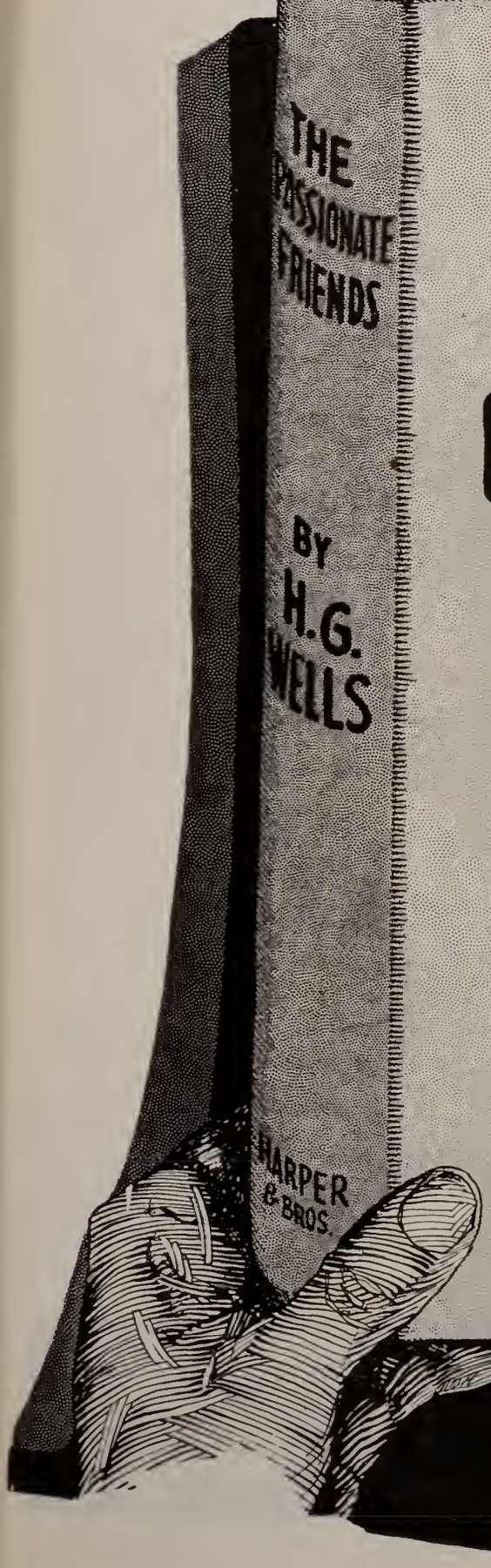
MILLIONS WILL WANT TO SEE IT!

GEORGE H. DAVIS
PRESENTS
AN EXTRAORDINARY PICTURIZATION
OF THE LITERARY SENSATION

THE PASSIONATE FRIENDS

THE GREATEST AND MOST TALKED OF NOVEL
BY THE WORLD'S GREATEST AUTHOR

H.G. WELLS



DON'T MISS THIS OPPORTUNITY
Communicate With
C. B. C. FILM SALES CORP.
1600 BROADWAY NEW YORK CITY

Rathner Closes Deal Down South

What constitutes one of the most important sales negotiated by an independent distribution concern was closed this week by Harry Rathner, representing Principal Pictures Corporation, with the Enterprise Distributing Corporation, which releases to all the S. A. Lynch houses in the South. The sale involved the rights in the S. A. Lynch territory to "The World's a Stage" based on a story by Elinor Glyn and starring Dorothy Phillips.

The territory includes Georgia, Florida, Alabama, North and South Carolina, Louisiana, Texas, Oklahoma, Arkansas, Kansas, Missouri, Iowa, South Illinois and Tennessee, representing approximately 20 per cent. of the country. Mr. Rathner closed this deal in Atlanta last week.

Mr. Rathner will make a tour of the country, spending the current week conferring with exchangemen in the West. From there he will go to the Northwest, thence to California and back to New York. He will be back in New York late next month.

"Moulin Rouge" Has Big Liverpool Opening

From Liverpool, England, come particulars of unusual preparations for the opening of Pyramid's "Queen of The Moulin Rouge" at the Scala theatre, January 28, for an indefinite engagement.

There will be a "Moulin Rouge" carnival at the Adelphi Hotel, February 2, for the benefit of the Stanley Hospital, the feature of which will be a prize of fifty dollars for the lady adjudged to be the most faithful impersonation of Martha Mansfield as "Queen of The Moulin Rouge."

Cooperation of the London and North Western Railway has been obtained and a special train will be run early in the morning following the carnival to all suburban points.

Arrow Reports Sales on Deluxe Series

W. Ray Johnston, Vice-president of Arrow Film Corporation, reports that their new Arrowplays Deluxe series is rapidly being acquired by exchangemen throughout the country.

The latest big exchangeman to take one of the Arrowplays is Arthur C. Bromberg who has contracted for "The Streets of New York" for the entire Southeastern territory which includes North and South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi.

Mr. Bromberg is president of Progress Pictures Inc., of Atlanta and has branch offices in Charlotte, North Carolina and New Orleans, La.

"Dangerous Age" Recommended

Reviewers in New York, Chicago and Los Angeles Praise Stahl's Production

HAVING met a successful reception in many first run houses throughout the country, John Stahl's "The Dangerous Age," a First National release, was shown at The Strand in New York this week and received the same high praise from the New York critics as it received in other big cities.

The New York World critic wrote: "Interesting. Mr. Stone, as usual, good and there is a girl, Edith Roberts who is likely to be heard of again right soon . . . of the type which cinema kings refer to as a—'good audience picture.'"

"Entertaining matrimonial story," N. Y. Times.

"We enjoyed every flicker of the picture . . . Interesting theme, well acted and perfectly directed. We cheerfully recommend it." Harriet Underhill in the New York Tribune.

"Interesting. Ingenuously timely." N. Y. American.

"It is one of the pictures that can be placed on the credit side of the industry." Louella Parsons in the N. Y. Telegraph.

"It is wonderfully well done." N. Y. Daily News.

Out in Los Angeles where the picture had an early run at the Kinema, the critics wrote:

"There is suspense, more than enough thrills and, above all, thoughtful and capable direction. The cast is excellent." Florence Lawrence in the Examiner.

"A real masterpiece, a genuine reflection of life on the screen at last. And to John Stahl more power. If the public doesn't take to 'The Dangerous Age' like a duck takes to water, I shall cease worrying about pictures and begin worrying about audiences." Grace Kingsley in the Times.

"A Forceful interpretation of a sound theme by a dramatis Personae that virtually live the portravel." Guy Price in the Herald.

"It is all so well told by Director Stahl that the story lives through the humanness of its characters." Charles Goss in the Express.

Chicago critics said:

"Full of good acting." Mae Tinee, Tribune.

"So vividly told, appealingly human and perfectly enacted that you feel as if you had been gazing into a crystal and having your future revealed to you." Chicago Herald and Examiner.

"An excellent picture . . . a real drama of married life." Rob Reel, Chicago Evening American.

"John Stahl has given to the cinematographic show world a production that can be ranked among the most logical and entertaining the current year has uncovered. 'The Dangerous Age' will go through the movie houses of this country like a cyclone, leaving in its wake a monumental series of new box office records."—Roger Ferri, in M. P. World.

"Garrison's Finish" Liked in S.F.

Critics Praise Work of Jack Pickford and Realistic Racing Scenes

JACK PICKFORD and his first independent film production, "Garrison's Finish," in which he plays the star role, registered a distinct hit when the picture was shown recently at the California theatre, San Francisco. The picture played to satisfactory box-office business and won quick and emphatic approval from critics and public, it is claimed.

"Jack Pickford's return to the screen is an unqualified success," said the reviewer for the Call in commenting on this Allied Producers and Distributors Corporation release. "He is splendidly cast in the name role in 'Garrison's Finish' and goes about his work in a thoroughly actor-like and convincing manner."

"There have been a good many pictures lately with horse racing providing the principal interest, but none of them can compare in real interest and excitement with 'Garrison's Finish,'" said the critic for the Examiner.

"'Garrison's Finish' is a good, fast-moving photoplay, well done by Jack Pickford, Madge Bellamy, and a strong supporting cast," said the reviewer for the Chronicle.

"An entertaining picture in every particular," was the opinion of the Bulletin's critic. "The outstanding features are the race track scenes, and there is every reason why they should be as exciting as a real race, for they were taken during the actual running of the great Kentucky Derby at Louisville, and at the running of the Metropolitan Handicap at New York."

"Plenty of new twists in this picture, and the novelty of the plot contributes much to its entertainment value," wrote the reviewer for the Daily News.

Campaign Planned for "Strauss' Salome"

Extensive advertising, publicity and exploitation campaigns are being arranged, many of them in cooperation with daily newspapers, in preparation for the release shortly of "Malcolm Strauss' Salome," the spectatcular picture which is being handled for the independent market through George H. Wiley, Inc.

Newspapers in the bigger cities throughout the country are being lined up in a number of contests interesting to their readers, and designated to help the sale of the big production, according to the Wiley offices.

A Salome Beauty and Resemblance Contest is to be begun, to find, in each city, a girl who most nearly meets the beauty and physical charm of Diana Allen, the famous Follies dancer who plays the role of Salome in the film. Various newspapers have shown decided interest in this contest, it is said.

Other tie-ups are being made with dancing schools and academies, whose pupils have been offered for prologues, prizes to be awarded to the best dancers.

Warners Complete Cast For "Main Street"

The addition of several screen players to the Warner Brothers' classic of the screen, "Main Street," being directed by Harry Beaumont under the supervision of Sam and Jack Warner, completed last week the full cast chosen to interpret the roles in the picturization of Sinclair Lewis' novel.

Florence Vidor and Monte Blue have been cast in the leading roles, and other prominent members of the cast include Harry Meyers, Louise Fazenda, Noah Beery, Alan Hale, Robert Gordon, Josephine Crowell, Otis Harlan, Gordon Griffith, Lon Poff, J. P. Lockney, Gilbert Clayton and Jack MacDonald.

Julien Josephson, who picturized F. Scott Fitzgerald's novel, "The Beautiful and Damned," adapted "Main Street" for the screen.

Ballin to Film Again at Goldwyn Studios

Hugo Ballin who has just completed at the Goldwyn studios, a big special production of Thackeray's "Vanity Fair," starring his wife, Mabel Ballin, has decided to make another production at those studios. He is considering several big stories and will soon make his decision from among those now under consideration. Mr. Ballin's production of "Vanity Fair" is now being edited and titled.

DISTRIBUTION
EXPLOITATION
UNITED KINGDOM
COLONIES
CONTINENT

IMPORT & EXPORT
A.G.CHALLIS
167-9 WARDOUR STREET
Cables: Clarifilm. LONDON.W.1.

OLD ESTABLISHED
CONNECTIONS
IN LEADING CITIES.
AGENCIES AND
REPRESENTATIONS

500 in First "Main Street" Scene

Five hundred people were used in the first scene filmed for the Warner Brothers classic of the screen, "Main Street," under the direction of Harry Beaumont, according to advices received from Sam and Jack L. Warner in charge of production activities at the coast studios. To the large cast of screen players engaged for the picture were added Otis Harlan, Gordon Griffith and Robert Gordon.

The first scene was filmed at Chatsworth, California, some twenty-five miles from Los Angeles, and it serves to introduce to the small town people living on the outskirts of Gopher Prairie the famed Carol and Dr. Kennicott, portrayed respectively by Florence Vidor and Monte Blue.

Other prominent members of the cast include Harry Meyers, Louise Fazenda, Noah Beery and Josephine Crowell. Julien Josephson is responsible for the scenario of "Main Street."

Benda Designs Posters For "Adam And Eva"

W. T. Benda, famous illustrator, made the posters for Marion Davies' new Cosmopolitan picture "Adam and Eva" which opens at the Rivoli theatre February 11. Mr. Benda is said to have used his brilliant imagination to create some very striking and effective designs to illustrate this sparkling screen comedy adapted to the films from the stage play by Guy Bolton and George Middleton. Marion Davies as "Eva" has an entirely different role from anything in which she has yet appeared.

The same quartet which caused "When Knighthood Was in Flower" to be hailed as a creen classic, also made "Adam and Eva": Marion Davies, star; Robert Vignola, director; Joseph Urban, scenic artist, and Luther Reed, scenario writer.

British Embassy Sees "The Hottentot"

Another First National attraction was screened at the British Embassy recently. It was Thomas H. Ince's "The Hottentot" and it was received joyously and with applause by Ambassador Geddes and his guests. The steeplechase caused as much excitement among the little group, it is said, as it has in the theatres throughout the country where big orchestras help the action along. Major General Bethell, who is the military attache and a great horseman, was especially delighted with the race and declared the photography of the jumps was remarkable.

Territorial Rights Are Sold on "Environment"

H. Lieber of Indianapolis and Gene Marcus of the Twentieth Century Film Exchange of Philadelphia have purchased territorial rights to "Environment" with Milton Sills and Alice Lake. Irving Lesser, eastern manager of Principal Pictures Corporation, closed these deals.

"Third Alarm" Ends Astor Run

Opening Night Crowd Sustained Through Four Weeks Showing On Broadway

FINISHING its final week at the Astor theatre to crowds as big as that which greeted it at the opening night "The Third Alarm" will complete its Broadway run of four weeks on Sunday evening, February 4th. The Emory Johnson production, presented by P. A. Powers, managing director of the Film Booking Offices of America, began its pre-release engagement at the Astor theatre on January 8th.

In the New York territory, Charles Rosenzweig, manager of the New York F. B. O. branch, announces that the picture has already received wider bookings than any F. B. O. production to release. The success of "In the Name of the Law," the first Emory Johnson production which did so much to popularize Ella Hall, Ralph Lewis and Johnnie Walker, as well as the big reception and tremendous word of mouth advertising which accrued to "The Third Alarm" since its opening at the Astor, are held as important factors by Rosenzweig in bringing about the avalanche of bookings. The picture has already been booked over the Fox circuit.

Throughout the country "The Third Alarm" has already started its career in the first run houses. Among the notable big openings was that at Grauman's Million Dollar theatre in Los Angeles, where the picture started its run on January 29th. It is possible that the engagement will be extended for a third week. Mr. Grauman reviewed the picture with Earl Wachter, of the F. B. O. Los Angeles exchange and lost no time in booking it for his big house. It is being presented with an elaborate prologue and interlogue which were written especially by Mr. Grauman.

An exploitation campaign of unusual scope stirred Los Angeles to its depths when "The Third Alarm" started at Grauman's, according to wired information received from the Coast. The campaign included liberal use of billboard space, three sheet cutouts all over town, street parades and a number of street stunts which brought "The Third Alarm" to the attention of the entire city.

Warner's Latest Print Arrives

"Little Church Around the Corner" Will Be Shown at New York Strand

THE complete print of the Warner Brothers latest classic of the screen, "Little Church Around the Corner," arrived last week from the Warner coast studios. Arrangements for the showing of the feature at the Strand theatre, New York, which has contracted for the entire series of Warner classics, are being made, and it is expected that a definite release date will be decided upon within the near future.

An unusual reception was accorded the production at a preview presentation held at the Wilshire theatre, Los Angeles, according to a report from Sam and Jack Warner. Many prominent members of the industry, in addition to the members of the cast, attended the presentation. One of the big punches in the film is declared to be the exact reproduction of a coal mine built at the Warner studios at a cost of over $25,000. In filming the mine scenes, thousands of extras were used, and the resulting mob effects are coupled with a series of thrilling situations.

The structure of the story is built upon the theme that there's a little church in every person's heart. This theme is interwoven in what is described as the greatest of all romantic melodramas, interpreted by a cast which includes Claire Windsor, Kenneth Harlan, Hobart Bosworth, Walter Long, Pauline Stark, Margaret Seddon, George Cooper, Alex Francis, Winter Hall, and Cyril Chadwick.

The production was directed by William Seiter, and the story was written by Olga Printzlau based on the stage play by Charles Blaney and the novel by Marion Russell.

Strong Cast For "Does It Pay?"

Hope Hampton Heads List in Recently Announced Fox Special Release

"DOES IT PAY?" the recently announced special added to the list of Fox Film Corporation's releases for this year has an all-star cast.

Among the names on the roster of performers are: Hope Hampton; Robert T. Haines, Marjorie Rambeau's principal support in "The Goldfish" during its New York run; Mary Thurman; Bunny Grauer, the featured young actor in "The Town That Forgot God"; Peggy Shaw, Florence Short, Marie Shotwell, and Charles Wellesley.

"Does It Pay?" is the cryptic title of a story that is destined to excite a great deal of curiosity, according to the Fox Film Corporation, the picture itself answering the question it propounds with convincing skill.

Powerful in theme, this production throws new and interesting light upon the price the transgressor pays for his breaking of the moral law. The story has the sharp clash of character that is the foundation of all real drama. It also calls for the employment of rich and impressive settings and actors of the highest grade.

Lesser Claims Sales Record for Week

What constitutes a record in the way of territorial sales is claimed this week by Principal Pictures Corporation. The deals as announced this week by Irving Lesser in New York follow:

Si Grievcr of Griever Exchange, Chicago, "Environment" and "The World's A Stage"; Drucker Film Corporation of Chicago, "Environment," "World's A Stage" and "Flesh and Blood"; H. Leiber Company of Indianapolis, "The World's A Stage"; Midwest Film Exchange of Milwaukee, Wis., "The World's A Stage" and "Environment"; Renown Pictures Exchanges of Albany and Buffalo, N. Y., "The World's A Stage" and "Environment"; A. H. Blank of Des Moines, "According to Hoyle" and "The Milky Way" both starring David Butler; Southern States Film Company of Atlanta and New Orleans, Dick Hatton series; Finklestein & Rubin Exchange of Minneapolis, five Irving Cummings Mounted Police Northwesterns; Navy Department, Bureau of Motion Pictures, "The World's A Stage," "Man From Hell's River," "Environment" and "Flesh and Blood."

Greiver Buys Rights To "Only A Shopgirl"

Greiver Productions of Chicago this week took over the rights for their territory on "Only a Shopgirl," according to negotiations completed with the C. B. C. Film Sales Corporation. By the agreement, Greiver will handle the feature in the Northern Illinois and Indiana territory.

Si Greiver, head of Greiver Productions, purchased rights to the first of the C. B. C. series, "More To Be Pitied," when the series was first announced.

Mr. Greiver states that a big campaign will be launched to put over "Only a Shopgirl" in his territory. George F. Bromley, special Mid-Western representative for C. B. C., is co-operating with Mr. Greiver on this.

Exteriors of "The Net" Made in Florida

A number of the exteriors for "The Net", the Fox special production directed by J. Gordon Edwards, to be released February 25, were made in Miami, Florida. The principal scene of the Maravene Thompson story taken in Miami was the wedding of the heroine.

Laemmle Suggestion Is Cause of Comment

Comment was raised in film circles last week by Carl Laemmle's announcement that much of the business trouble of many exhibitors could be traced to high box office prices. The Universal chief, who advised every exhibitor to consider lowering his admission prices has been flooded during the past few days by communications pro and con.

Among the illuminating reports received by Mr. Laemmle from exhibitors who have tried the price reduction plan and have gone over the top with bigger business, as a result, one of the most striking was received from Max Marcus, manager of the U. S. theatre, Cleveland, O. He explained in great detail just how price cutting affected his business and how he now is enjoying a 100 per cent. increase in profits, and at the same time is able to show his patrons high class features at early dates.

CHOICE PRODUCTIONS INC.
6044 SUNSET BLVD.
LOS ANGELES

Metro Pictures Are Commended

National Review Board Includes Several as Wholesome and Entertaining

In its last two lists of photoplays commendable both for their entertainment and wholesomeness, the National Board of Review includes the following: Laurette Taylor in "Peg O' My Heart," Reginald Barker's production of "Hearts Aflame," "All the Brothers Were Valiant," "Quincy Adams Sawyer," "The Toll of the Sea," Viola Dana in "Love in the Dark."

All these productions are distributed by Metro Pictures Corporation. Both the Louis B. Mayer-Metro production, "Hearts Aflame" and the Metro-SL special, "Quincy Adams Sawyer," are starred to indicate especial merit.

Laurette Taylor's photoplay, "Peg O' My Heart," marks the screen debut of this greatest American dramatic actress. The picture is taken from the great stage success by J. Hartley Manners, which has been performed more than 15,000 times. The scenario is by Mary O'Hara, the photography by George Barnes.

Reginald Barker's big picture, "Hearts Aflame," is based on Harold Titus's novel, "Timber," a drama of the regeneration of a millionaire's son in the north woods. It is presented by Louis B. Mayer. The scenario is by J. G. Hawks and L. G. Rigby. Mr. Barker directed the photoplay. Percy Hilburn was camera man.

Ben Ames Williams is author of "All the Brothers Were Valiant," an Irvin V. Willat production. Julian Josephson wrote the scenario and Robert Kurrie photographed the picture.

Rural melodrama and comedy are the main ingredients of Charles Felton Pidgin's famous story, "Quincy Adams Sawyer," made into a picture under the direction of Clarence G. Badger, the players being Blanche Sweet, John Bowers, Lon Chaney, Louise Fazenda, Elmo Lincoln, Barbara Le Marr, June Elvidge, Joseph Dowling, Claire McDowell, Edward Connelly, Victor Potel, Gale Henry, Hank Mann, Kate Lester, Billy Franey, Taylor Graves and Harry Depp. The adaptation and continuity were done by Bernard McConville.

New is the process by which "The Toll of the Sea" was made: the first natural color invention. It was done by the Technicolor Motion Picture Corporation, after seven years' experiment under the direction of Dr. Daniel F. Comstock and Dr. Herbert T. Kalmus. Frances Marion wrote the story from a legend of China, Chester M. Franklin directed the action, and the photographic direction was by J. A. Ball.

Viola Dana in "Love in the Dark" is the heroine of a story by John A. Moroso, adapted by J. G. Hawks. The picture, a Harry Beaumont production, was photographed by John Arnold.

Mayer States Production Plan

Stahl Product for First National; Niblo and Barker Films via Metro

LOUIS B. MAYER has completed his early 1923 plan of production and announces the immediate release of three distinct types of films through two different releasing concerns. First National will have the John M. Stahl productions, while Metro will distribute the Fred Niblo and Reginald Barker pictures.

Niblo is just completing "The Famous Mrs. Fair," in which Myrtle Stedman and a large cast of prominent players will be seen and which Metro will launch at the Capitol theatre early in March, with simultaneous release throughout the country. The "Famous Mrs. Fair" is from the play by James Forbes which ran more than a year at the Henry Miller theatre, New York, and seven months at the Blackstone theatre, Chicago. Mr. Niblo, upon finishing the cutting of this production, will start work at once on "Captain Applejack," Walter Hacket's successful legitimate comedy drama which is still running in Chicago and which was the marked stage success of last season in New York. A special cast is to be used in "Captain Applejack" and Niblo will come east to select same.

Reginald Barker, whose "Hearts Aflame" opens at the Rialto Sunday, February 4th, is at work on "The Law Bringer," said to be a more rugged tale than any of his recent films and to be more opulent in opportunity for big scenes and melodramatic situations than either "The Storm" or "Hearts Aflame." Metro will distribute the Barker series.

"The Law Bringer" is scheduled for release early in April, after which Barker will do "The Valley of Content," which will require at least six months to complete and upon which Mr. Mayer will lavish greater splendor that he ever has any previous film.

John M. Stahl, whose "The Dangerous Age" is current at the Strand this week, is at work on "Climbing," from the novel by Lee Hutty, and expects to complete same for First National release in March and will then begin work on "Love, Money and Women," an original story.

Mr. Mayer's New York office, under guidance of Paul Mooney, is actively engaged now on national and sub-local campaigns to synchronize with the various releases.

During the month starting January 28, when "The Dangerous Age" debuts at the Strand and ending with February 28, three Louis B. Mayer productions will be shown in three different Broadway houses, as "Hearts Aflame" follows the former on February 4 at the Rialto and "The Famous Mrs. Fair" is now booked for immediate showing at the Capitol.

Nell Shipman Off for North Country

Completing arrangements with American Releasing for the distribution of her latest picture, "The Grub-Stake," Nell Shipman and Bert Van Tuyle, managing director, left New York ten days ago for their camp at Priest Lake, Idaho, and are now in the northern country which they do not intend to leave for another year while other pictures are under way.

Interesting reports of their progress over the fifty-six miles of snow and ice lying between the railroad station and their camp have reached the East.

Transporting 14 tons of supplies was a matter more important to Nell Shipman and Van Tuyle than making the journey themselves for it meant an unusually long pull for six of the strongest of her sledge dogs, veterans of the frozen trails who also appear in "The Grub-Stake."

May McAvoy and Conrad Nagel in "Grumpy"

May McAvoy and Conrad Nagel, two of the best known featured players at the Paramount West Coast studio, are now cast together for the first time in their careers. Both have important featured roles in "Grumpy," William De Mille's production for Paramount, in which they share honors with Theodore Roberts, also featured.

Both Miss McAvoy and Mr. Nagel have been admirers of each other's work and have expressed time and again a desire to appear together in a picture. But until Mr. De Mille selected both for roles in "Grumpy" that wish has remained unfulfilled.

Review Board Praises "The Hero"

"The Hero", one of the latest Preferred Pictures released by the Al Lichtman Corporation, has received the unqualified endorsement of the motion picture critics and is reviewed in the current bulletin of the National Board of Review by the Board's Committee on Exceptional Photoplays as one of the outstanding films of the year.

Mayo Methot in Bruce Wilderness Tales, Educational.

Louise Fazenda in Educational-Mermaid comedies.

Fox Boasts Superlative Cast in Special

Few pictures released during the past two years can boast of such a superlative cast of screen artists to portray the various difficult roles as in the Fox special production "The Town That Forgot God," which recently completed a three month run at the Astor theatre, New York, and which is scheduled for release on February 11th.

Heading the cast of eleven notables is Jane Thomas. "Bunny" Grauer, a talented lad in his early 'teens, is another artist who wins new laurels in this photoplay. Others in the cast include Warren Krech, Harry Benham, Grace Barton, Francis Healy, Edwin Dennison, James Devine, James Kenny, and A. E. Ely. Harry Millarde supervised the making of this production.

L. A. Critics Laud Nazimova In "Salome"

"If you 'never go to pictures because they are so commonplace,' take heart," says the critic for the Los Angeles Examiner in a review of Nazimova's "Salome," shown recently at the California theatre, Los Angeles, under an Allied Producers and Distributors Corporation release. "Nazimova's 'Salome' is unlike any photoplay you have ever seen. It is not even to be compared in technical and photographic art with any previous cinematic achievement.

"'Salome' is a vital production and merits the attention of every earnest and thoughtful person," said the critic for the Evening Express. "It is a startling departure from the ordinary cut-and-dried celluloid adventure."

Close Shave For "Thru The Skylight"

"Through the Skylight," the five-reel farce starring Henry Hull and Mary Thurman, for which Producers Security has the releasing arrangements, came near destruction last week. An incipient fire started in the laboratory and Val Woodig, one of the girls cutting the film, rushed back and seized the negative. A new sample copy had to be made.

Big First National Bookings

Second Anniversary Week Reported Biggest in Organization History

ASSOCIATED FIRST NATIONAL is highly pleased with the response of exhibitors to the campaign for the second Anniversary Week, Feb. 3 to 10. "Book First National Solid for Anniversary Week" has been so enthusiastically received by theatre men that, First National declares, the week will be the biggest in the history of the organization.

Floyd M. Brockell, manager of distribution, who is now on a trip through the United States and Canada, has made the Anniversary Week one of the important features of his journey through the key centers of picture distribution and the "pep" he has put into the sales organization has been gratifying to all First National officials.

To help the exhibitors who are holding First National Week to put the pictures over First National has issued an extensive array of exploitation aids. In additional to the usual accessories they have gotten up the following:

Cloth banners, nine feet by thirty inches, red brown letters on white with the First National trade mark in blue. These are designed for display under arches and around canopies.

Rotogravure one sheets, with pictures of First National stars in black and the wording in blue. These are for display in lobbies; slides in five colors; one, two and four column Anniversary Week Cuts.

The pictures that will get the biggest runs in both the United States and Canada are naturally the current releases, such as "The Voice from the Minaret," with Norma Talmadge; "The Dangerous Age," John M. Stahl's big picture of martial mix up; "Bellboy 13," with Douglas MacLean; "Mighty Lak a Rose," Edwin Carewe's initial independent picture for First National; "The Hottentot," also with Douglas MacLean; "Money, Money, Money," with Katherine MacDonald; "Omar the Tentmaker," with Guy Bates Post; "The Balloonatic," with Buster Keaton.

Some exhibitors are making, according to the booking, the "Anniversary Week" a Thomas H. Ince week, or a Norma Talmadge week or other First National producer or star, by booking the pictures of these solid for the week.

"One Exciting Night" Praised

Chicago Critics Unanimous in Lauding Griffith's New Mystery Picture

WITHOUT a dissenting opinion motion picture reviewers of the Chicago newspapers heaped praise on D. W. Griffith's new mystery picture, "One Exciting Night," a United Artists Corporation release. They praised the picture for its mystery, for its thrills and for its comedy; they praised the melodrama in it and they praised the "Griffith-like delicacy" of the love story. The picture played to big business at the Illinois theatre.

"Mr. Griffith's jazz baby—and some baby!" said Mae Tinee in the Tribune. "Spooky, sizzling plot! It is agog with mystery; prickly with thrills; brooded over by romance, and has a running lilt of comedy throughout."

"The acting is in a measure recruited from the drama of words. and it is very good. My favorite of the distinguished cast is the Romeo Washington of Porter Strong, who is the 'porterhouse' of the performance," wrote Ashton Stevens in the Herald and Examiner.

"Sure fire entertainment, and you'll love it," said Genevieve Harris, in the Post."

"It is 'The Bat,' 'The Cat and the Canary' and 'Bulldog Drummond' all rolled into one . . . and more besides," said Rob Reel in the American.

"Glimpses Of Moon" Finished

Elaborate Settings Mark Dwan's First Production for F.P.-Lasky

ALLAN DWAN has completed his first Paramount picture, "The Glimpses of the Moon," adapted from Edith Wharton's novel by E. Lloyd Sheldon, under his new contract with the Famous Players-Lasky Corporation.

With Bebe Daniels, Nita Naldi, Rubye de Remer, David Powell, Maurice Costello and Charles Gerrard in the cast, and an exceedingly costly investiture, this picture is claimed to be one of the most effective and elaborate society dramas to be filmed at the Paramount Eastern studio.

The company's studio was taxed to its capacity for this production. More than three-quarters of a million dollar's worth of properties, consisting of costly jewelry, expensive hangings, rare oil paintings and antique furnishings are said to have been used to give the picture the rich flavor called for in Mrs. Wharton's novel. The settings alone for the production cost more than $100,000 to erect on the studio floor, and for exteriors the company spent three weeks in Miami, Florida, filming yacht and beach scenes.

Paramount says that the picture will also be a veritable fashion show,

Weber & North Distribute "The Curse"

"The Curse," a six-reel romantic melodrama adapted from Chas. E. Blaney's successful and popular stage-play, is being distributed by L. Lawrence Weber and Bobby North in the independent market. It is officially presented by Export & Import Film Co., Inc., who control the world rights to the feature, and who transferred the domestic rights to Weber & North.

"The Curse" has a strong cast. Harry Morey is the male lead. George Fawcett is the villain; Edmund Breese takes the part of the stern father; Marquerite Clayton is the heroine and Miriam Batista, leading juvenile actress, plays the child part in "The Curse."

Weber & North have completed the press-sheet on "The Curse," which contains practical suggestions and high-powered advertising and exploitation material on the feature.

Tacoma Kiddies Parade "Dr. Jack" Hats

When Harold Lloyd and Mildred Davis had invited 1,000 Tacoma, Wash., kiddies to attend a performance of "Dr. Jack" at the Rialto theater, the management of that house got busy with a demonstration of real livewire showmanship.

The boy and girl guests of the hero and heroine of the picture were advised that a Pathe's Exploitation Department "Dr. Jack" top hat would sufficiently identify them, and that there was not the slightest objection to their wearing the same in a preliminary parade through the principal streets of the city.

As a consequence, the theatre's supply of "Dr. Jack" hats was completely exhausted, and the parade was witnessed by everybody in Tacoma except the bed-ridden and a few hard-boiled cynics.

Titles Taken From Old Time Songs in Vogue

There is a great vogue on now for pictures with titles taken from famous songs—"Mighty Lak a Rose," "Where Is My Wandering Boy Tonight?" "Old Kentucky Home" and now comes Producers Security with two features adapted from songs the most popular of their day: "Just a Song at Twilight," starring Richard Barthelmess, and "The Love Nest" starring Richard Travers and Jean Scott.

Francis Ford Serial Title Selected

Arrow Film Corporation announces that they have decided upon a title for the new Francis Ford serial featuring Peggy O'Day and Jack Perrin. It will be called "The Fighting Skipper" and will be released in fifteen episodes.

Already four territories have been sold. De Luxe Film Company of Philadelphia have contracted for "The Fighting Skipper" for Eastern Pennsylvania, Southern New Jersey and Delaware. Arthur C. Bromberg, president of Progress Pictures Company, Inc., has signed for the three big Southern territories—North and South Carolina going to Progress Pictures of Charlotte; Georgia, Florida and Alabama going to Progress Pictures of Atlanta and Louisiana and Mississippi to Progress Pictures of New Orleans.

Raymaker Gets New Contract from Stern

Herman Raymaker, whose contract had terminated with Century, received a new one from Julius Stern on his return to the coast and will direct Brownie's next picture.

Raymaker, who recently completed "The Flower Girl" and "Five After One," Baby Peggy's most recent productions which have not been released yet, will work on a story written by Audrey Ford, a well known Canadian authoress, which was recently purchased along with many others.

Jack Minz, a well known gag man, will be Raymaker's assistant. The cast will be composed of Eddie Barry, Joe Moore and Lois Boyd.

Mermaid is Selected to Augment Opening

"High Power," a two-reel Educational-Mermaid Comedy, featuring Lige Conley, has been chosen by Al Lichtman as the comedy subject to accompany the showing of "Poor Men's Wives," at the Criterion Theatre, New York.

Mr. Lichtman has leased the Criterion for a period of two weeks beginning January 28th for the premier showing of his feature, and has invited all exhibitors of the New York and Northern New Jersey territory to witness the showing.

Marion Davies Talks To Radio Fans

Marion Davies gave a talk over the radio Saturday night on "How to Make Up For the Movies." The fair star of Cosmopolitan Productions told how to apply powder or grease paint to achieve just the right effect for the camera. The message was picked up all over the country. It was broadcasted from Station W E A F, 24 Walker street, New York, which is one of the largest and most powerful in the country.

"Poor Men's Wives" Premiere

Preferred Pictures Production Well Received by Reviewers at Criterion

"POOR MEN'S WIVES," the Preferred Pictures production released by Al Lichtman, opened at the Criterion theatre, New York, on Sunday, January 28th. The reception accorded the Lichtman picture on its Broadway opening is reflected in the following opinions of the New York press critics:

Robert E. Sherwood in The Herald—"It is a picture in which women play the heroic roles and which therefore will make its greatest appeal to the ladies. The story is uncomplicated, obvious and direct. Gasnier directed the picture and handled it well."

J. O. Spearing in The Times—"The performance of Barbara La Marr as the Poor Man's Wife rings true."

Don Allen in The Evening World—"Poor Men's Wives," a Preferred Picture, looked to be just that yesterday, for thousands seemed to prefer it and jammed the Criterion for the evening showing. It is the latest directorial bit for Al Lichtman and reflects great credit on those concerned."

Evening Sun—"There are several highly dramatic situations and the picture is quite likely to appeal to all those who wish they were millionaires."

Evening Telegram—"That love and poverty, if properly applied, will triumph over poverty and riches, was never presented more forcibly to the public by way of the cinema than through "Poor Men's Wives," with Miss Barbara La Marr playing the leading role. It is a picture you cannot afford to miss."

Leo Pollock in the Evening Journal—"The feeling is that Gasnier has done an eminently fine job. The result is a creation that fans will richly relish. Barbara La Marr, for whom this scribe confesses a weakness, is the central character."

Harriete Underhill in The Tribune—"Barbara La Marr proves that she really can act. David Butler is convincing as Jim Maberne, the poor man who takes a wife. Richard Tucker is exceptionally good as the bad husband."

P. W. Gallico in The Daily News—"Mr. Gasnier's best work is done in the courtship of Jim and Laura. The scene on the roller coaster is delightful, the sensations registered are perfect."

Goldwyn Corraling Women Stars

Blanche Sweet, Corinne Griffith, and Marie Prevost Among Newly Signed

GOLDWYN PICTURES CORPORATION has been busy recently acquiring the services of several feminine motion picture stars to play the leading roles in forthcoming productions. Four women who have starred in productions by other concerns have been signed by Goldwyn within two or three weeks.

Blanche Sweet has been engaged to play the role of Tess in Marshall Neilan's production of "Tess of the D'Urberville's," adapted from Thomas Hardy's classic novel of that title. Miss Sweet has starred in many productions and has a big following.

Corinne Griffith will portray for Goldwyn the leading role in Elinor Glyn's "Six Days." Miss Griffith has starred in many of Vitagraph's most ambitious productions and is considered especially suitable for the lead in Miss Glyn's story. The picture will soon go into production.

Marie Prevost, famous as the most beautiful of the Mack Sennett bathing beauties, and more recently a Universal star, is under contract to play the leading role in the picture which Clarence G. Badger will produce from the sensational new mystery play by Edward E. Rose, "Red Lights."

Bessie Love, another well known film star, has been engaged for an important part in Marshall Neilan's second Goldwyn production, a story emanating from his own fertile imagination, "The Eternal Three." Claire Windsor, long a Goldwyn leading woman, has the principal feminine rôle in this production, however.

Gets Color For Exploitation

Hodkinson Promotion Chief Makes Special Trip to Whaling Grounds

IN order to acquaint himself with the atmosphere surrounding the subject of whaling and to acquire first-hand knowledge that may be used in the exploitation of the Hodkinson special production, "Down to the Sea in Ships," Harry MacDonald, chief of the sales promotion department of the W. W. Hodkinson Corporation, returned last week from an extensive trip to New Bedford, Mass., where the whaling industry still survives and which Elmer Clifton selected as the location for the filming of his production of the whaling industry.

Mr. MacDonald stated that he visited all of the places mentioned in the photoplay such as the Neponahansett Meeting House, the Whalemen's Bethel, the waterfront and the "Charles W. Morgan," the oldest whaling vessel afloat today.

He returned with quite an assortment of curios and things appertaining to the whaling industry which will be used extensively in the exploitation of this production.

Baby Peggy Scores in "Peg O' the Movies"

Baby Peggy, four year old star of Century Comedies, scored a triumph in the first release of her six new pictures at the Rivoli theatre, New York, insofar as critics who do not make a habit of mentioning the two reeler on the program, gave praise to the clever little girl.

Among Quinn Martin's remarks in the New York World were, "'Baby Peggy' is a wonderful little girl and a perfectly marvelous actress" and referred to the youthful star as "that sweet little lady of the films, 'Baby Peggy'—everybody ought to see her."

The Evening Mail critic said: "'Baby Peggy' appears in one of the cleverest comedies yet made for her." The Evening Telegram said: "In 'Peg o' the Movies' 'Baby Peggy' is the infant star who has as much fun as the audience."

Fox Ready With Clyde Cook in "The Artist"

"The Artist," the two-reel special comedy starring the versatile Clyde Cook, will be released February 4th, according to Fox Film Corporation.

The comedy is said to be one of the finest bits of screened humor in which the Australian fun-maker has appeared. In the role of a Parisian garret artist, Clyde Cook rambles through a long series of comic scenes in the painters' studios winding up by destroying art ware and sculpture in a most unique and laugh provoking manner.

The comedy is replete with odd and novel gags and affords the clever comedian an ideal vehicle. It was directed by Slim Summerville.

Editor Approves "One Exciting Night"

"The picture now at your playhouse—'One Exciting Night'—is a wonder," wrote Nelson M. Shipp, of the editorial department of the Macon Daily Telegraph when D. W. Griffith's mystery picture, a United Artists release, was being shown at J. A. Flournoy's Criterion theatre.

"I saw 'Broken Blossoms'; and I saw it again," went on Mr. Shipp in a letter to Mr. Flournoy, "and this later creation by Mr. Griffith is better than 'Broken Blossoms.' The same fine art; the unsurpassed gentleness and delicacy are there—gentleness of action and delicacy of thought in the general sweep of the picture. It is the best thing in humor and the most striking in mystery I have ever witnessed on the screen. Something distinctly new for the screen—even for the pioneer Griffith. It deserves what it has received—a good attendance."

"The Wise Cracker" Fox, For Release Feb. 4th

"The Wise Cracker," a new Sunshine Comedy, will be released by Fox Film Corporation on February 4th.

This latest Sunshine two-reeler presents Si Jenks in many amusing situations. Jenks won considerable praise for his excellent portrayal of the country hick in "The Village Blacksmith," a recently released Fox special.

SPECIAL SECTION

DEVOTED TO

INCANDESCENT LAMP PROJECTION

Incandescent Lamp Projection Is Now Perfected

Claims Eight Out of Ten Theatres Can Install New Flickerless Light

AFTER years of experimental and research work, incandescent lamp projection, it is claimed, has at last reached a stage of relative perfection, for it is now adaptable to thousands of motion picture theatres and is rapidly becoming universally popular throughout this country. A great amount of interest is being shown by managers and owners in investigating the possibilities of securing good economical projection through the use of Mazda lamps. Many claims are put forth for this new mode of projection, special emphasis being laid on the fact that it actually cuts current consumption and projection costs in a very material degree along with the assertion that the actual projection and quality of light shows an improvement over other modes of projection. It is claimed by the manufacturers of incandescent lamps who substantiate their statements through actual tests in theatres of all sizes that in many cases projection costs are cut as much as 50 per cent and that there is also a decided reduction in condenser breakage, etc., which, when everything is taken into account, soon sums up to the total cost of the new incandescent lamp projection equipment.

Advancement with Times

The incandescent lamp manufacturers feel that this new mode of projection marks an advancement in motion pictures which is in keeping with the other great steps of our time and put forth this idea in the following:

"With the creation and production of motion picture plays at their present high standards, under the able leadership of men like Will Hays; with the marvelous lighting and scenic effects that are parts of our modern days' pictures; with the wonderful skill in developing and printing films in modern laboratories, and with the practical perfection of projecting mechanism, we have today a very high stage of the art of making and producing motion pictures.

Vital Interest to Exhibitors

THIS and following pages, totalling sixteen in number, are devoted to incandescent lamp projection (more familiarly known as Mazda projection).

Mazda lamps have been in use for projection purposes in motion picture theatres for a number of years. However, up to the present, there have been certain limitations that have prevented this type of projection from becoming universally popular.

The manufacturers of Mazda lamps for picture projection now claim that this mode of projection is, relatively speaking, perfected so that it may now be adopted by 80 per cent of the theatres in this country.

The Editor of this department has seen many Mazda installations in representative theatres where good projection results were obtained and advises exhibitors to look into this method of projection for their individual houses.

The editorial matter contained in this section has for the greater part been supplied by the lamp companies themselves. This text puts forth the various advantages claimed for incandescent lamp projection.

"But with all this skill, with all this labor, and with all the applications of master minds that have made possible the bringing and projecting of a perfect film, there has been, for the majority of theatres at least, one element lacking. There has not been heretofore a positive perfect light source, and after all, no matter how perfect the film, how smoothly running the machine, perfect pictures cannot be obtained unless the heart of the projector, which is the light source, is in keeping.

"The march of progress has seen the uncertain labor of hand work pass away. We no longer knit cloth by hand; it is done by huge machines. We no longer crank our automobiles by hand, nor do we crank our motion picture projectors by hand. These are relics of days long since past. We have automatic devices everywhere. Mechanisms that when once adjusted go on hour after hour and day after day, performing their functions without the slightest variation. But until the present development of the Mazda lamp, this could not be truthfully said about the heart of the machine—the light source.

"The development of modern incandescent lamps for motion picture projection has behind it as romantic a history as hundreds of other appliances. It represents not some happy thought; nor an overnight invention; and not the thought of one or two men under the investment of only a few hundred dollars. Hundreds of thousands of dollars have been spent in this development. Among the best of engineering brains have spent years of experimentation. For what appears in the final result as a bit of glass, a metal base and some tungsten wire does not begin to tell the story of the almost insurmountable difficulties that had to be overcome before a lamp could be developed which could give forth such an intense bright white light and would stand the terrific heat without changing shape.

Constant, Steady Light

"The light is steady, flickerless and constant. Exhibitors seeing it for the first time are surprised to learn that it works equally well on alternating and direct current and that surges of current or changes in line voltage do not materially affect its operation. The screen illumination when Mazda lamps are used is such that it does not strain the eyes of the audience. The projection produces pictures that are clearly defined and yet soft and pleasing."

Briefly, the advantages claimed for this new light source are: Decreased cost of operation; operates fully as well on alternating current as direct current; gives an absolute steady and constant light; eliminates fumes; requires only a few minutes to check adjustment each day and produces a high quality picture with a minimum amount of eye strain.

Typical Theatres Using Incandescent Lamp Projection

Upper left—America theatre, Colorado Springs, Colo. Upper right—Albany theatre, Brooklyn, N. Y. Center—Parkside theatre, Brooklyn, N. Y. All these theatres use Incandescent Lamp projection

Lower left—Windameer theatre, Cleveland, Ohio. Lower right—Quinn's Rialto, Texas. These are examples of typical theatres using Incandescent Lamp projection

ENDORSED BY EXHIBITORS—
The National MAZDA Motion Picture Lamp

The 900-watt, 30-ampere National MAZDA Motion Picture Lamp. Recommended for use with the G-E Incandescent Lamp Projector in theatres having main floor seating capacities up to 1,000, or picture widths up to 16 feet, or throws not exceeding 120 feet. It gives better results than an alternating current arc, and is the equal of the direct current arc up to 50 amperes.

The 600-watt, 20-ampere lamp is similar in construction, and is recommended for very small theatres, churches, lodges, schools, etc.

The Northern Theatre
585 North High Street
Columbus, Ohio

Nela Specialties Division,
National Lamp Works of General Electric Co.,
Nela Park, Cleveland, Ohio
Gentlemen:

It will be of interest to you to know that the G-E Incandescent Lamp Equipment installed in our theatre has given even greater satisfaction than we expected.

The current saving has been remarkable and means a great saving in our operating cost. Our bills formerly averaged from $210 to $215 per month. The MAZDA Lamps have cut this down so they now average from $105 to $110 per month. We can easily figure on a saving of at least $1200 per year. This saving may sound unusually big to you, but it is actually the amount saved under the conditions in this theatre.

This fact alone would lead us to unhesitatingly recommend the outfit to any progressive exhibitor. Combined with these advantages we are now getting a much better projection than we were ever able to get with the 45 to 50 ampere d. c. arc which we had previously. In fact we now have as perfect a picture as can be found in Columbus. Very truly yours, THE NORTHERN THEATRE
(Signed) I. E. Wright, Manager

IN 2,000 theatres, located throughout the entire country, theatre owners have tried the National MAZDA Motion Picture lamp in the new G-E Incandescent Lamp Projector—and now give it their enthuiastic endorsement. This lamp embodies these advantages—

1. Projects a picture of correct tones.
2. Has no annoying flicker—light source is constant.
3. Enables front-seat patrons to really enjoy the picture.
4. Gives off no obnoxious fumes or gas.
5. Requires no adjustment after initial setting.
6. Saves from one-third to two-thirds in current consumption.
7. Projects a better picture.
8. Has won the endorsement of more than 2000 exhibitor users.
9. Has a rated average life of 100 hours.
10. Sells for only $6.75 list.

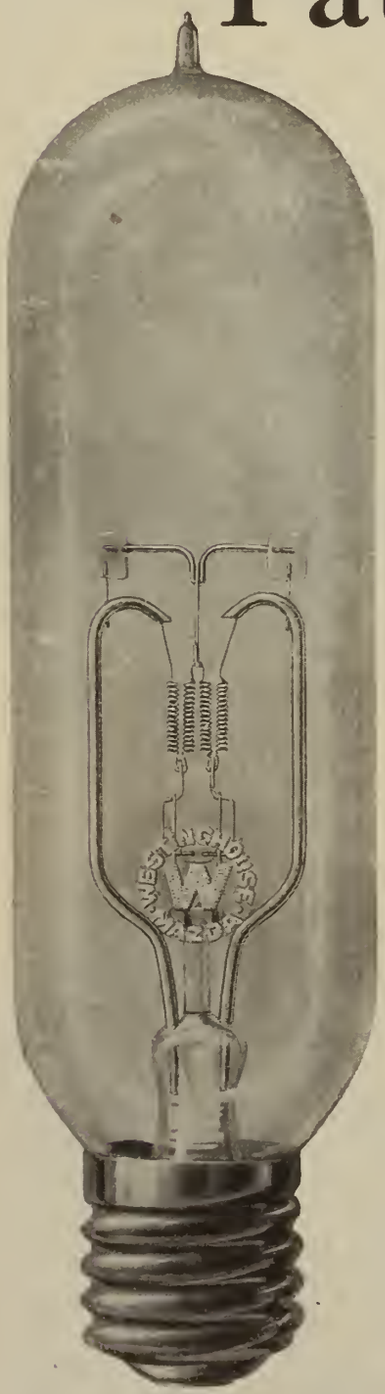
The perfection of the National MAZDA Motion Picture Lamp and the G-E Incandescent Lamp Projector represent the result of years of laboratory development and theatre tests. The Projector consists of a lamp, a regulator, and a combined bracket and base. With this equipment the MAZDA Motion Picture Lamp can be adopted to any projection machine made in the United States.

You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installations in *your* theatre.

Nela Specialties Division
National Lamp Works of General Electric Company
Nela Park , , Cleveland, Ohio

NATIONAL MAZDA LAMPS

Are You Giving Your Patrons the Best—



not only in the selection of your bookings, but also in the projection of them? Movie audiences are touchy—an uneven screen, a flickering light source—nothing escapes the sensitive eye of a movie fan.

Mazda Motion Picture Lamps demonstrate conclusively in actual service that better projection and more economy of operation result than with ordinary arc lamp equipment.

With alternating current the only electrical equipment required is a transformer, preferably of the automatic regulating type, designed to reduce the voltage to 28-32 volts at 30 amperes for the 900 watt lamp, or at 20 amperes for the 600 watt lamp. The actual saving in operation is 25% to 50% over the flickering and unsatisfactory alternating current arc lamp.

Excellent results with the 900 watt lamp are obtainable in theatres where the main floor seating capacity ranges up to 1000 and where the projection throw does not exceed 120 feet.

Westinghouse

Westinghouse MAZDA Motion Picture Lamps

Westinghouse Mazda Motion Picture Lamps maintain the same standard of perfection which characterizes other Westinghouse electrical apparatus, long familiar to motion picture exhibitors.

Recently these lamps have undergone changes in construction which give them increased ruggedness and which also augment the light output by twenty-five percent.

By the time they are ready for shipment they have undergone eighteen rigid inspections by experts in each stage of lamp construction.

Westinghouse Mazda Motion Picture Lamps are enclosed in corrugated wrappers and packed in single unit cartons. For the convenience of quantity purchasers they can be obtained in packages of six cartons each.

WESTINGHOUSE LAMP CO.

Executive Offices

165 Broadway New York, N. Y.

District and Branch Offices:

ATLANTA, GA., 1321 Candler Bldg.

BOSTON, MASS., Dean Bldg., 60 India St.

BUFFALO, N. Y., Ellicott Square

CHICAGO, ILL., Conway Bldg., 111 W. Washington St.

CINCINNATI, OHIO, Westinghouse Bldg., 3rd and Elm Sts.

CLEVELAND, OHIO, Hanna Bldg.

COLUMBUS, OHIO, Traction Terminal Bldg.

DALLAS, TEXAS, 504 Magnolia Bldg.

DAVENPORT, IA., Kahl Bldg., 3rd and Ripley Sts.

DETROIT, MICH., 243 W. Congress St.

KANSAS CITY, MO., 1012 Baltimore Ave.

LOS ANGELES, CALIF., 420 S. San Pedro St.

MEMPHIS, TENN., Exchange Bldg.

MILWAUKEE, WIS., Merchants & M'f'r's Bank Bldg.

MINNEAPOLIS, MINN., 2301 Kennedy St., N.E.

NEW ORLEANS, LA., 225 N. Peters St.

NEW YORK, N. Y., 133 W. 41st St.

PHILADELPHIA, PA., 1005 Market St.

PITTSBURGH, PA., Union National Bank Bldg.

SAN FRANCISCO, CALIF., First National Bank Bldg.

SEATTLE, WASH., Alaska Bldg.

SYRACUSE, N. Y., 705-6 Keith Bldg.

ST. LOUIS, MO., 717 S. 12th St.

WASHINGTON, D. C., 404 Wilkins Bldg.

For Canada

CANADIAN WESTINGHOUSE CO., LTD.

Hamilton, Ontario

MAZDA LAMPS

Incandescent Lamp Projection Economical

Example of Actual Saving Permitted Through the Use of Mazda Lamps

THE claims for the economical operation of incandescent lamp projection are based on the fact that a 900-watt Mazda lamp is used as the light source. This lamp, if operated on direct current, is controlled through the use of a transformer which operates at a relatively high efficiency. The lamp itself operates at 30 amperes and approximately 30 volts, which rating is fulfilled from the special design transformers. In the case of direct current the lamp is operated either through resistances or through transformer and small motor generator.

Claims for Lamp

It is of interest to note the claims for this lamp through its economical advantages, and this feature is possibly best illustrated through some figures which were submitted by the lamp companies, which are as follows:

"The following facts and figures are given us by an exhibitor who figured out the relative cost of his present equipment and operating expenses as compared with incandescent lamp equipment and operating expenses. The figures have been checked over and have been found to be mathematically correct.

"'My theatre operates six hours a day. six days a week and 52 weeks a year.

"'We are using a 40 amp. arc supplied by a motor generator.

"'Multiplying six hours a day by six days a week and 52 weeks gave me a total of 1,872 hours a year.

"'Now my carbon cost I figured out to be about $.05 an hour, or $93.60 a year. Mazda lamps I figured would cost on an average of $.06 an hour, or a total of $112.32, so if I changed over it would cost me $18.72 more per year to buy lamps instead of carbons.

"'But, in checking back over my current bills and figuring out what proportion of these could be charged tothe arcs (and I checked this by finding the amperage and voltage of my arcs) I found I was paying a little over $.24 an hour for current. As I am paying $.08 a kilowatt hour for my current this is no small item. Multiplying this by the number of hours per year, 1,872, I found that it cost me $450.22 a year to operate my arcs.

"'With Mazda lamps it would cost me a little less than $.08 an hour to operate, so I multiplied this times 1,872 hours and found it would cost me $148.82 a year for current. This is a saving of $301.40 a year, or, if I subtract the extra cost of the lamp, a saving of $282.68 a year. I did not take into consideration the saving of condensors, carbon jars, lead wires. etc.

Method of Calculation

A general method which can be used for calculating the saving with incandescent lamps can be worked from the following simple formula:

"1. Find out the wattage you are using to operate the arc.

"2. If you run from a rheostat multiply the line voltage by the number of amperes you are using to operate the arc.

"3. If you are using a motor generator use the product of the number of volts delivered at the arc times the current of the arc plus about 20 per cent loss in the motor generator itself.

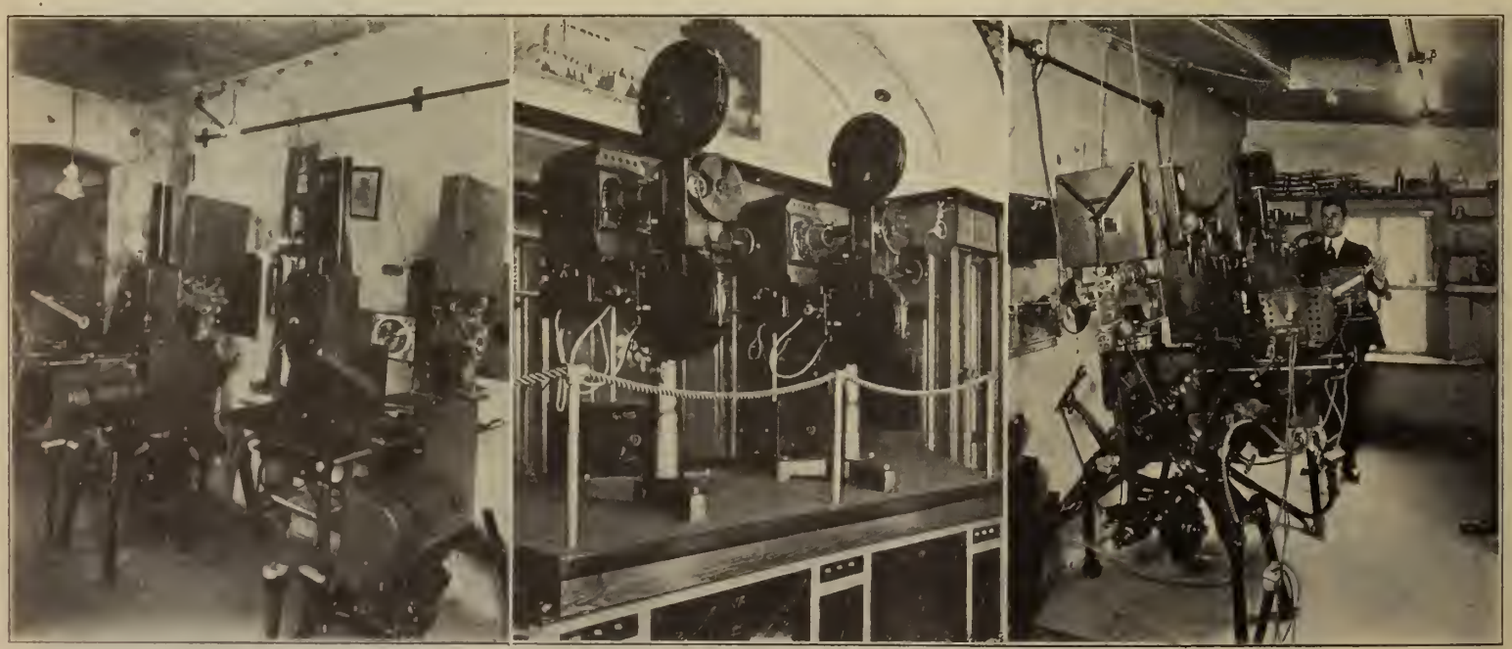
"With the Mazda lamp the total wattage will only be about 1,000 watts, which gives 900 watts to the lamp and allows 100 watts for losses."

Engineering Recommendations Gratis

THE Engineering Department of the National, Westinghouse and Edison Lamp Companies render a free service to exhibitors for recommendations and the advisability of installing incandescent lamp projection in their particular theatre. This service is not alone confined to the recommendations of the various products manufactured by these companies, but is also extended to cover such subjects as screens, theatre lighting, stage lighting, etc.

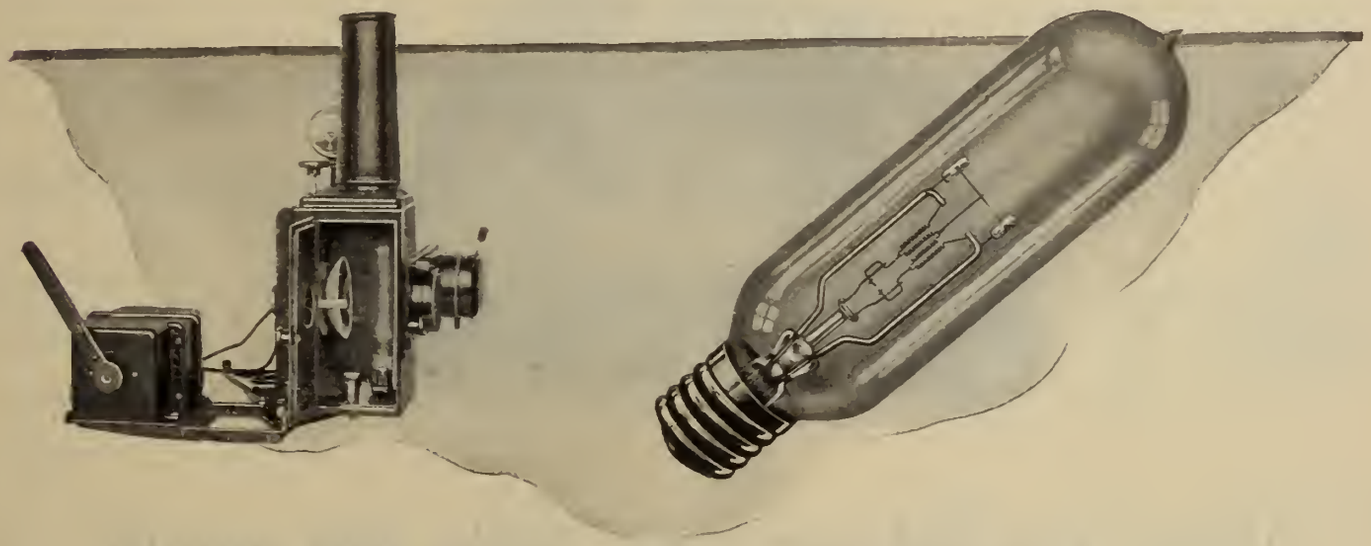
Very often complex problems confront an exhibitor, such as the screen best suited for his house or the advisability of installing colored lighting, and in such instances it will be found a decided advantage to have at hand a source from which engineering recommendations may be obtained.

These companies have maintained for years their engineering departments which have been devoted to experimentation and research, as well as recommendations in the endeavor to produce the most efficient and practical product in the lighting industry. Special bulletins prepared on incandescent lamp projection are published by the Westinghouse, National and Edison Lamp Companies, and in these bulletins will be found extremely valuable information which deals with the many other phases of theatre equipment.



Three incandescent lamp projection installations. The left view shows the projection room of the Windameer theatre, Cleveland; center is an installation used in a large auditorium and the left shows the projection room of the Bergen theatre, Newark, N. J.

Mazda Lamps for motion picture projection mark another step forward in economy and ease of operation



Good Pictures on Alternating Current With the G-E Mazda Lamp Projector

The General Electric Company's Mazda Lamp Projector gives constant, even and steady illumination for motion pictures. It can be used successfully in theatres having a main floor seating capacity up to 1000, at a throw not exceeding 120 feet and with a picture not over 16 feet wide. It gives better results than an a. c. arc and is the equal of the d. c. arc up to 50 amperes.

It has other important advantages:

Adaptability: The G-E Mazda Lamp Projector can be attached to any projection machine made in the United States.

Economy: The 900-watt Mazda lamp and regulator consume but 1 kw. an hour as against 4 kw. an hour consumed by a 50-ampere d. c. arc. The cost of lamp renewals does not exceed the cost of carbons for the arc and there is a further saving in the absence of any carbon dust to injure the delicate moving parts of the projection machine.

Simplicity: The Mazda Lamp Projector requires no adjustments while operating.

Healthfulness: Being hermetically sealed the Mazda lamp gives off no fumes nor dust to contaminate the atmosphere of the projection room.

Send for literature and prices
including all necessary fitings

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-81

When you balance your books this month, —how much profit?

No one can continue in business indefinitely without making a profit. After you pay your rent, wages, upkeep, operating costs, film rentals, etc., and subtract this from your admissions, do you always find the figures pleasing—or not?

There are two ways to increase profits:—Either increase the number of your patrons or decrease operating costs. Fortunately, incandescent lamp projection makes both of these possible, especially if you install Edison MAZDA lamps and G. E. equipment—the ideal combination.

You get a real service with EDISON MAZDA LAMPS

The Edison Lamp Works maintains a staff of trained lamp engineers who know projection from A to Z. These engineers stand ready at all times to render you a free service; to advise you definitely as to whether or not incandescent lamp projection will prove profitable. In many cases they personally assist and inspect the installation of new equipment.

DISTRIBUTORS

If you do not have our new profitable proposition, get in touch with us at once.

Edison MAZDA lamps for motion projection are handled by live distributors all over the country. There is one near you who is ready to serve you at all times and who carries complete apparatus for incandescent lamp projection. If you do not know his name, or if your present distributor or supply house does not carry Edison MAZDA lamps, write to us and we will put you in touch with our distributor in your locality.

EDISON
MAZDA LAMPS
EDISON LAMP WORKS OF GENERAL ELECTRIC COMPANY

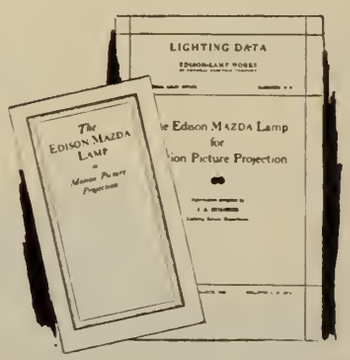
The MAZDA Lamp vs. the Arc

Here are the comparative costs. It is easy to figure your *savings* from this table.

(These figures include cost of carbon and lamp renewals.)

EDISON MAZDA LAMPS	Total Operating Cost Per Hour		
	at 10c	at 8c	at 6c
Transformer	15.90	13.95	11.95
Rheostat	39.00	32.30	25.80
Rotary Convertor	18.35	15.85	13.40
YOUR ARC			
Amperes — Rheostat (D. C. or A. C.)			
30	37.95	31.35	24.80
35	43.65	35.90	28.20
40	49.00	40.15	31.40
45	54.60	44.65	34.70
50	60.00	49.00	38.00
60	70.90	57.80	44.60
Motor-Generator (D. C.)			
30	27.50	23.00	18.50
35	31.00	25.30	19.70
40	35.00	29.05	23.00
45	42.50	35.00	27.50
50	46.05	40.05	29.65
60	54.45	44.10	34.70
Transformer (A. C.)			
40	21.00	17.80	14.60
50	25.10	21.10	17.05
60	29.10	24.30	19.45

Here is the 900-watt Edison MAZDA lamp for projection. It comes in the familiar orange and blue carton, securely wrapped in a corrugated container, and then padded with several thicknesses of cotton. Edison MAZDA Lamps always arrive in perfect condition.



HOW TO USE THE TABLE

Suppose you have a motor generator, and you use 50 amperes, look opposite this figure in the column corresponding to the power rate you pay. If it is 8c a kw. hr., it costs you 40c an hr. for current and carbons. With Edison MAZDA lamps, the current and lamp cost, *for the same results*, is only 14c an hr.—a saving of 26c each hr. Multiply this by the number of hours open per year and get the total saving.

Free Booklets for You

In about three weeks, new booklets on incandescent lamp projection will be issued. Fill in, cut out and mail the attached coupon at once.

Edison Lamp Works

of General Electric Co.

Harrison New Jersey

Edison Lamp Works,
Harrison, N. J.

Gentlemen:

I am interested in knowing more about incandescent lamp projection. Please send me your free booklets.

I am now using.....amperes ..... { D.C. / A.C. }

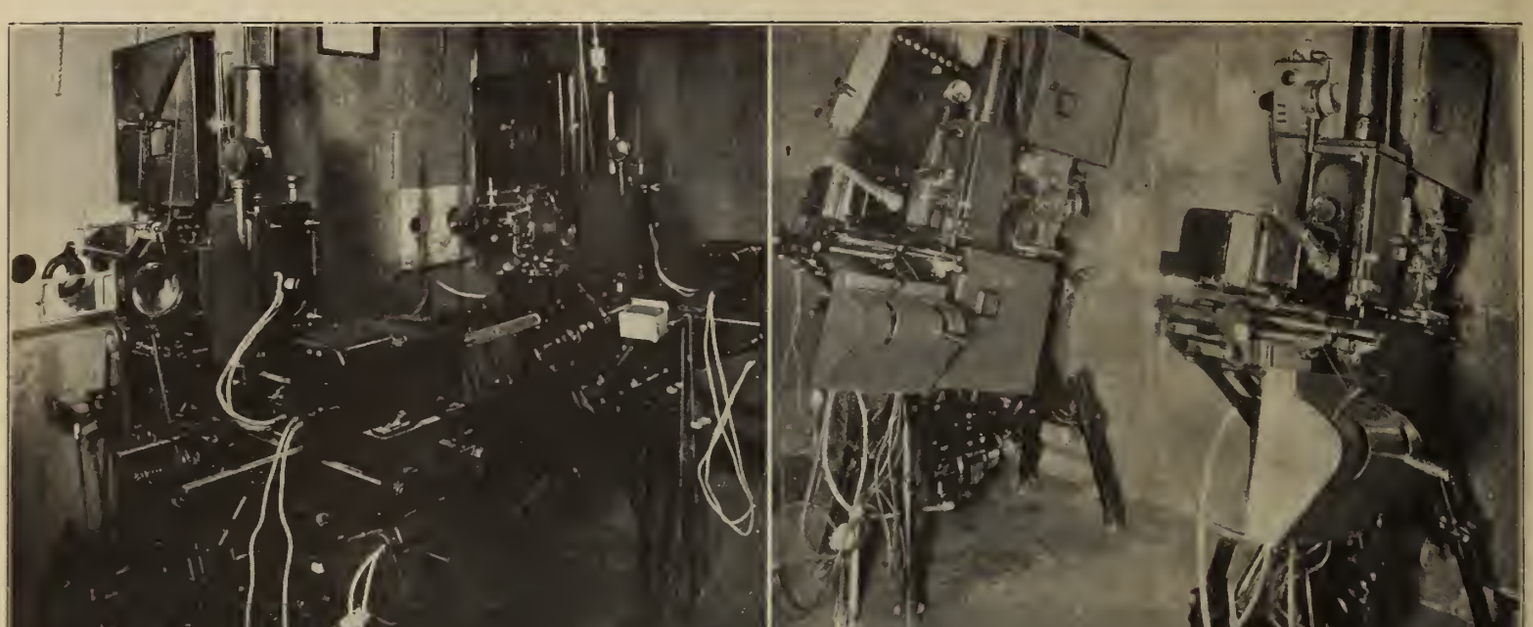
{ motor generator / transformer / rheostat } my throw is.....ft., my picture is.....ft. wide.

.....

.....

.....

Save this data for future reference



Two more projection departments equipped with Incandescent Lamp projecting equipment. These two installations are representative of two different parts of the country, the one on the left being in Dallas, Texas; on the right Melrose, Mass.

Mazda Lamps Not in Competition with High Power Arcs

MAZDA lamps for projection are not intended to compete with the very high-powered direct current arcs such as are used in the largest theatres of this country. The lamp manufacturers have been content with developing a lamp which would make good projection available for the majority of exhibitors, and this, according to recent demonstrations, under varying conditions and in different types of theatres has been accomplished.

When this equipment is properly installed and operated it will be found to give very good results, but it must be understood that it is not entirely foolproof, nor can an inexperienced projectionist get the best results. The projectionist who has had a great deal of experience in operating the arc will find that all his knowledge will stand him in good stead when operating incandescent lamp equipment. Just as the modern projection machine with its many different adjustments, regulations, devices, etc., requires a certain amount of technical knowledge on the part of the operator, so the Mazda lamp, due to its conservation of current consumption, requires an adequate knowledge of adjustment and operation to obtain the proper results.

To secure the best results with incandescent lamp projection it is necessary that all the adjustments which need to be made to get the greatest amount of light from the lamp be thoroughly understood. Intelligent operation is needed in using the Mazda lamp for projection purposes just the same as with the arc.

A group of projection machines equipped with incandescent lamp houses ready for shipment

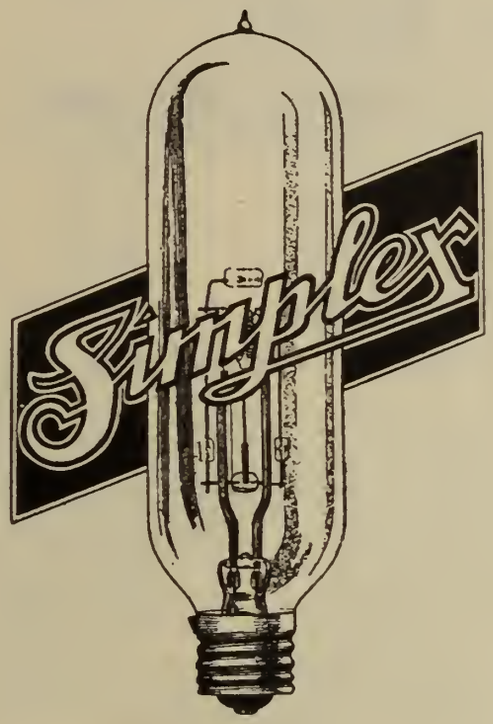
Incandescent Lamp Paojection Offers Exploitation

IT is pointed out by the lamp companies that incandescent lamp projection may be employed as an advertising feature for the motion picture theatre, for whenever the exhibitor installs a new equipment such as an organ, seats, or ventilating system, he of course takes advantage of the opportunity offered to advertise this fact as widely as possible.

Mazda projection, with the various claims for its advantages and also the fact that it is a relatively new development, can be employed in advertising the new feature for the theatre. Good projection has a decided drawing power in the same manner as does poor projection detract from the theatre's popularity. Relatively few exhibitors have taken advantage of the opportunity of advertising the fact that their house embodies first-rate projection.

The Mazda Lamp Companies put forth the contentions that all people know about Mazda lamps.

Simplex



We are happy to announce that the

NEW SIMPLEX-MAZDA

OPTICAL SYSTEM

ADDS FULLY

50 PER CENT MORE SCREEN ILLUMINATION

to our already highly efficient equipment

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

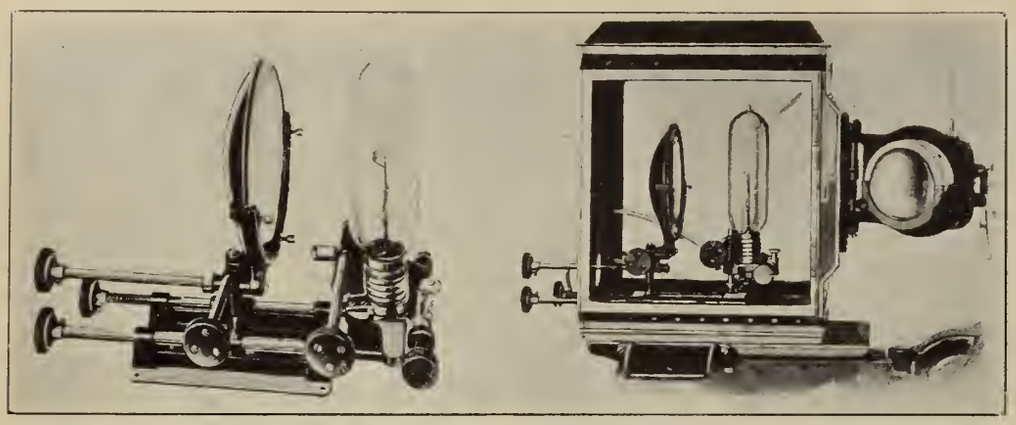


Fig. 1—On the left is shown the arrangement of the mirror, lamp and adjustments of the Simplex incandescent lamp house. The right view shows the complete lamp house without the doors

Simplex and General Electric Adaptors for Incandescent Lamp Projection

THERE are two common types of adaptors for incandescent lamp projection on the market today. One type is manufactured by the Precision Machine Company of New York City and the other by the General Electric Company, Schenectady, N. Y. The Simplex adaptor is illustrated in Fig. 1 and the G. E. adaptor in Fig. 2. These two types, while fundamentally the same, differ in some respects.

These adaptors consist, primarily, of a lamp house, especially designed and so constructed as to afford ample ventilation, thus removing the possibility of early lamp burnout, due to excessive heat.

For use on alternating current, either a hand regulated or an automatic transformer is provided to control the current flowing through the lamp. The current is registered by an ammeter furnished with the equipment. This is an important adjunct as the lamp should not be burned above 30 amperes.

The importance of correctly aligning the working parts of the incandescent lamp projector in such a manner that the centers of all the working elements are on one straight line cannot be overestimated.

This straight line is called the optic axis. When the working parts are so arranged on the optic axis the equipment is then operating at its maximum output and with best screen results. In spite of the fact that these adjustments must be accurate, they are quite easily made, once the relation of the various parts to each other are clearly understood.

The working elements referred to are, the light source, or filament of the lamp; the condenser; the mirror; the aperture, and the objective lens.

The light source consists essentially of four, helically coiled, sections of tungsten wire, arranged parallel to each other, like the teeth of a comb. These four sections form a square with one coil on each side, and the ends of the coils for the top and bottom.

The mirror adjustment for each adaptor is essentially the same. The purpose of the mirror is to add light to the screen and tends to produce an even illumination. The condenser forms an image of the filament coils at the aperture, and these coils are in turn projected on the screen by the objective lens. Thus, in order to smooth out the screen, the mirror is placed behind the lamp in order to form a secondary image at the aperture. This secondary image closes up the holes in the lamp image.

The lamp used with the adaptors is rated as a 900 watt, 30 ampere, 30 volt lamp in a T-20 bulb. The bulb designation means that it is a tubular bulb. This shape is used in order to make the black deposit, which is given off when an incandescent lamp burns, form at the top of the bulb where it will not absorb light which would otherwise be passed through the condenser. This blackening, however, is no indication that the lamp is failing. As a matter of fact, the lamp can, as a rule, be burned until the filament itself fails.

When operating the lamp full current should never be thrown on it at once, but should be gradually applied. This for the reason that the filament expands when heated, and if this expansion is caused to take place suddenly it is likely to make it buckle or warp. When the filament expands slowly the bridge-like arrangement at the bottom permits this to take place without distorting the filament. Care should also be exercised to prevent breaking the tips of the lamps as such breakage causes immediate failure due to air leaks.

When using the incandescent lamp projector it is highly advisable that a half-size (2¾") lens be used in place of the quarter-size (1⅞") lens, ordinarily used with the arc machines. This is so for the reason that the beam from the incandescent lamp projector is larger, or fatter, than the beam from an arc. Thus a larger diameter lens is needed to pick up the beam after it passes through the aperture, thus throwing more light to the screen.

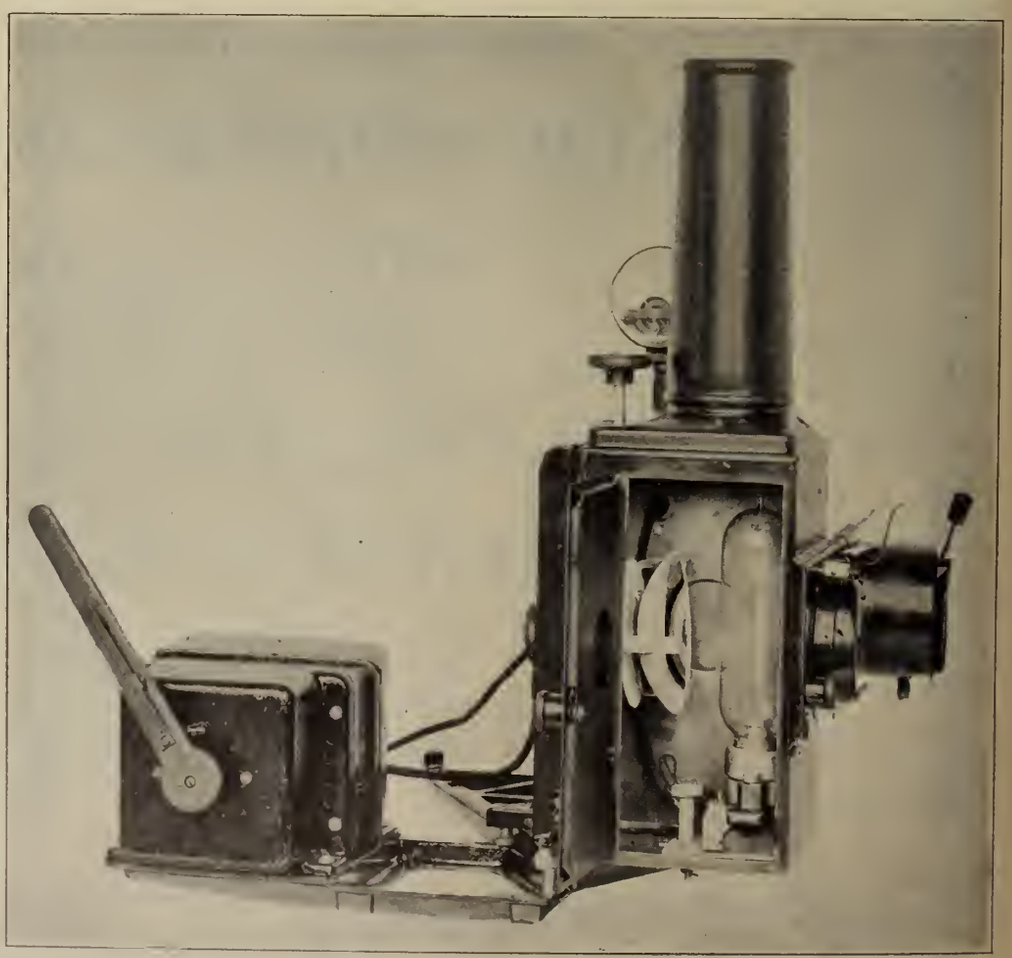
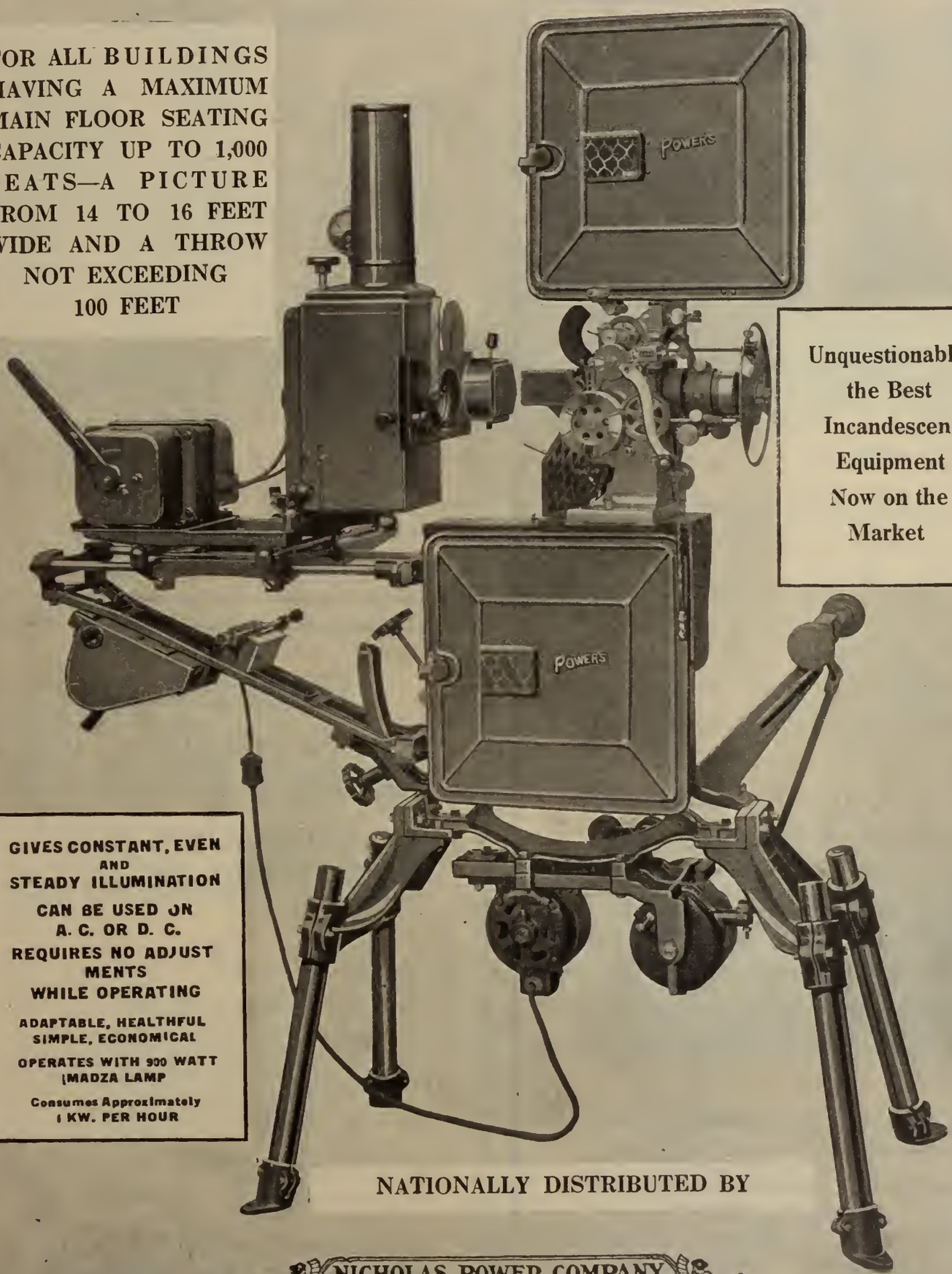


Fig. 2—General Electric incandescent lamp adaptor and hand regulated transformer. This view shows the interior of the housing with a Mazda motion picture lamp in position

POWERS---G. E. INCANDESCENT EQUIPMENT

FOR ALL BUILDINGS HAVING A MAXIMUM MAIN FLOOR SEATING CAPACITY UP TO 1,000 SEATS—A PICTURE FROM 14 TO 16 FEET WIDE AND A THROW NOT EXCEEDING 100 FEET



Unquestionably the Best Incandescent Equipment Now on the Market

GIVES CONSTANT, EVEN AND STEADY ILLUMINATION

CAN BE USED ON A. C. OR D. C.

REQUIRES NO ADJUSTMENTS WHILE OPERATING

ADAPTABLE, HEALTHFUL SIMPLE, ECONOMICAL

OPERATES WITH 900 WATT MADZA LAMP

Consumes Approximately 1 KW. PER HOUR

NATIONALLY DISTRIBUTED BY

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N Y

Announcing——

New Cinephor Parabolic Condensing System for Mazda Lamp Projection.

This Cinephor Parabolic Condensing System increases illumination 50% by means of specially computed curves, and maintains an evenly illuminated field. Exhaustive tests have proved it to be the most efficient condensing system available; so it has been adopted by leading manufacturers of Mazda equipment.

Cinephor Projection Lenses are already well known. They possess all the elements necessary for the best results—flat field, sharp definition, strong contrasts between black and white, and brilliant illumination.

The **Optically Corrected, Spherical Reflector** is supplied with a special heat-resisting backing.

With the introduction of this new condenser, we are able to offer the only complete system for Mazda lamp projection now on the market.

Complete information and prices will be sent on request.

Bausch & Lomb Optical Co.
Rochester, N. Y.

New York Washington Chicago
San Francisco London

Leading American Makers of Projection Apparatus, Photographic Lenses, Microscopes, Ophthalmic Lenses and Instruments, Binoculars, and Other High-Grade Optical Apparatus.

MINUSA MAZ-DA-LITE SCREENS make Mazda projection 100% efficient. Read this:

La Ceiba, Honduras, May 5, 1922.

Minusa Ciné Screen Co.
St. Louis, Mo.

Dear Sirs:

We were surprised and delighted with the results of our projection which can only be due to your MINUSA MAZ-DA-LITE SCREEN.

Our distance from machine to your curtain is 81 feet, and in fact I was not expecting to get good results with an incandescent lamp at that distance, and was preparing to change for arc-lamp, but your screen has saved us that trouble.

In these countries, the electric current is very costly, therefore the Maz-da-lite equipment is to our advantage, and is easy to operate.

Yours truly,
R. H. WILSON.

Samples and literature sent upon request

MINUSA CINÉ SCREEN CO.
Bomont at Morgan Saint Louis

Engineering Recommendations

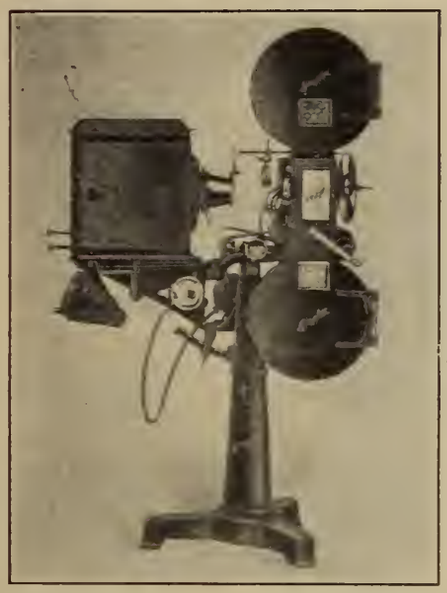
furnished gratis by the

Incandescent Lamp Companies

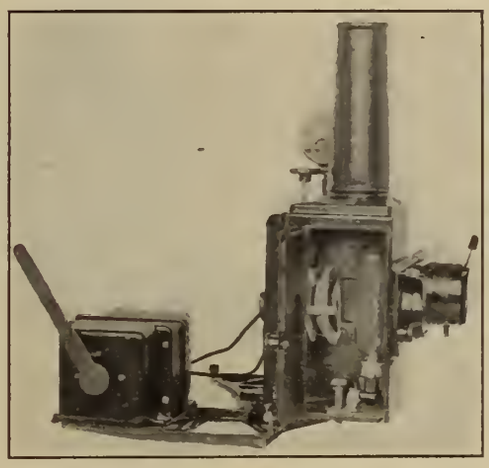
Advice given on
PROJECTION,
STAGE and THEATRE
LIGHTING, Etc.

Address inquiries to
NATIONAL, WESTINGHOUSE or
EDISON LAMP COMPANIES
Engineering Department

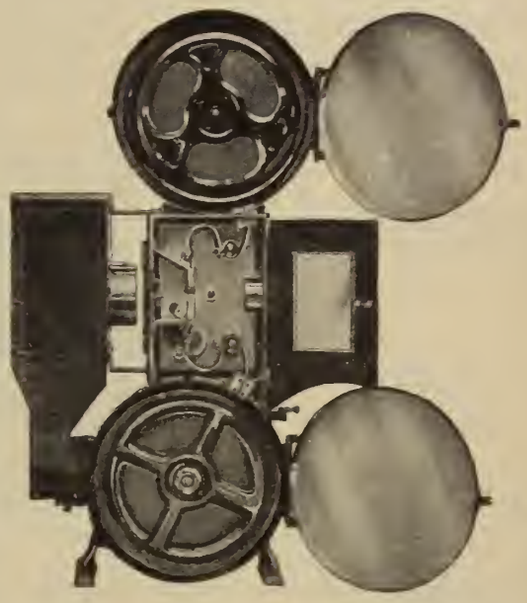
For Mazda Projection Consult Us—



Simplex Incandescent



G. E. Incandescent



Holmes Portable Incandescent

Howells Cine Equipment Co., Inc.

740 7th Avenue *"Everything From the Street to the Screen"* New York

RAVEN HAFTONE SCREEN

Has a perfect diffusing surface and thus gives the audience full advantage of even distribution of light secured through the use of the Mazda Lamp.

RAVEN SCREEN CORPORATION

One Sixty-five Broadway New York City

Super-Site Lens

PERFECT PROJECTION WITH MAZDA LIGHT

Unequalled Black and White Contrast

Very Brilliant Definition

Construction Allows Rear Lens to Come Close to the Aperture Gate

ARRANGE FOR A DEMONSTRATION

Ask your supply dealer

PROJECTION OPTICS CO., Inc.

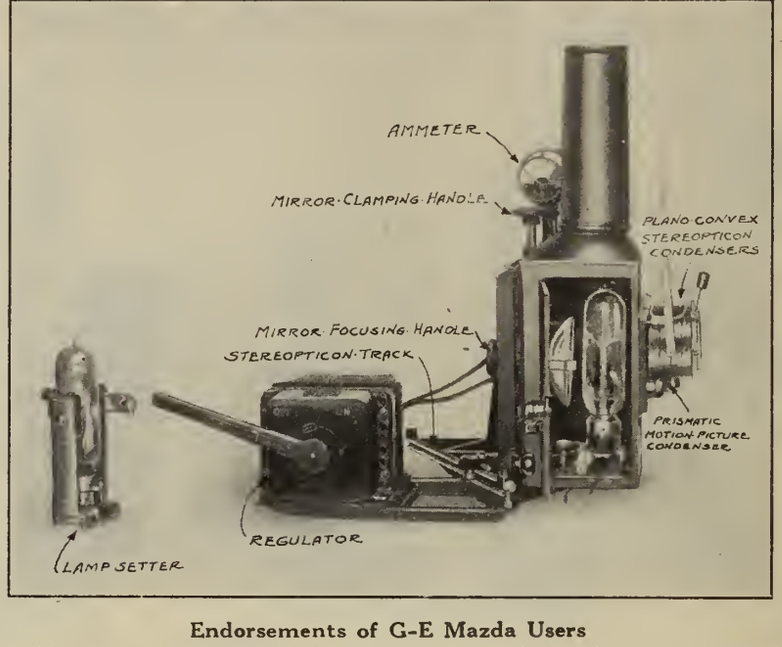
ROCHESTER NEW YORK

WRITE OR CALL FOR DEMONSTRATION—NO COST OR OBLIGATION

Foremost and Largest Dealers in the United States.

Over 2000 in use throughout the country.

PERFECTION IN PROJECTION



Mazda Projection Means:

No flicker.
No eye strain.
No gas fumes.
Good front seats.
Simplicity.
Better Contrasts.
Less heat.

Saves its cost in a short time.

Endorsements of G-E Mazda Users

Far superior to the arc. A better picture with a most wonderful depth. Throw 75 feet. Displaced 40 amps Mercury Arc.—***American Theatre, Schnectady, N. Y.***
Absolutely no objectional features of any kind. 124 foot throw. Installed June, 1919.—*Orpheum Medford Theatre, Medford, Mass.*
Regular patrons have spoken of the remarkable improvement in our projection. Displaced 70 amps D. C. *Modern Theatre, Boston, Mass.*
It has given me what I thought was impossible. Throw 85 feet. Picture 16 ft. 4 in.—*Phillips Theatre, Springfield, Mass.*
In every way satisfied with results.—*Albany Theatre, Brooklyn, N. Y.*
Better results at big saving.—*New Kingston Theatre, Brooklyn, N. Y.*
Elimination of flicker and eye strain and a saving of 60%. Throw 124 feet. Seating 2700. Displaced 75 amps Motor Generator Set.—***Broadway Theatre, Boston, Mass.***

EASTERN THEATRE EQUIPMENT COMPANY, Inc.

203 WEST 49TH STREET NEW YORK CITY
DISTRIBUTORS FOR THE NEW MOTIOGRAPH DELUXE
41-43 WINCHESTER STREET BOSTON, MASS.

Off With a Bang!!

MAZDA PROJECTION

Our four offices, New York, Buffalo, Albany and New Haven, are ready with a staff of competent Engineers to inspect your theatre and advise on the adaptability and advisability of Mazda Projection—Consult us immediately. This service is free and will result in considerable saving to you if your theatre is adaptable to Mazda Projection.

Distributors: Edison Mazda Motion Picture Lamps—G. E. Mazda Lamp Adaptors

Bausch and Lomb Cinephor Projection Lens and the New B. and L. Condenser.
Imsco Mazda Projector Screens that Give Best Results

INDEPENDENT MOVIE SUPPLY COMPANY, Inc.

Buffalo, N. Y. 729—7th Ave., New York City Albany, N. Y. New Haven, Conn.

Distributors—Powers Projection Machines—G. E. Motor Generators

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Choosing Correct Lamp for Motion Picture Theatre Signs

Important Points that Manager Must Consider to Secure Best Results

J. A. Shute, Illuminating Engineer

THE choice of lamp equipment for an electric sign determines to a great extent the effectiveness of the advertisement. Though the design has been given the most careful consideration, the lamping with wrong types, sizes or colors, will nullify the effectiveness of the display with the result that much attracting and selling power is lost and the expense of sign becomes unnecessarily high for its value.

What are the important points that the theatre manager must consider in choosing the right lamp for the theatre sign? These are listed below:

1. Reputable brand of lamp.
2. Durable types for sign lighting
3. Harmonious combinations.
   A. Size.
   B. Color.

If these points are given sufficient thought, and if good judgment is used the sign when lamped will not only carry its maximum load of advertising value, but will be operated and maintained at the lowest possible cost.

Reputable Brands of Lamps

There are on the market various grades of incandescent lamps as is the case with other commercial products. Since the theatre manager is interested in obtaining a certain effect in his electric advertising as economically as possible, his lamp purchases must be made from this standpoint. Thus brightness and uniform quality are essential; brightness to furnish attracting power and uniform quality to decrease renewal costs.

For these reasons the lamps selling for the lowest price may not be the most economical. Products of standard quality turn out to be the best in the long run. With lamps, as with other products, if the brand of a reputable manufacturer is purchased the greatest economy should result.

Durable Types for Sign Lighting

Even though the manager has escaped the pitfall of cheap, lowgrade lamps, all economy of sign operating can be lost by choosing types unsuited to the requirements at hand. Sign lamps are subjected to every possible climatic condition in their exposed locations; they are exposed to the shocks caused by activities in the building supporting the sign and are also subject to vibrations caused by wind pressure. It is therefore necessary that the sign lamp be durable in construction.

Experience has shown that the gas filled lamp gives the greater brilliancy, but also has shown that such a lamp is not best suited to exposed conditions. Such lamps, larger than the 100 watt size should not be used since they become so hot that moisture on the bulb will cause it to crack when lighted, almost immediately, causing a burnout. With the smaller sizes of this type less failures are experienced since the glass is not heated to so high a temperature, but it should be remembered that burn-outs with these smaller sizes of gas-filled lamps will be greater in wet weather than with vacuum lamps.

If the gas-filled type of lamp is used it is strongly recommended that the metal protecting cap (shown in Fig. 1 C and 1 D) now on the market be used, to lessen burn-outs. This cap is made of brass and fits the bulb closely to protect the hot glass from sudden chilling. It is readily attached and yet is not easily moved out of position or lost. Corrosion and the collection of dust and dirt, to decrease the lighting effects, are negligible and the cap is made as small as is consistent with adequate protection. When used in the average sign, it is not visible if the lamps are burning and can hardly be detected if they are not. Even with some such protection the manager must make allowance for a higher percentage of burnouts than if vacuum lamps are used. The caps will greatly lessen the injurious effects of a storm, but cannot be expected to give absolute protection. Practical experience has proven their worth to the extent that they should be used with all gas filled lamps (50, 75 and 100 watt sizes) in signs regardless whether these lamps are in clear or daylight bulbs.

The advent of the 25 and 50 watt concentrated filament vacuum lamps (shown in Fig. 1 B), especially adapted to the severe conditions to which a lamp is subjected in a sign, has greatly decreased the number of cases where gas filled lamps are desirable. The vacuum lamps of this type are very rugged and yet have the high end-on candlepower so desirable to produce the proper sign effects (See Fig. 1 A).

By spacing these lamps closer the same brilliancy with less failures and a much lower cost can be obtained as compared with an installation of gas filled lamps. (For proper lamp spacing see Fig. 1 E.) The manufacture of these lamps in daylight as well as clear glass bulbs makes them valuable assets to the sign lighting field, since the sign builder has found it possible to produce any desirable colored effect by coating the clear lamps with a color dip of the required shade. With the gas filled lamp such a process would be impossible since the extreme heat would immediately destroy the color.

The 5 and 10 watt sign lamps so long in general use are still employed in large numbers and are logical for most sign installations. Their brightness is low in comparison to the large lamps however (shown in Fig. 1 A). Makers of signs have desired lamps of approximately equal wattage which would produce more sparkle and brilliance. To meet this demand 10 and 15 watt concentrated filament vacuum lamps have been put on the market and have come into rather wide use. They also have a higher end-on candle power and are of rugged construction. The clear bulb lamps of these sizes are also used for obtaining color by the use of dips of the required shade.

With the above lamps available for use in electric signs, the theatre has very little use for other types or sizes. By proper combinations of the various sizes, any desired effect from the simplest message to the most elaborate picture sign can be lighted to obtain its maximum advertising value in the most economical manner.

Harmonious Combinations of Lamps

The position of any sign determines the size and type of lamps required in the same way that the location of a theatre determines the size of the sign to be used. To make a discussion of this point in the choice of lamps clearer, signs will be divided into five classes. The requirements of each class, in districts of high and low circulation and under conditions of high and low surrounding brightness, will be discussed separately.

(*Continued on next page*)

THIS article on electric signs for motion picture theatres completes the series written by J. M. Shute, Illuminating Engineer.

There has never been presented for the exhibitor more expert and complete data on electrical advertising. As this mode of advertising offers excellent opportunities for exploitation of the theatre at a very reasonable investment, every exhibitor should make the most of his opportunity in this line.

In case further detailed information on this subject is required same will be gladly furnished by the author. Communications should be addressed in care of the MOTION PICTURE NEWS.

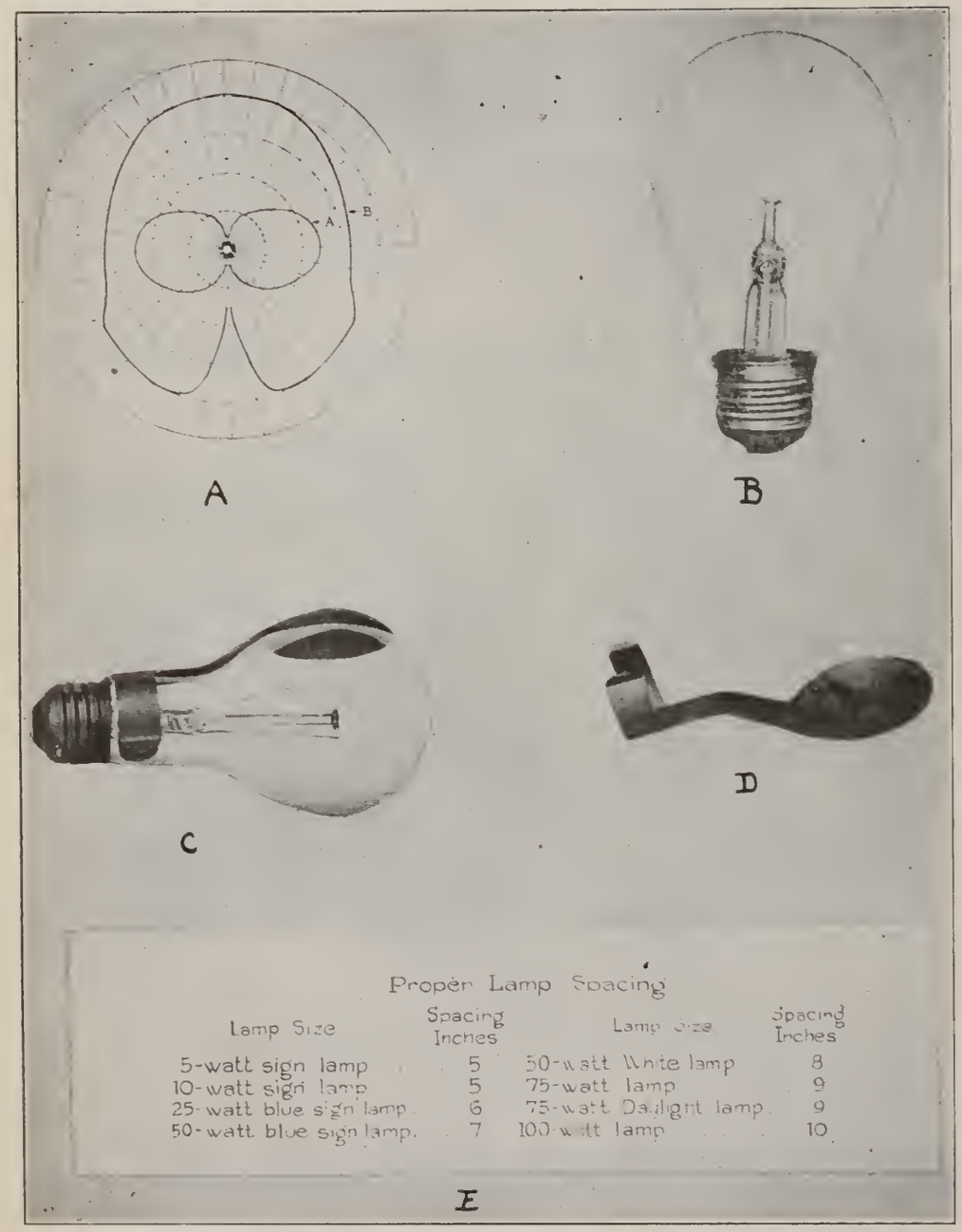


Fig. 1—Important adjuncts to the best sign lighting. A. Curves showing the greater end-on candlepower of the 25 watt sign lamp in comparison with the 10 watt straight filament sign lamp. B. The 25 and 50 watt sign lamp. C. and D. The protecting caps to be used with gas-filled lamps in electric signs. E. The proper spacing for various sizes of lamps

Choosing Right Lamps for Signs

(*Continued from preceding page*)

The five classes of signs are:

1. Large Exposed Lamp Signs over 75 feet from ground.
2. Exposed Lamp Signs from 25 to 75 feet from ground.
3. Exposed Lamp Signs less than 25 feet from ground.
4. Marquees.
5. Enclosed Lamp Signs.

Large Exposed Lamp Signs Over 75 Feet from Ground

The theatre requiring a sign of this type is one of the "White Way" located where competition is strong and surrounding signs are very bright. To compete properly in such a district of high circulation, the sign under consideration must be bright and produce novel lighting effects to draw attention.

The most important part of the message mus be lighted with as large as 75 watt gas filled lamps either in clear glass or daylight bulbs protected by metal caps. The nature of the display will determine whether a white brilliancy is necessary or not, in most cases the daylight bulb has greater attracting power. For less important parts of the message, or a portion of the decoration demanding high brightness, 50 watt lamps should be used. In most cases, there will be greater economy in employing the concentrated filament vacuum lamp instead of the gas filled lamp with the protecting cap. For the major portion of the decoration such as the border or picture, especially where color is necessary the 25 watt or even the 10 watt lamp is sufficiently large. Color is more impressive and adds greater charm to the picture when relatively low in brightness as compared to the lighting of the message. The lower brightness of this portion of the sign also has the tendency to make the display appear as one sign and not a series of small ones pushed together.

In the smaller city where circulation is lower the use of 50 watt lamps for the headline and 25 watt lamps for the less important parts of the message will furnish sufficient brilliancy to make the sign attract attention. For the decorations, the 10 watt lamp will be adequate to set off the text properly.

Exposed Lamp Signs from 25 to 75 Feet from the Ground.

The large majority of theatre signs belong to this group. There are not only the requirements of theatres in all sections of cities to be considered here, but also those of the theatres in smaller towns. Thus all conditions of surrounding illumination and advertising circulation must be met in recommending lamp equipment for this type of display.

For the brightest district having the highest circulation, the 50 watt gas filled lamp should be used for headlines, 25 watt lamps for the lesser features and 25 watt lamps either in diffusing bulbs or colored for the border. Where surrounding illumination is lower, 25 watt lamps are sufficiently large for the message and 10 watt lamps for other portions of the display. (See Fig. 2.)

In districts of lower circulation, the 25 watt lamp in clear or daylight bulbs will make the message sufficiently prominent and 10 or 15 watt lamps will adequately illuminate the border. Theatres in towns where illumination is lower will find a sign sufficiently attractive, if the message is lighted by 15 watt lamps in daylight bulbs and the border, by 10 watt lamps in color. (See Fig. 3.)

In lamping signs in this class, protection against glare becomes important and in the next classes even more so. The sign over 75 feet above the ground is far enough from the eye to prevent annoyance or discomfort from bright light sources of a high intensity. However, the nearer the sign under consideration is to the observer, the greater must be the protection from glare. Thus in the following classes, either smaller lamps or better methods of diffusion must be employed if the results are to be the best.

(*Continued on page 740*)

Fig. 2—The Jersey City theatre advertises with very attractively lighted signs. The star and circle in the large sign are lighted by three circuits containing 8E watt sign lamps in red, green and gold colors. The letters are lighted by 50 watt daylight sign lamps and the rays by 75 watt daylight lamps protected by caps. The underside of the marquee and the sign border and rays of the signs on the three faces, are lighted by 25 watt sign lamps in various colors, the words "State" by 25 watt daylight sign lamps the small letters by 10 watt lamps

MODJESKA THEATRE
AUGUSTA, GEORGIA

Buff unglazed Terra Cotta with polychrome details.

G. LLOYD PREACHER, Architect

"*As* VALUABLE *as any* ADVERTISEMENT *that can be* SECURED"

"I cannot recommend Terra Cotta too highly. It makes a substantial front as well as an attractive one. Its beauty is just as valuable as any advertisement that can be secured, for it denotes 'highest quality'."

SO writes the owner of the attractive motion-picture theatre shown above. He also states that Terra Cotta "cannot be equalled" as a building material for theatres, and that he positively would use "nothing else."

We are always proud to receive testimonials such as this one, for we know — and want other people to know—how effective Terra Cotta is for facing theatre fronts of all kinds. Terra Cotta will interpret any style of architecture, simple or elaborate. There is no limit to its variety of form or color. On the Modjeska Theatre it is a warm buff shade tinted here and there along the ornament with dashes of gay color. But the architect might have specified other colorings, and Terra Cotta would have interpreted them with equal beauty and permanence.

Terra Cotta never fades nor changes in color or texture. It never knows what time or weather has passed its way. Should dirt accumulate, it can easily be washed off with soap and water. The maintenance cost of Terra Cotta is negligible — the first cost agreeably moderate.

We shall be glad to tell you more about Terra Cotta, and why, with its three fundamental virtues of beauty, durability, and economy, it is specially suitable for building motion-picture theatres. Address **National Terra Cotta Society,** 19 West 44th Street, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

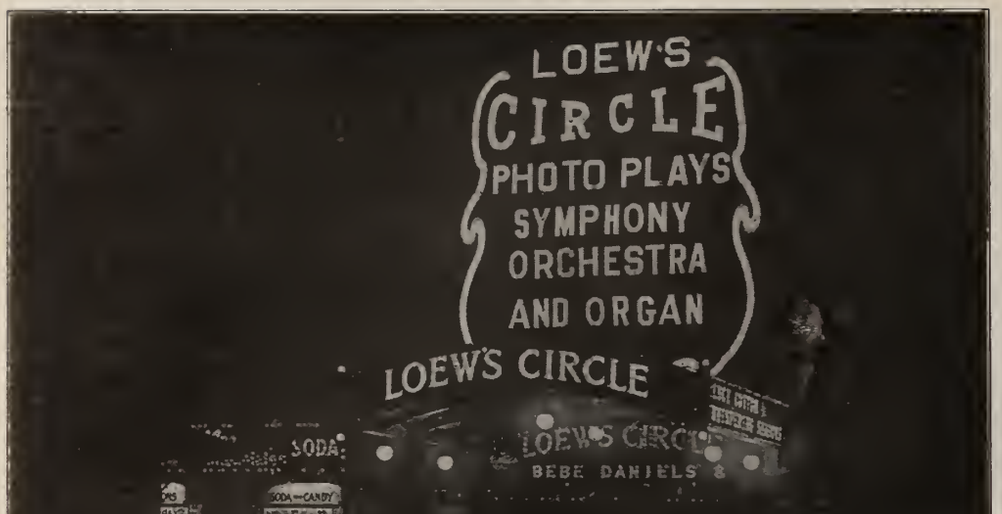


Fig. 3—The large sign on the front of the theatre is made attractive by brilliant white light obtained from 25 watt daylight sign lamps in letters and border. The signs on the marquee are bordered by 10 watt sign lamps in color caps, which form a pleasing contrast to the letters lighter by 25 watt daylight sign lamps. The signs below the marquee are lighted by colored 10 watt sign lamps

Choosing Right Lamp for Signs

(*Continued from page 738*)

Exposed Lamp Signs Less Than 25 Feet From the Ground

For signs in this class lamps in clear glass bulbs larger than 25 watts should never be used even in the brightest districts. If greater brightness is desired the more important portions of the signs should be lighted by 50 watt diffusing bulb lamps and the remainder with 25 watt and 10 watt lamps, where either frosting or a colored coating is used to lessen the brilliancy. (See Fig. 4.)

In districts of lower circulation and less intense illumination, 10 watt clear lamps or 25 watt diffusing bulb lamps are sufficiently bright for headlines and 10 watt lamps with color coatings for decorations. Larger lamps will not only needlessly increase the advertising costs but will annoy passersby because of their high brightness and glare.

Marquees

The theatre marquee, relatively close to and in the direct line of vision, of the passersby, demands good diffusion along with its high brightness. It is an everyday occurrence to enter a motion picture theatre and be temporarily blinded due to having passed through an area of intense brilliancy and glare from hundreds of unshielded light sources. To make the theatre inviting, great care should be exercised that all possible sources of glare are eliminated.

For lighting the under surface of the marquee or signs located beneath this structure, lamps in clear glass bulbs should never be used. In size, even in the brightest surroundings, 25 watt lamps in diffusing or colored bulbs must be the upper limit, and the 10 watt lamps, in bulbs similarly finished, are preferably for most cases.

The signs on the outside of the marquee may be illuminated more brightly due to the greater distance from the eye. However, nothing larger than the 25 watt lamps in clear glass bulbs should be employed. If diffusing bulbs are used, 75 watt lamps may be employed in the extremely bright districts though for most cases the 50 watt lamp in diffusing bulb will be sufficiently large. (See Fig. 2.)

For bright portions of the decorations, in districts of high circulation 50 watt lamps in colored bulbs will give the best results in combination with 25 watt lamps for minor details. Theatres in districts less brightly illuminated will find that 25 watt and 10 watt lamps furnish adequate attracting powers for this portion of the marquee sign. (Shown in Figs. 3 and 4.)

Fig. 5—This theatre makes use of 9-inch enclosed lamp letters on its marquee sign. One 25 watt concentrated filament is placed behind the glass letter. The border is lighted by 10 watt sign lamps equipped with glass color caps

Color Effects

For colored lighting in any of the preceding classes of signs, care should be taken that the decoration appears as natural as possible. To obtain this result complementary colors must be used, as those which clash with each other detract from the appearance of the sign and greatly lessen its advertising value.

The methods of obtaining color are numerous. The purest and most durable colors are obtained from bulbs blown from colored glass, but unfortunately this method is the most expensive. Removable colored caps are extensivly used and give satisfactory results, not only as to effect but from the economic standpoint since they need not be discarded when the lamp burns out. This method has its disadvantages due to the fact that the caps are limited in size to the 10 watt lamp bulb and require the sign background to be painted in the same color to be most effective.

Theatre men find that color dips are most effective when all factors are considered. Although the coating is not permanent and the colors will fade materially, better effects result especially where the lamps are only in use a short period of time. If such a coating or spray can be developed which is lasting both in quality and color, the wide demand will soon pay the maker for his labor.

Enclosed Lamp Signs

The problem of lighting the enclosed lamp sign is entirely different from that met within the other classes discussed. Here the lamp is completely protected from the weather and the lamp size is therefore limited by the size of letter and desired illumination. It is essential that uniform lighting be produced to give the best results and to obtain the highest attracting power.

Lamp spacing is determined by the size of the letter and housing, and the interior finish. Too wide spacing gives spotty illumination and lamps placed too far inside make the outline indistinct. For the common six inch letter it is preferable to use two lamps for each letter while one lamp will suffice for letters which are smaller. For larger letters, the best method to determine the number of lamps required, is to divide the area of the rectangle in square inches enclosing the letter by 40 and use the nearest whole number.

(*Continued on page 746*)

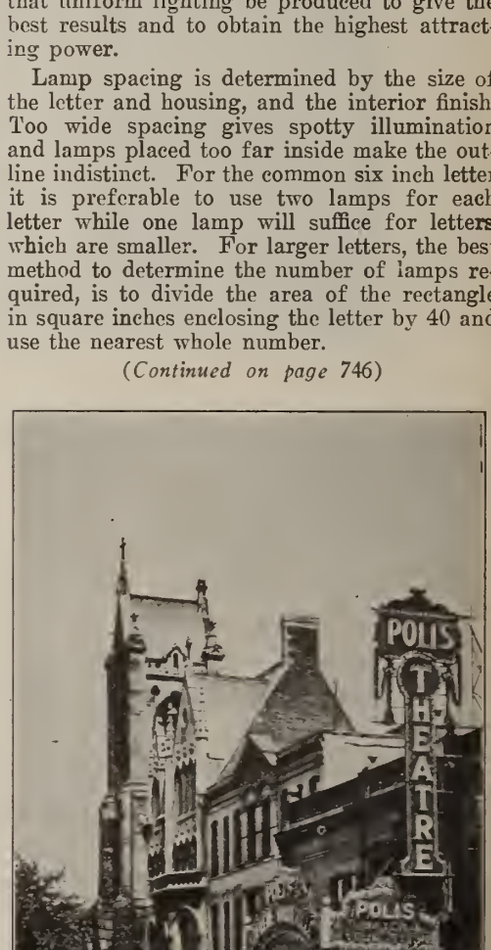


Fig. 4—The above Scranton theatre derives good advertising from these electric signs. The vertical sign is lighted by 25 watt daylight sign lamps in the letters, and 25 watt sign lamps in orange bulbs in the border. The large letters on the marquee are lighted by 15 watt sign lamps, the border and underside by 25 watt sign lamps in orange, and the small letters by 10 watt sign lamps

Fascination of Cinematography Makes Strong Universal Appeal

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography

CHAPTER II

MOTION pictures cover a field that is almost universal, and the person who is skilled in taking pictures with the cinematograph camera, or interested in any of the pursuits intimately connected with its operation, practically has an unlimited field in which to exercise his creative energy.

Wanderlust, the desire to see strange countries and foreign peoples, is a longing which many possess, but few are able to staisfy. Many a man with a longing to travel and see the far stretches of the world has been able to pay all the expenses of his globe-trotting, and pocket a bonus, by taking along a motion-picture camera and bringing back to his less fortunate friends an interesting intimate reproduction of the sights and scenes which have held his interest during his journey.

The making of dramatic pictures covers a field of ever varying novelty that is the very antithesis of monotony.

There is scarcely a trade or profession in which cinematography has not important and direct relation to its improvement and expansion.

Pictures Shortened War

There is no doubt that by the aid of the motion picture, the duration of the great world war was very considerably shortened. In no other way could the tremendous amount of propaganda and information concerning the war situation have been made clear to the populace. The committee on public information, in conjunction with the government, sent out thousands upon thousands of feet of motion picture film, showing the activities of the government and of the army and navy. All of the allied war charities attribute their ability to raise tremendous sums for philanthropic purposes mainly to the agency of motion pictures. Thousands of men and women were engaged in making propaganda films of all kinds. The war loan committee, aided by the motion picture industry, made thousands of feet of film to stimulate the loan drives.

In educating and training our army and navy, the motion picture was of incalculable value. So remarkable have been the results achieved in the training of men by the use of motion pictures that it is freely and confidently predicted that tremendous and important as is the production of motion pictures for amusement and entertainment purposes, in a comparatively short time to come that use will be relegated to a position of insignificance in comparison with the tremendous production of motion pictures for educational and pedagogical purposes.

In the making of these pictures, thousands of craftsmen have yet to receive their training. The government of the United States, realizing the tremendous importance of motion pictures as an educational factor, is establishing a bureau in Washington for the production and distribution of educational pictures to be used by schools, churches, colleges, community organizations, and welfare units. The film manufacturers, who have hitherto been blind to the educational possibilities and the financial opportunities presented, are now eagerly seeking to make up for lost time and are hastening their preparations to supply the rapidly growing demand for this kind of picture.

"Educational" is a much abused word, which, in the past, generally meant to the exhibitor and show-man a scenic picture or an industrial picture of haphazard construction, which, more often than not, acted as a chaser to drive people from the theatre. Gradually producers of scenic, industrial and educational pictures came to realize that unless their product was made with the same care as, or even greater care than, that devoted to the production of dramatic pictures, they could not continue to exist. Today people of specialized training in nearly every profession are being employed in the studios and laboratories of producers of educational pictures in order to make them more interesting and instructive.

Thousands of manufacturers are using motion pictures to instruct and amuse their employes, and have found in them one of the most powerful antidotes for labor troubles and social unrest. In no other manner can the destructive conditions caused by labor troubles be so forcibly and favorably impressed upon the mind of the workers.

All of this is aside from the use of motion pictures for the advertisement and exploitation of the manufacturer's production. Here is another avenue for the disposal of the product. One of the greatest problems in connection with the demonstration of large and not easily portable pieces of machinery has been that the customer could not see these machines in operation. Today the manufacturer's salesman can carry a portable projection machine, less heavy and cumbersome than a well-packed suit-case, with a reel or reels of film, with which he can demonstrate upon the walls of his customer's office all of the possibilities of which the machine is capable, with far greater brevity, and often, with greater clarity than he could demonstrate the actual machine in operation. By means of close-up views, enlargements, and animated diagrams, he can show details and features that could not be demonstrated even by the operation of the machine itself.

For the production of pictures of this kind, thousands of camera and laboratory and technical workers must be trained. Authors of industrial scenarios, directors, who understand the intricacies of complicated machinery and of industrial and manufacturing processes; camera operators, who can photograph the things which the directors wish to show; title writers and film editors for placing the photographer's scenes in logical and interesting continuity; laboratory workers to turn out prints of the highest photographic quality, tinted and toned in attractive colors; all are needed for this rapidly growing industry.

The film reporter, gathering the topical news of the day with his motion picture camera, lives a strenuous but intensely interesting life. He must be ready at a moment's notice to take his grip and motion picture outfit and travel to any point on the globe to feed the insatiable appetite of the news-loving public for minute details of the latest event. In the larger cities the big theatres are slow indeed if they do not throw upon the screen on the same day that it happens any event of importance taking place within two or three hours' ride of the city.

Besides the news events, thousands of short subjects of more general interest have brought the Animated Screen Magazine into existence. In the same way that the animated newspaper satisfies the curiosity of the public for the latest news, the screen magazine treats all the latest topics of the day in much the same manner as the popular magazine. It has this advantage over the magazine, compelled to confine itself to cold type and still pictures; it can show operations, movements and animated diagrams in a few seconds' time that pages of print could not half so adequately explain.

Field for Amateur

It is obvious that this branch of the business must fall largely into the hands of the unattached or independent worker, who bears the same relation to the picture theatre as the outside correspondent to the newspaper. A firm engaged in supplying news films cannot hope to succeed without amateur assistance. No matter how carefully and widely it distributes its salaried photographers, numberless events of interest are constantly happening—shipwrecks, accidents, fires, sensational discoveries, movements of prominent persons, and the like, at places beyond the reach of the retained cinematographer. For film intelligence of these incidents the firm must rely upon the independent worker.

Curiously enough, in many cases the amateur not only executes his work better than his salaried rival, but often outclasses him in the very important respect that he is more enterprising. Acting on his own responsibility, he knows that by smartness alone can he make way against professionals. Only by being the first to seize the chance can he find a market for his wares. Thus when Bleriot crossed the English Channel in his aeroplane it was the camera of an amateur that caught the record of his flight for the picture theatres, although a corps of professionals were on the spot for the purpose. True, the successful film showed many defects. But defects matter little compared with the importance of getting the picture first or exclusively. Plenty of similar cases exist. The amateur has an excellent chance against the professional. His remuneration, too, is on a generous scale. The market is so wide and the competition so keen, especially in New York, the world's centre of the cinematographic industry, that the posses-

(*Continued on page 744*)

Extracts from Renowned Book

HEREWITH presented is the first of a series of extracts from the book, "Motion Picture Photography," which is a condensed course written by Carl Gregory and published by the New York Institute of Photography. In following issues there will be presented extracts from this book which will cover nearly the complete volume. These articles should be found extremely valuable to the readers of this section as they contain what is probably considered the best treatment of motion picture photography. The exclusive privilege of publishing this book has been granted the MOTION PICTURE NEWS by the New York Institute of Photography and complete copies of this volume may be secured from that institution.

National Anti-Misframe League Forum

About Lenses

There has been submitted to the Editor of this department a few suggestions relating to objective lenses, condensers, etc., which we feel will be of sufficient interest to the readers to publish.

"The question has often been raised of what would be the effect on the picture if the glasses in the objective lens were reversed, that is, putting the back cell in front and the front cell in the back? This will lengthen the E. F. of the projection lens and give a much smaller picture that cannot be accurately focused on account of the correct lens curvature being reversed. It is highly advisable that this procedure should never be tried.

"The combination of glass used in the front cell of a projection lens consists of a convex lens of crown glass and a concave lens of flint glass, which are cemented together and which, when properly ground and of the correct composition, that is the proportion of flint glass to that of crown glass, corrects the lens both for spherical and chromatic abberation.

Appearance of Blue Spot

"Let it be supposed that there appears a blue spot in a picture 9 x 12 feet with a throw of 120 feet and also two 7½ plano-convex condensers with an arc of 45 amperes. The procedure for removing this blue spot is as follows: As the diameter of the projection lens opening is not known and also it is unknown whether A. C. or D. C. current is used at the arc, the procedure cannot be definite. Generally speaking, however, by setting the arc from 3¼ to 3½ inches back from the condenser lens, having the condenser lenses spaced about 1-16 inch apart, thus by pulling back the lamp house the field will usually clear up, providing the lamp house was not previously placed too far back.

"Good light depends upon the correct condenser combination, plenty of amperage at the arc, correct size of carbons and correct set of carbons. Good results cannot be obtained unless a good grade of carbons and condensing lenses are used (it is also well to mention the fact that a good light on the screen cannot be obtained unless the optical system is correctly aligned, that is to say, the arc, center of the condensing lens, aperture and projection lens are on the same straight line, i.e., the optical axis.—Editor's note).

"The correct way to find the ground in the lamp house is to use a bell set. To test with the bell set put one terminal on the lamp frame with the carbons separated and the projection machine switch out. Then touch the other terminal to the carbon arms. If the bell rings on either end then the one causing the bell to ring is grounded. If it does not ring, the arc lamp or lamp house is okay. The best method to test is with the current on and the carbons separated, using a small test lamp. If the lamp lights when the terminals are touched to the upper arm and the lamp frame, then there is a ground on the lower arm, and vice versa.

New Series of Articles

AS WAS announced last week, the Editor of this department will start in next week's issue to run a series of articles on elementary electricity, optics, etc., which will take up the particular phases of these subjects which will be found of most use to the projection. Not every detail taken up in these articles will have a direct bearing on projection, but the material presented will give the fundamental information needed by men in this profession for an intelligent grasp of their work. Let it be again highly recommended that everyone devote time to each one of this series as it appears and fully understand the material therein presented as in many instances this will be necessary to understand articles which will follow.

Force Harmful

"Remember never to force or drive the sprocket on to the shaft. To do this will ruin both the shaft and the sprocket. After the sprocket is pushed on to the shaft sufficiently far, turn the sprocket so that the large diameter of the holes in the sprocket and those of the shaft are together. Gently drive the pins into the sprocket holes with sprocket laid upon a 'V' block and the unit is complete again. (In making delicate adjustments on projection machines, unless the projectionist is in a position to feel assured that he can secure excellent results, it is well to consult with the machine manufacturers themselves.—Editor's note.)

Picture Jump

"Due to excessive pull and undue strain upon the intermittent sprocket it may become loose on the shaft, which will cause a bad jump on the screen, although the star and cam may be perfectly locked without any discernible play between them. This usually can be traced to the fact that the pull exerted upon the sprocket has worn the edges of the taper pin holes away sufficiently to create a slight play between the sprocket and the pins which fasten same to the intermittent shaft. In this case, drive out old pins carefully with sprocket resting upon a 'V' block and with a proper-sized taper reamer ream the holes out very carefully (and only sufficiently to again bring the holes to their rounded proportion), redrive the pins, which will now set into the holes deeper, thus eliminating the end-play)."

JOHN LINEHAM,
Northeaston, Mass.

Practical Projectionist for Inspector

The Motion Picture Operators' Union of Providence will ask the General Assembly for a bill legalizing the appointment of a practical operator as general film inspector. He will pass on applicants for operators, regulate the use of second and third run, and perform such other duties as will safeguard the theatre against possible fire hazard. Philips Sugarman has been elected president of the union and Thomas E. Shannon business agent.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

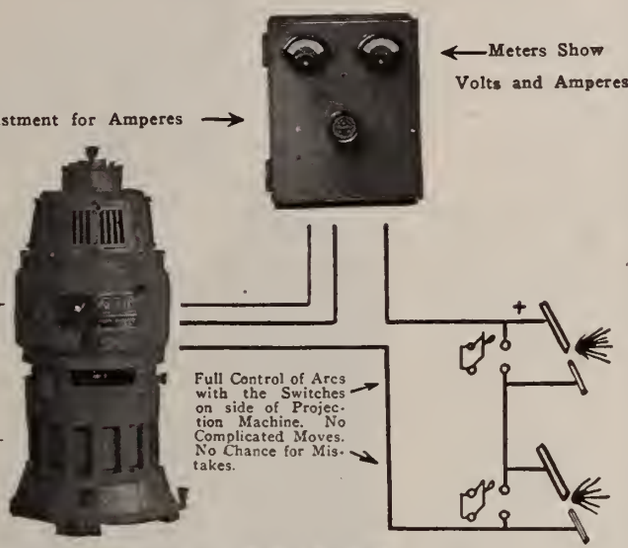
.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

TransVerteR



All Arcs in Series Two or More
Any Two Simultaneously Same Amperes In Each Arc.

Gives a Perfect Dissolve

TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write For Literature

THE HERTNER ELECTRIC CO.
1900 West 112th Street, Cleveland, Ohio

WORLD TICKETS

That's our Specialty. We guarantee

SERVICE, QUALITY, PRICE

and

that our folded style tickets will operate in all Ticket Machines. Let us show you how you can save money in the purchase of your tickets.

HOW MANY YEARS OF SERVICE WILL MY TICKET REGISTER GIVE?

Mr. Exhibitor—Consider this before placing your order. Let us show you the 1923 Model

Simplex Ticket Register

The Machine that makes good every day, and has proven its worth

World Ticket & Supply Co., Inc.
1600 Broadway
Bryant 5471 New York City

AMERICA'S FINEST CONCERT ORGAN

The Organ With That Distinctive Tone Which Charms Your Audience

The Marr & Colton Co., Warsaw, N. Y.

LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
Factory: CHICAGO, ILL.

1600 Broadway

Great Fascination of Cinematography

(*Continued from page* 740)

sor of a unique film can dictate his own terms and secure returns often twenty times as great as the first cost of the film he has used.

Aside from the wide field of entertainment to which most of the products of the motion camera are devoted it is daily broadening its scope in the field of scientific investigation. Technical laboratories are daily finding new and diverse problems in the solution of which the cine camera plays an important role.

Scientific research has received a mighty and tremendous impetus in this country, through the conditions arising from the great world conflict. We are just beginning to realize how dependent we have been in allowing foreign brains to solve for us the great bulk of the more complex industrial processes and the awakening finds us determned and able to take and retain the leadership in this important task.

Efficiency means the elimination of waste—one of our greatest wastes is time waste; every excess movement wastes a precious interval of time; the cine camera has become a detective, sleuthing out the thieving excess motion which steals valuable time.

Improved Efficiency

Frank Galbraith, a noted efficiency engineer, has, by the use of motion pictures, succeeded in eliminating false and useless motions to such an extent that various factory operations have been speeded up so the output has been increased as much as three and four hundred per centum. Marvelous as it may seem, the worker was able to turn out this increased amount of work with much less fatigue than when he had done a less amount under the haphazard regime.

When the motion camera is used for time studies, a split-second clock is generally placed in the picture and photographed at the same time, thus giving an accurate record of the time interval between each frame or picture on the celluloid tape.

Percy Haughton, the Harvard football coach, has adopted the motion picture camera for revealing the faulty and unnecessary motions of players on the football field. Every fraction of a second gained on the athletic field is a big boost toward victory.

Corrects Muscular Action

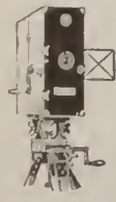
A picture released about a year ago by one of the large companies excited much comment and illustrated how motion pictures may prove of great service in correcting faulty muscular action. The picture showed an athlete in various simple gymnastic feats such as walking, running, jumping and shot-putting, taken simultaneously with two cameras. One camera took the action at the ordinary rate of sixteen pictures per second, while the other camera made one hundred exposures to the second; the normal and the ultra-speed pictures were projected one after the other at the normal rate of projection, thus prolonging or amplifying the ultra film to nearly six times the duration of the normal motion. It was very weird and interesting; the ease and deliberation of the prolonged action gave time for the study of every movement and the play of every muscle. One could not help but marvel at the co-ordination of the work of the muscles. The figure of the athlete seemed like a diver immersed in crystal clear water, the buoyancy of which floated him through the graceful attitudes of his movemenhts.

As ordinarily shown, motion pictures are taken and projected at the rate of sixteen pictures per second, but for the scientific investigator the rate of speed may very from as high as 30,000 to the second in the study of high speed phenomena to as low as one exposure per hour or even one exposure per day, as used in studies in the change of structural materials, or the growth of a plant. All of these may be projected at normal speed for screen study or each frame may be subjected to individual scrutiny under the magnifying glass in special cases, as in seeking to eliminate lost motions in machine assembly, etc.

Reduced to normal projection speed, bullets swim across the screen like leisurely fish and bursting shells separate like a group of mosquito wrigglers. Many high speed processes, such as the flow of steam; air and gases; combustion and explosions; automobile engines; the action of governors; the synchronism of electric generators; the flow of water in turbines and water wheels; the action of steel and wood-working machinery; and machine tools, etc., may be photographed at high speed and slowed down in projection so that they may be studied with the greatest accuracy.

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.
50 RADIO-MATS $2.
WHITE, AMBER or GREEN.
Accept no substitute.
NEW YORK
IS THE STATIONERY OF THE SCREEN

WORLD TICKET CO. REPORTS INSTALLATIONS



A complete equipment of camera and tripod ready to use, price $150.00. Dozens of other bargains in the new Bass Book of Cinema Apparatus. Send for your copy.

BASS CAMERA COMPANY
111 N. Dearborn Street Chicago

New Simplex Ticket Register

The World Ticket & Supply Company, Inc., 1600 Broadway, New York City, report a new type Simplex ticket register which has the keys dropped below the top plate. This is in addition to the flush top type Simplex ticket register which is finding favor among progressive exhibitors. This machine is now ready for inspection at their main office, 1600 Broadway, New York.

J. J. Wilkinson, associated with motion picture equipment an daccessories for many years, now representing Howells Cine Equipment Co., exclusively covering New Jersey territory

"Bill" Kunzmann Leaves for Coast

The editor of this department is in receipt of a letter from William C. Kunzmann, familiarly known as "Bill," of the National Carbon Company, who expresses his regret at being required to leave the east, but feels that the trip which he is now taking to the Coast will have its silver lining in that he expects to spend a few months with the "shining stars" in Hollywood. Undoubtedly Bill will have a bunch of wild and interesting tales to relate when he again hits the east coast.

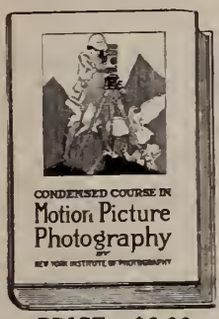
Warner Bros. Equip Studios

Warner Brothers recently completed a deal involving a figure of upward of $40,000 with Rosenberg & Sons, Los Angeles, for a complete new electrical equipment for their coast studios, according to Harry M. Warner. The acquisition of four and a half acres of ground as additional property to the Warner studios necessitated the equipment. The total acreage now owned by the concern is nine and a half acres. On the ground will be built one of the finest and best equipped studios in the industry.

Under the direction of F. N. Murphy, chief electrical engineer for the Warner Brothers, Rosenberg & Sons are building a huge 150-kilowatt generator mounted on a nine-ton Hercules trailer, which will be used on location. This is said to be the largest portable power plant that has ever been constructed. The Warners also purchased a complete power house equipment, including switchboards, generators, motors and a transformer capable of 33,000 volts high tension.

MOTION PICTURE PHOTOGRAPHY

A COMPLETE COURSE



A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages text and 100 pages of illustrations.
Edited by **Lieut. Carl L. Gregory, F.R.P.S.,** Chief Instructor in Cinematography for the Government Signal Corps School of Photography at Columbia University.

ALSO

PHOTOPLAY WRITING (*Wright*) $3
SCREEN ACTING (*Klumph*) $3
MOTION PICTURE DIRECTING (*Milne*) $3
MOTION PICTURE PROJECTION (*Sloane*) $5
PHOTOGRAPHY FOR THE AMATEUR (*French*) ..$3.50

Cash with Order—or sent C. O. D. if preferred.
GUARANTEED—If not satisfactory return the books in five days and your money will be refunded.

PRICE $6.00

FALK PUBLISHING CO.
Dept. 4 - 145 W. 36th St. N. Y.

ON SALE ALSO AT LEADING DEALERS

NO MATTER WHAT THE FEATURE

A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

PROBERT SHEET METAL CO.
CINCINNATI, OHIO

Sold subject to approval by all dealers. Write today for illustrated folder.

GUNDLACH

RADIANT

PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of Image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets	$17.00
No. 1 Size jackets	3.00
No. 2 Size Projection Lenses without jackets	$30.00
No. 2 Size jackets	5.00

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.

GOLD SEAL — USED WHEREVER AUTOMATIC TICKET REGISTERS ARE SOLD — THE MARK OF PERFECTION

Little Stories of

Successful Exhibitors No. 4

H. J. Schad

When Mr. and Mrs. Schad, the parents of H. J., planned his future, H. J. was all cut out for a corner druggist. Mr. Schad was born in Tamaqua, Pa. where he graduated from High School, later earning his degree of Doctor of Pharmacy in Philadelphia.

But in 1907 Schad the Druggist became Schad the Exhibitor and with the late C. L. Carr opened the Victor, a massive, big theatre with all of one hundred and forty-two (142) seats. Now, after a short 15 years, Mr. Schad is head of the Carr & Schad chain of seven of the most beautiful theatres in Pennsylvania. All seven are located in the city of Reading and their seating capacity range from 600 to 2,000 each.

The Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware just elected H. J. Schad president because, to use their own words, "Doc Schad is a square-shooter of broad vision, high ideals and lofty business principles and is a credit to the industry."

What has the 15 years' experience of Mr. Schad taught him about selling tickets? Here is Mr. Schad's answer:

"The use of GOLD SEAL ticket registers are absolutely essential to the proper handling of the ticket sales in all my theatres and I would not consider operating a house without one of these wonderful machines."

Latest GOLD SEAL Model Automatic Ticket Register as used in Carr & Schad Theatres, Reading, Pa.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of nearest one.

TICKETS TICKETS TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale.

Write for our low prices.

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

Business Offerings

LONG EXPERIENCED MANAGER—First run pictures or combination houses. Young hustler, man of integrity and executive ability. Original in press and exploitation work. Now directing three houses; desires first class connection. Box 260, Motion Picture News, New York.

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

THEATRE WANTED—First class theatre wanted. State full particulars. No Brokers. Box 280, care Motion Picture News, New York City.

BUYS, SELLS OR LEASES THEATRES FOR YOU

I have a large list of clients for large and small theatres. Quick reliable action assured.

HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

COSTS LESS NOW TO HAVE COLOR ELECTRIC SIGNS

Reco Color Hoods have been greatly lowered in price. Reco Color Hoods snap on or off any bulb; instantly make it colored. Write for bulletin.

REYNOLDS ELECTRIC COMPANY

Mfrs. of Reco Motors, Flashers, Food Mixers, etc.
2628 W. Congress St. CHICAGO

50 for $2.00
STANDARD TYPEWRITER SLIDE
SEND FOR CAT.
For neat, quick announcements made on any typewriter send 10c for sample
STANDARD SLIDE CORP.
209 W. 48 ST.
ALL DEALERS

WE CAN SERVE YOU IN MANY WAYS

Projection machines overhauled and repaired. We make your old machines good as new. Best equipped machine shop, expert mechanics. Prompt service, reasonable prices.

Making Screens is a fine art. We make the best in the country. We also recoat old screens. Get our quotations.

We can furnish your weekly supply of slides, photos and posters (all productions) at a saving of fifty per cent. Complete service, prompt shipment. Write for price list and order blanks.

For Sale. Entire equipment purchased from five theatres, including 2300 opera chairs, projection machines, compensarcs, ventilating fans, motors, generators, booths, screens, spot lights, portable projectors, poster and photo frames, rewinds, wall-fans, stereopticons, fire extinguishers, rubber matting, electric heaters, film cabinets, lenses, lightning changers, ticket machines and everything needed in a theatre.

We make artistic advertising slides. Lobby display frames made to order. Banners and sign work of all kinds. We can save you money on opera chairs, projection machines, screens, equipment, supplies, accessories, carbons, mazda lamps, tickets, etc. Send us your order.

MOVIE SUPPLY COMPANY
844 S. Wabash Ave. Chicago, Ill.

Choosing Right Lamp for Signs

(*Continued from page* 740)

As stated, the size of lamp depends on available space and desired intensity. For theatres located in bright districts 75 watt gas filled lamps will furnish sufficient illumination while 25 watt lamps are adequate for districts of lower circulation. The use of daylight bulbs is strongly recommended, especially with letters of the white opal-glass type to prevent the yellow appearance and produce instead a glittering white letter. (See Fig. 5.)

Conclusion

Little has been said in these articles of new sensational devices in sign lighting, devices yet little used or untried in practice. Advice along such a line is futile since the possibilities are many. The future may bring huge signs which fade in and out in place of flashers, the use of running letters may be more widely employed or other original and novel lighting tricks may be used to further advance the advertising value to be gained from electric signs.

Managers of motion picture theatres, by careful judgment in selecting sign equipment and lamps, can be of great assistance in stimulating the sign industry to more distant goals than ever dreamed of. By only accepting the best, and ever increasing the demand for bigger features, the sign lighting field in the next ten years will be as far ahead of the present state of the art as it is today ahead of sign field ten years ago.

Erects $10,000 Glass Partition

Important improvements have been made in the Miles theatre, Scranton, which has just been rechristened the Capitol, by the owners, the M. E. Comerford Amusement Company. One of the most striking changes is the erection of a $10,000 plate glass partition dividing in half the large lobby of the theatre. Four rows of upholstered seats have been installed in the front of the balcony, which can be reserved in advance of performances. New screens and a new projection machine booth have been put in. Jack Jones is the house manager.—Berghaus.

Construction Resumed On Loew Project

The long delayed Loew theatre project at Eighth street and Washington avenue, St. Louis, is showing signs of life again. St. Louis contractors who submitted bids on the structure a year ago have been asked for new estimates. The new house would duplicate the Metropolitan theatre, Brooklyn, N. Y., and would seat about 4,400. The cost has been estimated at $1,000,000. Marcus Loew is expected in St. Louis at the end of this week.—Barrett.

A PLACE TO BUY THEATRE SUPPLIES

At Very Lowest Prices

When placing your order for Equipment or Supplies, consider first, Quality, Price and Service.

Quality: We carry a complete line of standard supplies and equipment.

Service: Each sale covers our regular guarantee of satisfaction or money refunded.

Price: We sell at greatly reduced prices. When you buy at Crown's you can bank the difference. Can you afford to overlook our bargains? Write today for our price on anything and then compare it with our competitors. Merchandise shipped everywhere.

EXPERT REPAIRING

Crown Motion Picture Supplies
138 West 46th St., New York City
PHONE BRYANT 4113

TICKETS
Of all Kinds — USED ALL OVER THE EARTH — Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mailers Bldg.
Chicago

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. Phone, Bryant 8138 New York
Addressing Printing

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

At Universal City

Carl Laemmle arrived Friday.

Additional players selected for "The Hunchback" include Eva Gordon, Kate Lester, Harry Van Meter, Gladys Johnston and Nick de Ruiz.

Universal has purchased a story, "Help, Help," by Rupert Julian, for which a continuity is being written by Arthur Statter, to be supervised by Charles Kenyon. Screen rights have also been purchased to "The Way of the Strong" by Octavius Roy Cohen.

Laura LaPlante, who for two years has played leads in serials is to play opposite Hoot Gibson in "Katy Didd," written and to be directed by Edward Sedgwick.

Jack Conway will next direct "The Six Fifty" from the Kate McLaurn play, the scenario prepared by Doris Schroeder.

Carl Wilson is titling "Nobody's Bride," starring Herbert Rawlinson.

Here and There

Jess Robbins has engaged Barbara Bedford to play opposite Edward Horton in the next production, which as yet is not titled, although the cast is being assembled.

Caldwell Productions announce a story titled "Deacon of Hollywood," which will be filmed upon the completion of "Knighthood in Hollywood," now being made at the Fine Arts Studios.

John Ince and Joseph Birnberg are here to produce independent subjects.

Lloyd Ingraham, directing "Going Up" now being made at the Hollywood studios, has added Arthur Hull to the cast in support of Douglas MacLean.

Lambert Hillyer has made the last scenes for the Sacramento Pictures Corporation subject titled "Temporary Marriage," an all-star cast production.

Maurice Tourneur has made the last scenes for "The Isle of Lost Ships," and has engaged Walter Anthony to prepare titles. Both directors, Tourneur and Holubar, are trying to secure new stories.

Richard Jones (Sennett) this week began filming the first Phyllis Haver subject, "The Extra Girl." Ralph Graves plays opposite Anna Hernandez, in the mother character role.

B. P. Sculberg announces that James Corrigan has been replaced by Matt Gallagher in the cast for the Tom Forman production, "April Showers," which was started last week at the Schulberg studios. Kenneth Harlan and Colleen Moore head the players, who also include Myrtle Vane, Priscilla Bonner, Harriet Hammond and Tom McGuire. The story is by Hope Loring and her husband, Louis D. Lighten.

Victor Herman has just been signed to direct Constance Talmadge productions starting April 1. Mr. Herman's first picture for Miss Talmadge will be a story by John Emerson and Anita Loos, as yet unnamed. It will be a costume story dealing with the life of Napoleon, in which Constance is to have the role of a little milliner. Loos returned to New York this week from Hollywood.

Joseph M. Schenck has just purchased "Dulcy," the comedy by George Kaufman and Marc Connelly, as the next starring vehicle for Constance Talmadge. Sidney Franklin has been engaged to direct "Dulcy," and work will be started on this feature production early in February. The adaptation will be made by John Emerson and Anita Loos.

Gasnier has begun work on "Mothers-in-Law," a Preferred Pictures Production. Those who will appear are Gaston Glass, Edith Yorke, Joseph Swickard, Crawford Kent, and Vola Vale.

Irving Cummings will produce the screen version of "East Side, West Side," the well-known Broadway stage success, the screen rights to which Principal purchased two weeks ago. Production on this picture will be at the Principal studios in Hollywood.

"The Meanest Man in the World," with Bert Lytell and Eileen Percy, went into production at the Principal Pictures Corporation studios in Hollywood, late this week.

Edgar Lewis has finished "You Are Guilty," starring James Kirkwood and Doris Kenyon, and will begin within the next few days on "Oh, Ye Fools." Mr. Lewis wrote this story for the screen and will handle the megaphone.

Thomas H. Ince has made announcement that "Wives Who Fail," a feature drama, will be one of the first released on his fall production program. An all star cast will be directed by John Griffith Wray.

Actual shooting of "The Two Twins," Bull Montana's latest comedy for Metro release, has been completed and is now being cut and edited.

Phil Goldstone announces that Jack Natteford will do the continuity on his next special, entitled "David Crockett."

With the engagement of Dagmar Godowsky for the part of Mazie, the casting of the Selznick version of Robert Chambers' novel, "The Common Law," is complete.

Phil Rosen has severed his connection with Paramount and joined Phil Goldstone. His first production will be Richard Talmadge in "Honor Bound."

Christie Comedy Bits

Mack Swain has been added to the Jack White organization, and will appear in Educational-Mermaid Comedies under White's supervision. Billy Armstrong and Bobbie Dunn, also well known comedians, have also joined the Mermaid ranks.

Kathleen Clifford has been engaged by Al Christie and will have an important role in the next Educational-Christie Comedy to go into production.

F.B.O. Production Notes

Harry Carey returned last week from the Mojave, where he spent a week "shooting" desert scenes for his forthcoming attraction, "The Man from the Desert," adapted by Wyndham Gittens from Wyndham Martin's story of the same name. Carey is supported by Marguerite Clayton.

Chester Bennett will soon start production at the Film Booking Offices studios on "Divorce," a powerful domestic drama, starring Jane Novak. The story was written by Andrew Bennison.

On the Goldwyn Lot

Corinne Griffith has been engaged for the leading role in Elinor Glynn's "Six Days," continuity by Violet Clark. Production will begin early in February.

Victor Bateman has been added to Marshall Neilan's "The Eternal Three" cast.

Jean Hersholt will play in "McTeague."

Gerald Pring and Inez Gray are additional members of the Rupert Hughes "Souls for Sale" company.

The cast for "Red Lights," under the direction of Clarence Badger, includes Johnnie Walker, Alice Lake, Lionel Belmore, Frank Elliott, George Reed, Victory Bateman, Dagmar Godowsky, Raymond Griffith and William Worthington.

Claude Gillingwater, Alec Francis and Brindley Shaw will play title roles in "Three Wise Fools," under the direction of King Vidor.

Eric von Stroheim will start production on Frank Norris's "McTeague," the middle of February. He is still in San Francisco completing the continuity and getting locations.

Rupert Hughes has been meeting with some delay in the production of his "Souls for Sale," due to accidents to members of the cast. Frank Mayo, who has one of the leading masculine roles, is suffering from a bad attack of Klieg eyes. Mae Busch was struck by an automobile while crossing Hollywood Boulevard and is still confined to her home. Carmelita Geraghty, who was hurt while practising ballet steps for a cabaret scene in "Souls for Sale," has returned to the company.

With Paramount Units

The cast to support Walter Hiers and Jacqueline Logan in "Seventy-Five Cents an Hour," under the direction of Joseph Henabery, includes Ricardo Cortez, Farrel McDonald, Helen Dunbar, Robert Dudley, Guy Oliver, Clarence Burton, Cullen Tate.

George Fitzmaurice has begun filming "The Cheat," with Pola Negri, Jack Holt and Charles de Roche.

Victor Fleming is completing the Dorothy Dalton subject, "The Law of the Lawless," this week.

Sam Wood is taking the final scenes from Gloria Swanson's "Frodigal Daughters."

The subjects in the editing rooms are "The Covered Wagon," "Bella Donna," "Grumpy," "Tiger's Claw," "Racing Hearts," "Trail of the Lonesome Pine" and "Mr. Billings Spends His Dime."

Alice Brady and her company of Paramount players with Henry Kolker, director, and his technical staff have returned to New York from the frozen North, where they have been for a month filming snow scenes for "The Snow Bride," a French-Canadian story by Sonya LeVien and Julie Herne.

One of the first motion picture directors in this country has an acting part in Allan Dwan's production of "The Glimpses of the Moon," which is nearing completion at the Paramount Eastern studio. He is Charles Kent, who directed Vitagraph pictures for ten years.

Around Metro Studios

George Archainbaud has been engaged to direct Clara Kimball Young in "Cordelia, the Magnificent," which is at present being cast.

Ernest Luz, musical director of Loew, Incorporated and Metro, is spending a short time at the studio.

Upon the completion of "Within the Law," the Talmadge companies will again produce at United Studios, as conditions at Metro will then be extremely crowded.

Robert Z. Leonard is beginning "The French Doll," starring Mae Murray. The principals are Rod LaRocque, Willard Louis, Orville Caldwell, Rose Dione, Barnard Randall and Paul Cazeneuve. The continuity was prepared by Frances Marion, and production will be at Goldwyn studio.

The advance guard of the Rex Ingram organization which will produce "Scaramouche," the director's next Metro picture, have arrived in Hollywood. They are John F. Seitz, who has photographed the Rex Ingram productions; and Tom Storey, laboratory expert. The director himself is still in New York, engaged in the final work of editing "Where the Pavement Ends."

Frank Beresford has started work on the scenario of "Cordelia the Magnificent," which will be Clara Kimball Young's next photoplay to be produced by Harry Garson. Metro will release it.

Opinions on Current Short Subjects

"No Wedding Bells"
(Semon-Vitagraph—Two Reels)

AN introductory title would indicate that a drama of the underworld is about to follow. On the contrary, a comedy of "under the side-walk" immediately gets under way and in a lavish interior depicting a palatial "hang out" for Chinamen. There, it is announced, unsuspecting intruders often become victims of sudden accidents.

The leader of the band has discovered a potion he guarantees will render any young, vivacious and beautiful young lady unconscious and requests a victim upon whom to experiment. One "Chink" who states he is a butler also alleges the daughter of his employer to be a worthy subject, so he agrees to kidnap and bring the girl to the rendezvous. The girl is splendidly portrayed by Lucille Carlyle.

Her "boy friend" (Larry Semon) calls at the home. When told to secure papa's consent to their engagement, he enters the room where her father and a friend are playing chess. "Papa" is about to win his first game, after trying many years, when the intruder upsets the board, and general chaos follows. This offers opportunity for the abduction.

The rest of the comedy, humorous situations, etc., hinge upon the comedian's efforts to rescue the girl. The action is lively and spirited along with splendid sub-titles. The cast is adequate, the direction and photography above the average, and while more or less of slap-stick variety, Semon steps on the safe side whenever a situation approaches vulgarity, resulting in comical screen entertainment of merit.—*LILLIAN GALE.*

"Dog Sense"
(Cameo-Educational—One Reel)

THE featured canine player in this comedy is an animal blessed with unusual intelligence, including a knowledge of what to do when a runaway infant escapes from an orphan asylum; how to start and finish an argument with cats and how to mount the back of a saddle horse. In the latter instance the dog starts on a run from a fair distance, fails to make it, returns and tries from a little greater distance and so on until the last run from afar develops sufficient speed to enable him to make the jump successfully.

The suggestion of plot concerns a runaway child, who wanders into the home of a young man engaged in trying to interest a girl in becoming his wife. The girl mistakes the child's identity. All ends well, but during the reel some novel situations are introduced, illustrating "dog sense" to an almost unbelievable degree. A reel that is sure to please all ages, sizes and kinds of patrons, especially appealing to lovers of animals. Splendid direction by Fred Hibbard deserves mention.—*LILLIAN GALE.*

"Hunting Grounds of Hiawatha"
(Urban Classics—Vitagraph—One Reel)

A SPLENDID scenic with a thread of a story about an Indian hunter.

It introduces beauties of the far west, showing the hunter after game, and is a refreshing screen travel over the gorgeous country besides the "sky blue waters." Particularly well adapted for the entertainment of students and lovers of nature studies.—*LILLIAN GALE.*

A scene in the Hal Roach comedy "Mr. Hyppo," with Paul Parrott in the title role.

"Pest of the Storm Country"
(Educational—Two Reels)

WHILE not a great deal like the feature "Tess of the Storm Country," insofar as story is concerned, this is a travesty upon the Mary Pickford starring vehicle, with Louise Fazenda in the role of the girl who lives on the rockbound coast, her associates rough fishermen and farmyard annimals.

There is the persistent rain, such as occurs in the feature, the storm, etc., but the relation of the two stories is not close enough to identify the latter as a travesty upon the feature, except for the title and the downpour of rain.

Louise Fazenda delivers a clever burlesque upon Mary Pickford, and scores as a comedienne, while the balance of the cast is composed of splendid types for satire. There is a good deal of fun, much of which is aided by the use of humorous sub-titles.

Most of the action takes place in water soaked interiors, where the beds float in the water and turn over with the occupants.—*LILLIAN GALE.*

"The Fatal Photo"
(Burr All-Star-Hodkinson—Two Reels)

THIS comedy stands midway between polite comedy and slapstick, having elements of both. A thread of story runs throughout, around which the various gags are planted.

Mary Anderson, Raymond McKee and Charles Murray handle the majority of these situations, in typical fashion, Murray supplying the bulk of the comedy. The story concerns a photograph of himself, taken in his bachelor days with a bathing girl siren, which is rather compromising, and the action centers about Murray's efforts to regain this photo.

McKee, as the youthful suitor of Murray's daughter, played by Miss Anderson, gains possession of the photo, and holds it over the father's head. There is a restaurant sequence, with a pair of trained oysters, that should be good for a generous number of laughs. The remainder of the material is rather conventional though it probably will be found satisfactory by the average audience.—*L. C. MOEN.*

"Dwellers of the Deep"
(Urban Classics—Vitagraph—One Reel)

A DESCRIPTION of odd and varied species of fish, illustrating their characteristics and habits, markings and haunts. A splendid offering for educational purposes or to entertainingly "pad" a program. Very pleasing in arrangement and unusual in photographic value.—*LILLIAN GALE.*

"The Oregon Trail"
(Chapter Play in 18 Chapters—Universal—Two Reels Each)

OPENING with a three-reel episode, made necessary by the number of facts which must be "planted," "The Oregon Trail" starts off as a worthy specimen of the historical chapter plays being put out by Universal. Directed by Edward Laemmle, with Art Acord as the star, the first episode is well crammed with action, interspersed with historical material that combines education and entertainment in just about the right proportions.

Acord appears in a typical pioneer characterization, which gives him ample opportunity for riding, shooting, fighting and other vigorous action, and Louise Lorraine is an attractive leading woman.

There is a really noteworthy Indian dance in this episode, which is genuinely realistic and authentic.

Among the historical material introduced is the decision by Washington and Jefferson to purchase the Louisiana territory, Napoleon selling it, Eli Whitney at work on the cotton gin, Lewis and Clark starting on their famous expedition and Oregon Indians seeking the White Man's Bible at St. Louis.

The introduction of this educational material, however, does not interfere with the presentation of a liberal quantity of thrills, action and romance. This serial looks an if it had excellent possibilities from every angle—*L. C. MOEN.*

"Mud and Sand"
(Metro—Two Reels)

EVERY now and then there comes to the screen a young man who "carries on" idiotically, who appears—casually observed—a mere clowning fool, but who, more thoughtfully considered, shows himself that rarest of all artists, a true buffon, gifted with the power of bringing laughter which is strangely close to tears. Such a man is Charlie Chaplin; and such a man Stan Laurel is by way of becoming fast.

In "Mud and Sand," Laurel as Don Rudolph Vaselino is hardly short of exquisite. His perfect parody of that other actor in that other play of which this production is a burlesque is almost grotesquely near to the original. Laurel shows his mastery of the art of clowning; and shows, too, how near to laughter may be tears.

"Mud and Sand" is one of the great short comedies. Even the most ardent admirer of that other actor will find it delightful.—*STUART GIBSON.*

"A Small-Town Derby"
(Universal—Two Reels)

THIS is a comedy of the more or less usual pattern, rather distinguished, however, by the "acting" of Maude, a very small and mild-looking mule. She plays really the most important part in the film, and her work is productive of plenty of hearty laughter. Toward the end of the film there is considerable hubbub about a race, and Maude is entered as a literal dark horse and forlorn hope. She wins after a series of scenes of what is undoubtedly the most remarkable horse-race ever filmed. "A Small Town Derby" ought to please spectators of all ages.—*STUART GIBSON.*

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept.
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	5 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	5 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light In the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Beautiful and Damned	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox		
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd.	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan 21
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	10 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9

American Toreador, The.	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke..	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A..	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2
Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 16
Bull Dog Drummond...	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A..	John Gilbert	Fox	5 reels	Dec. 23
Captain Fly-By-Night ..	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	5 reels	Jan. 13
Conquering the Woman.	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A.	Agnes Ayres	Paramount	5 reels	Dec. 16
Duty First	Pete Morrison	Sanford-S. R.	5 reels	
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	
Forsaking All Others..	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street...	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	
Just a Song at Twilight.	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The...	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The..	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The..	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker...	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night..	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels	
Sheriff of Sun-Dog, The.	Wm. Fairbanks	Arrow-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The.	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16
Woman Conquers, The..	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	
Brass Commandments ..	William Farnum	Fox		
Canyon of the Fools....	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Dangerous Age, The....	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The.	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Flaming Hour, The....	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The..	Charles Jones	Fox	5 reels	Feb. 3
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Little Church Around the Corner	Claire Windsor	Warner Bros.	6 reels	
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money..	K. MacDonald	First National	6 reels	
Power of a Lie, The...	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister...	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society....	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep.	Special Cast	Amer. Releasing		
Village Blacksmith, The.	Special Cast	Fox	8 reels	Nov 18
Voice from the Minaret.	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The.	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
World's Applause, The..	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Adam's Rib	Special Cast	Paramount		
Brass	Monte Blue	Warner Bros.	8 reels	
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	6 reels	Jan. 27
Drums of Fate	Mary M. Minter	Paramount		
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The..	Priscilla Dean	Universal	7 reels	
Gentlemen from America	Hoot Gibson	Universal	5 reels	
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
Java Head	Special Cast	Paramount	8 reels	
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn		
Love Letter, The	Gladys Walton	Universal	5 reels	
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose....	Dorothy Mackaill	First National		
Modern Matrimony ..	Owen Moore	Selznick		
My American Wife.....	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels...	MacGowan-Holmes	Amer. Releasing	6 reels	
One Moment's Temptation	Special Cast	Second National	5 reels	
Pilgrim, The	Charles Chaplin	First National	5 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.		
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Web of the Law, The...	Special Cast	Amer. Releasing		
What a Wife Learned..	Special Cast	First National		
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only....	Special Cast	Amer. Releasing		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount		
Are You a Failure	Special Cast	Al Lichtman Corp.		
Bolted Door, The	Frank Mayo	Universal	5 reels	
Covered Wagon, The...	Special Cast	Paramount		
Driven	Special Cast	Universal	6 reels	Dec. 9
Leopardess, The	Alice Brady	Paramount		
Lost and Found	Special Cast	Goldwyn		
Mad Love	Pola Negri	Goldwyn		
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Ne'er Do Well, The....	Thomas Meighan	Paramount		
Nth Commandment, The.	Special Cast	Paramount		
Racing Hearts	Special Cast	Paramount		
Rupert of Hentzau	Special Cast	Selznick		
White Flower, The	Betty Compson	Paramount		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al. St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The..	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater...	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry.	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	
Chicken Parade, The....	Jimmy Aubrey	Vitagraph	2 reels	Sept. 2
Choose Your Weapons..	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al. St. John	Fox	2 reels	
Cobbler, The	Children	Pathe	2 reels	
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Counter Jumper, The....	Larry Semon	Vitagraph	2 reels	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Day Dreams	Buster Keaton	First National	2 reels	
Devilish Dragon, The...	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Don't Say Die	Paul Parrott	Pathe	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumb Waiters, The....	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec 30
Egg, The	Stan Laurel	Metro	2 reels	Feb. 3
Electric House, The....	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The..	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Enchanted Fiddle, The..	Aesop Fables	Pathe	2/3 reel	
Entertaining the Boss...	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20
Fable of Hated Rivals...	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	
Fire the Fireman	Paul Parrott	Pathe	2 reels	Dec. 30

First. Flivver, The	Sarg's Almanac	Educational	1 reel	
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3 reel	
Flivver, The	Paul Parrott	Pathe	1 reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1 reel	
Foolish Lives	Lee Moran	Universal	2 reels	
For Rent—Haunted	Johnny Jones	Pathe	2 reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3 reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2 reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1 reel	Oct. 7
Fresh Heir, The		Fox	2 reels	
Fresh Kid, The	Fox-Gregory	Universal	2 reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3 reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3 reel	
Ginger Face	Johnny Fox	Universal	2 reels	
Glad Rags	Bull Montana	Metro	2 reels	
Gliders, The	Aesop Fables	Pathe	2/3 reel	
Golf	Larry Semon	Vitagraph	2 reels	
Golf Bug, The	Paul Parrott	Pathe	1 reel	Oct. 28
Good Scout, A		Educational	2 reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2 reels	
Harvest Hands	Paul Parrott	Pathe	1 reel	Nov. 18
Haunted Castle, The		Educational	1 reel	
Haunted House, The		Fox	2 reels	
Hazel From Hollywood	Dorothy Devore	Educational	2 reels	Jan. 13
Hee Haw!	Trimble & Maud	Universal	1 reel	
Heeza Liar and Ghost		Hodkinson	1 reel	
Heeza Liar's Treasure Island		Hodkinson	1 reel	
Hello Judge	Lee Moran	Universal	2 reels	
Henpecked Harry	Aesop Fables	Pathe	2/3 reel	Oct. 28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3 reel	
High and Dry	Clyde Cook	Fox	2 reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2 reels	
High Power	Lige Conley	Educational	2 reels	Dec. 2
His First Job	Lewis Sargent	Universal	1 reel	Oct. 14
Hoboes de Luxe	Neely Edwards	Universal	1 reel	
Home Made Movies	Ben Turpin	First National	2 reels	
Home Plate, The	Lee Moran	Universal	2 reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2 reels	Nov. 18
Hurry Up		Educational	1 reel	
I'll Take Vanilla	Paul Parrott	Pathe	1 reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2 reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1 reel	
Jim Jams	Mutt & Jeff Cart'n.	Fox	½ reel	
Jungle Romeo, A	Snooky	Hodkinson	2 reels	
Just a Little Late Club, The		Second National	1 reel	Dec. 30
Just Dogs		Universal	2 reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2 reels	
Kickin' Fool, The	Maude (mule)	Universal	2 reels	
Kids and Skids	Lee Kids	Fox	2 reels	
Landlubber, The	Paul Parrott	Pathe	1 reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Lazy Bones	Clyde Cook	Fox	2 reels	
Let 'Er Run	Dorothy Devore	Educational	2 reels	Sept. 30
Look Out Below	Lige Conley	Educational	2 reels	Aug. 19
Lot O' Bull	Molina	Universal	1 reel	
Love Drops	Neely Edwards	Universal	1 rcel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3 reel	
Matinee Idles	Neely Edwards	Universal	1 reel	
Me and My Mules	Queenie (horse)	Universal	2 reels	
Model Messenger, A	Lewis Sargent	Universal	1 reel	
Mr. Hyppo	Paul Parrott	Pathe	1 reel	Jan. 20
Mud and Sand	Stan Laurel	Metro	2 reels	
My Hero	Lupino Lane	Fox	2 reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2 reels	
Mysterious Hat, The	Aesop Fables	Pathe	2/3 reel	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½ reel	
Newly Rich	Snub Pollard	Pathe	2 reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2 reels	
No Luck	Lloyd Hamilton	Educational	2 reels	Jan. 13
Ocean Swells	Neal Burns	Educational	2 reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1 reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1 reel	
Old Sea Dog, The	Snub Pollard	Pathe	2 reels	
Once Over	Jimmie Adams	Educational	2 reels	Dec. 30
Once Over	Paul Parrott	Pathe	1 reel	
Once to Every Boy	Lewis Sargent	Universal	1 reel	Oct. 28
One Terrible Day	Children	Pathe	2 reels	
Ouch!	Jimmie Adams	Educational	1 reel	Jan. 20
Our Gang	Children	Pathe	2 reels	Nov. 4
Out on Bail	Paul Parrott	Pathe	1 rcel	
Out of Place	Al. St. John	Fox	2 reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
Pardon My Glove	Bobby Vernon	Educational	2 reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1 reel	Jan. 13
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pirate, The	Lupino Lane	Fox	2 reels	
Pitter Patter	Jimmie Adams	Educational	1 reel	Nov. 18
Please Be Careful		Fox	2 reels	Sept. 30
Poor Fish, A		Fox	2 reels	
Pop Tuttle, Deteckative	Dan Mason	Film Book. Offices	2 reels	Feb. 3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2 reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2 reels	Sept. 16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2 reels	
Punctured Prince, A	Bull Montana	Metro	2 reels	Oct. 28
Puppy Love		Fox	2 reels	
Quiet Street, A	Children	Pathe	2 reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2 reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1 reel	
Railroading	Earl Hurd Cart'n.	Educational	1 reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3 reel	
Ranch Romeo, The		Fox	2 reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½ reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	
Rides and Slides		Fox	2 reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½ reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Ring Tail Romance, A		Educational	2 reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1 reel	
Rob 'Em Good	Bull Montana	Metro	2 reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3 reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3 reels	
Rookies	Brownie (dog)	Universal	2 reels	Feb. 3
Saturday Morning	Children	Pathe	2 reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1 reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1 reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2 reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2 reels	
Soak the Sheik	Paul Parrott	Pathe	1 reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2 reels	
Some Family	Lee Moran	Universal	2 reels	
Some Service	Neely Edwards	Universal	1 reel	
Speed Boy, The	Lewis Sargent	Universal	1 reel	
Speeder, The	Lloyd Hamilton	Educational	2 reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Spuds	Lewis Sargent	Universal	1 reel	
Squirrelville Circus		Lee-Bradford-S. R.	1 reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1 reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½ reel	
Steeplechaser, The	Lige Conley	Educational	2 reels	Oct. 7
Step Lively Please		Fox	2 reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2 reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2 reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3 reel	
Stung	Johnny Jones	Pathe	2 reels	Jan. 13
Sweetie	Baby Peggy	Universal	2 reels	
Sweet Thirteen	Gloria Joy	Film Book, Offices	2 reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2 reels	
Tattle Tail, The	Brownie (dog)	Universal	2 reels	
Tea N. Tea	Jimmie Adams	Educational	1 reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2 reels	
Terrible Tree, The	Sarg's Almanac	Educational	1 reel	Feb. 3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2 reels	
That Son of a Sheik	Neal Burns	Educational	2 reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2 reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1 reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2 reels	Dec. 9
Tin Bronco, The		Fox	2 reels	
Toonerville Topics	Dan Mason	Educational	2 reels	
Tough Winter, A	Snub Pollard	Pathe	2 reels	
Town Terrors, The	Lee Kids	Fox	2 reels	
Troubles on the Ark	Aesop's Fables	Pathe	2/3 reel	
True Blue	Queenie (horse)	Universal	2 reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2 reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3 reel	
Two of a Trade	Aesop's Fables	Pathe	2/3 reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3 reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3 reels	
Unhappy Husbands		Second National	1 reel	
Uppercut, The	Paul Parrott	Pathe	1 reel	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2 reels	
Wanted—A Story	Johnny Jones	Pathe	2 reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1 reel	
Watch Your Wife	Paul Parrott	Pathe	1 reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2 reels	
Wedding Pumps	Brownie (dog)	Universal	2 reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2 reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1 reel	
When Summer Comes	Bevan-June	First National	2 reels	
Where's the Parade?	Neely Edwards	Universal	1 reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1 reel	
White Blacksmith, A	Paul Parrott	Pathe	1 reel	Dec. 23
Why Worry	Billy West	Smart Films	2 reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2 reels	
Wise Cracker, The		Fox	2 reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½ reel	
Women First	Lee Moran	Universal	2 reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1 reel	
Young Sherlocks	Children	Pathe	2 reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagraph	1 reel	
Alligator Hunting and Farming		Fox	½ reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1 reel	
Ancient Rome		Fox	1 reel	Sept. 23
Around the World in 18 Days (Serial)		Universal		
Bar Cross War, The (Drama)	Leo Maloney	Pathe	2 reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1 reel	
Beersheba (Holy Land Series)		Amer. Releasing	1 reel	
Bending the Twig (Urban Classics)		Vitagraph	1 reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1 reel	
Better Milk (Urban Classics)		Vitagraph	1 reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1 reel	Nov. 25
Bird Life		Fox	1 reel	
Bits of Europe		Fox	1 reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1 reel	
Blue Blood and Red (Drama)	Roy Stewart	Universal	2 reels	
Bohbie's Ark (Urban Classics)		Vitagraph	1 reel	
Border Law (Drama)	Leo Maloney	Pathe	2 reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2 reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1 reel	
Camphor		Fox	½ reel	
Castaway, The (Bruce Scenic)		Educational	1 reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1 reel	
Channel Raiders (Drama)	Jack Mulhall	Universal	2 reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2 reels	Dec. 16
Come and Get Me (Drama)	Leo Maloney	Pathe	2 reels	
Committee on Credentials (Drama)	H. Carey	Universal	2 reels	
Copper Beeches, The	Eille Norwood	Educational	2 reels	

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2	reels
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1	reel
Dangerous Waters (Drama), Jack Mulhall	Universal	2	reels
Deputized (Drama), Leo Maloney	Pathe	2	reels
Doomed Sentinels (Drama), Roy Stewart	Universal	2	reels
Drifter, The (Drama), Leo Maloney	Pathe	2	reels...Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2	reels
Drifters, The (Wilderness Tales)	Educational	1	reel
Duty First (Tenement Tales)	Clark-Cornelius	2	reels
Dwellers of the Deep (Urban Classics)	Vitagraph	1	reel
Empty House, The (Drama), Eille Norwood	Educational	2	reels
Enchanted City, The	Educational	1	reel ....Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1	reel
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2	reels
Fleeced For Gold (Artfilm)	Pathe	1	reel....Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2	reels
Fruits of Faith (Drama), Will Rogers	Pathe	3	reels...Dec. 23
Fun From the Press	Hodkinson	1	reel
Gambling With Gulf Stream	Hodkinson		
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2	reels...Nov. 11
Giants of the Open (Drama), Roy Stewart	Universal	2	reels
Gibeah (Holy Land Series)	Amer. Releasing	1	reel
Golden Bullet, The (Drama), Harry Carey	Universal	2	reels
Goose Safari on Lower Mississippi	Hodkinson	1	reel
Grandfather's Clock (Urban Classics)	Vitagraph	1	reel
Gypsy Trail, The (Drama), Art Acord	Universal	2	reels
Hair Trigger Burke (Drama), Harry Carey	Universal	2	reels
Hansel and Gretel, Baby Peggy	Universal	2	reels
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1	reel
Hearts of Oak (Drama), Roy Stewart	Universal	2	reels
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1	reel
He Raised Kane (Leather Pushers)	Universal	2	reels
Here's Your Men (Drama), Leo Maloney	Pathe	2	reels...Dec. 23
His Enemy's Friend, Leo Maloney	Pathe	2	reels...Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2	reels
His Own Law (Drama), Leo Maloney	Pathe	2	reels
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1	reel
Hot Shots (Lyman H. Howe)	Educational	1	reel
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1	reel
In the Days of Buffalo Bill (Serial)	Universal	18	epis..Sept. 16
Jack and the Beanstalk, Babby Peggy	Universal	2	reels
Joan of Newark (Leather Pusbers)	Universal	2	reels
Kings of the Forest (Drama), Roy Stewart	Universal	2	reels
King Winter (Lyman Howe)	Educational	1	reel
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1	reel
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2	reels
Law of the Sea (Drama), Jack Mulhall	Universal	2	reels
Little Knight, The, Arthur Trimble	Anchor-S. R.	2	reels
Little Red Riding Hood, Baby Peggy	Universal	2	reels
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1	reel
Lost, Strayed or Stolen, Leo Maloney	Pathe	2	reels
Love Charm, The, Arthur Trimble	Anchor-S. R.	2	reels
Madonna of the Chair (Novelty)	Clark-Cornelius	1	reel
Man vs. Beast	Educational	2	reels....Oct. 21
Mass Play (Sport Review)	Goldwyn	1	reel
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1	reel
Mirror, The	Universal	1	reel
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1	reel
Mural Decorations of Sistine Chapel	Clark-Cornelius	1	reel
Mystery Box, The	Hodkinson	1	reel....Nov. 25
Natural Born Liar, The (Robt. Bruce)	Educational	2	reels...Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1	reel
Nature's Wild Babies (Urban Classic)	Vitagrapb	2	reels
Old Spain	Fox	1	reel
One Jump Ahead (Drama), Leo Maloney	Pathe	2	reels...Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2	reels
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1	reel
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2	reels
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2	reels
Pekin Ducks	Fox	½	reel
Perils of the Yukon (Serial)	Universal	15	epis....July 8
Pirates of the Air (Urban Classic)	Vitagraph	1	reel
Pirates of the Deep (Drama), Jack Mulhall	Universal	2	reels
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1	reel
Plunder (Serial)	Patbe	15	epis'd's.Dec. 16
Price of Progress, The	Pathe	2	reels...Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1	reel....Jan. 13
Priory School, Tbe (Drama) Eille Norwood	Educational	2	Reels...Oct. 14
Quail, The	Hodkinson	1	reel
Radio King, The (Serial)	Universal	10	epis..Sept. 30
Redheaded League, The, Eille Norwood	Educational	2	reels
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1	reel
Resident Patient, The, Eille Norwood	Educational	2	reels...Nov. 25
Road to Jericho (Holy Land Series)	Amer. Releasing	1	reel
Ropin' Fool, A	Pathe	2	reels
Rough Going (Drama), Leo Maloney	Pathe	2	reels....Feb. 3
Roving Thomas in Nova Scotia	Vitagrapb	1	reel
Roving Thomas on an Aeroplane	Vitagraph	1	reel
Roving Thomas on Fishing Trip	Vitagraph	1	reel
Royal Chinook, Tbe (Artfilm)	Pathe	1	reel....Jan. 20
Runaway Dog, The	Fox	1	reel
Rustlers of the Redwoods, Roy Stewart	Universal	2	reels
Samaria (Holy Land Series)	Amer. Releasing	1	reel
Science At Home (Urban Classic)	Vitagraph	1	reel
Sea Elephants (Lyman Howe)	Educational	1	reel
Shechem (Holy Land Series)	Amer. Releasing	1	reel
Shiloh (Holy Land Series)	Amer. Releasing	1	reel
Siege of Lancashire Queen, Jack Mulhall	Universal	2	reels
Six Shooter Justice, Harry Carey	Universal	2	reels
Sky Splitter, The	Hodkinson	1	reel....Dec
Smoked Out (Drama), Leo Maloney	Pathe	2	reels....Feb. 3
Social Buccaneer, The (Serial)	Universal		
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2	reels....Oct. 28
Soul Herder, Tbe (Drama), Harry Carey	Universal	2	reels
Speed (Serial)	Pathe	15	eps'ds.Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1	reel
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2	reels....Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1	reel....Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1	reel
Starland Revue	Film Book. Offices.	1	reel
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2	reels
Story of Ice, The	Fox	½	reel
Strike Father, Strike Son (Leather Pushers)	Universal	2	reels
Such Is Life Among Idlers of Paris	Film Book. Offices.	1	reel....Sept. 30
Such Is Life in Busy London	Film Book. Offices.	1	reel
Such Is Life in tbe Riviera	Film Book. Offices.	1	reel....Sept. 30
Such Is Life Near London	Film Book. Offices.	1	reel....Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2	reels
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1	reel
Texas Sphinx, The (Drama), Harry Carey	Universal	2	reels
This Wife Business	Alexander Film	2	reels
Thrills and Spills	Fox	½	reel...Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2	reels...Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2	reels
Timber Queen, The (Serial)	Pathe	15	ep'sds..June 24
Towering Wonders of Utah (Urban Classic)	Vitagrapb	1	reel
Tracked Down (Drama), Art Acord	Universal	2	reels
Trail and Stirrup (Sport Review)	Goldwyn	1	reel
Under Suspicion, Leo Maloney	Pathe	2	reels...Jan. 13
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2	reels....Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1	reel
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1	reel
Via Radio	Educational	1	reel....Dec. 23
Volcanoes of the World	Fox	1	reel
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1	reel
Water Sports	Fox	½	reel...Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2	reels
White and Yellow (Drama), Jack Mulhall	Universal	2	reels
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1	reel
William Tell (Urban Classic)	Vitagraph	1	reel
Without Evidence (Tenement Tales)	Clark-Cornelius	2	reels
Wolves of the Water Front, Jack Mulhall	Universal	2	reels
Wrong Man, The (Drama), Harry Carey	Universal	2	reels
Yellow Handkerchief, Tbe, Jack Mulhall	Universal	2	reels
Young King Cole (Leather Pushers)	Universal	2	reels

The Palace theatre, Hartford, Conn., obtained this highly attractive window tie-up for "Lorna Doone," featuring the Lorna Doone umbrella

THE WILLIAMS PRINTING COMPANY, NEW YORK

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Edwin Carewe

Mr. Edwin Carewe presents *"Mighty Lak' a Rose."* A Curtis Benton story; screen Adaptation by Adelaide Heilbron Titled by George V. Hobart. Photography by Sol Polito— Robert DeLacy, Film Editor— John D. Schulze, Technical Director—Mr. Phillip W. Masi, Assistant director. The all Star Cast includes Dorothy MacKail, James Rennie, Anders Randolph and Harry Short who, Individually and collectively, Give a delightful performance. The entire production under The personal supervision of Edwin Carewe. *A Strong Picture!* First National Exploitation— ***Rothacker Prints and Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better— Wear Longer!

Founded 1910
by
Watterson R. Rothacker

FEBRUARY 17, 1923

Motion Picture News

Reg. U. S Patent Office

Wouldn't Miss the News for a Sunday Dinner—

Writes I. C. Hon, Manager of the Walsh theatre Waterloo, Nebr., in renewing his subscription:

"I take my hat off to the NEWS" he says. "I take the.....and the.....but they do not compare with the NEWS in any respect. I would rather do without my Sunday dinner than be without it."

The Booking Guide Pleases Mr. Hon Too.

"I certainly make good use of it." "It is A-1 in every respect."

The News Is Filed Throughout The Field

VOL. XXVII No. 7 Entered as Second Class Matter October 6, 1913, at the Post Office at New York, N. Y., under the Act of March [illegible] PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

THE FIRST YEAR

A YEAR ago this month a dream came true. The founders of STANDARD FILM LABORATORIES saw in reality the plant they had long envisioned. Through years in the motion picture industry these men had worked under the unavoidable handicaps to be found in any growing business. But they always looked forward to the time when they would have every possible facility for helping makers of motion pictures achieve the fullest expression of their artistry on the screen. A desire for greater helpfulness inspired the building of STANDARD FILM LABORATORIES.

THE plant of which these men had dreamed was completed twelve months ago. It remained for them to make the most of its unequaled facilities. Their measure of success may be found in the pictures that have gone through the plant from camera to screen. Many of the year's biggest and best productions are in this list. The growing confidence of the entire industry in this organization and the increasing number of the West's foremost producers who recognize the superiority of STANDARD daily service and of STANDARD PRINTS are indications of the further success that is to come.

Standard Film Laboratories

John M. Nickolaus — *S. M. Tompkins*

Phone Hollywood 4366

Seward and Romaine Streets
Hollywood, California

Standard Prints

Her First American Picture!

HAMILTON THEATRICAL
CORPORATION PRESENTS

POLA NEGRI

IN A

George Fitzmaurice

PRODUCTION

"BELLA DONNA"

SUPPORTED BY
CONWAY TEARLE
CONRAD NAGEL
and LOIS WILSON

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

PEOPLE have been waiting for several years to see Pola Negri in an American made picture.

Here it is—and into its making Paramount has lavished all its wealth of talent and production facilities.

HAMILTON THEATRICAL CORPORATION PRESENTS

POLA NEGRI

IN A

George Fitzmaurice

PRODUCTION

"BELLA DONNA"

SUPPORTED···BY

CONWAY TEARLE, CONRAD NAGEL and LOIS WILSON

A great story, famous as a book and a play, with a perfect cast, and produced by a great director, make Pola Negri's first American picture a box-office sensation seldom paralleled.

From the novel by Robert Hichens
Scenario by Ouida Bergere

A Paramount Picture

L'Abside de Notre Dame
Etching by Edgar Chaune

Now Being Built at Universal City for the Magnificent Super-Jewel Production of Victor Hugo's Immortal Work, *"The Hunchback of Notre Dame."*

The Cast

LON CHANEY *as the Hunchback*
with
Patsy Ruth Miller
Norman Kerry
Winifred Bryson
Brandon Hurst
Ernest Torrance
Tully Marshall
Harry Van Meter
Raymond Hatton
Kate Lester
Nick de Ruiz
Eulalie Jensen
Roy Laidlow
W. Ray Meyers
Wm. Parke
Edwin Wallack
John Cossar

Directed by
Wallace Worsley

The World's Record in the World's Largest Theatre

"Douglas Fairbanks in Robin Hood"

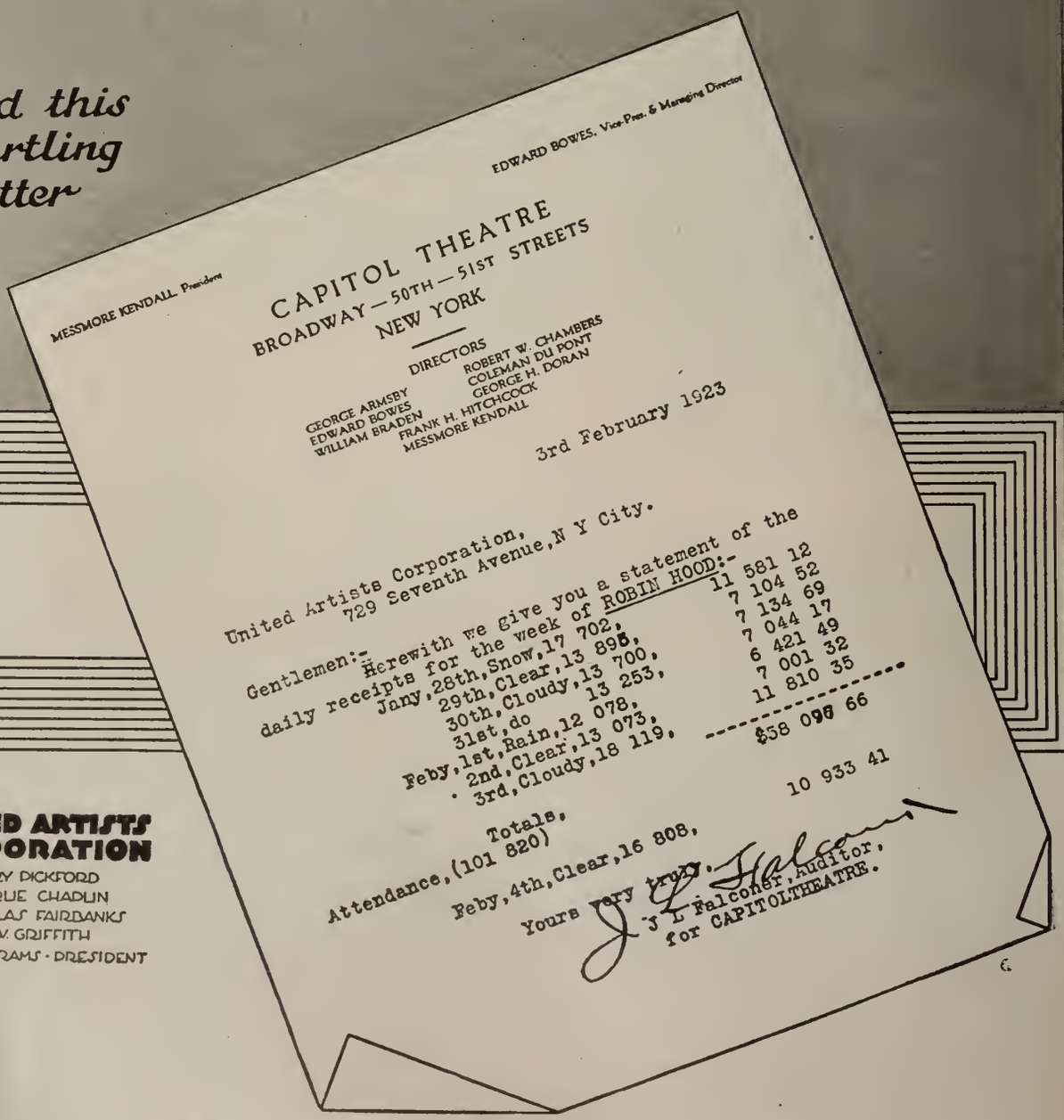
Floods Box-Office of the Capitol Theatre, New York

$58,097.66 for First Week's Gross

In spite of a blizzard, rain and cloudy weather more than 100,000 persons saw this sensational audience picture in seven days, with a splendid start for a second record-smashing week.

101,820 Paid Admissions

Read this Startling Letter



MESSMORE KENDALL, President

EDWARD BOWES, Vice-Pres. & Managing Director

CAPITOL THEATRE
BROADWAY—50TH—51ST STREETS
NEW YORK

DIRECTORS

GEORGE ARMSBY — ROBERT W. CHAMBERS
EDWARD BOWES — COLEMAN DU PONT
WILLIAM BRADEN — GEORGE H. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

3rd February 1923

United Artists Corporation,
729 Seventh Avenue, N Y City.

Gentlemen:-

Herewith we give you a statement of the daily receipts for the week of ROBIN HOOD:-

Jany, 28th, Snow, 17 702,	11 581 12
29th, Clear, 13 898,	7 104 52
30th, Cloudy, 13 700,	7 134 69
31st, do 13 253,	7 044 17
Feby, 1st, Rain, 12 078,	6 421 49
2nd, Clear, 13 073,	7 001 32
3rd, Cloudy, 18 119,	11 810 35
	$58 097 66

Totals, 10 933 41

Attendance, (101 820)

Feby, 4th, Clear, 16 808,

Yours very truly,
J. L. Falconer, Auditor,
for CAPITOLTHEATRE.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Absolutely The Only New Thing In Motion Pictures This Year!

From exhibitors—from audiences—from critics—from picture experts—comes this comment, again and again, after viewing that great photoplay sensation

D. W. Griffith's "One Exciting Night"

Here is a picture that has EVERYTHING any exhibitor can ask.

It satisfies box-office demands and also pleases immensely any type of audience.

In all sections of the country it has set new attendance records in theatre after theatre.

It is that "something new" in pictures that exhibitors everywhere are seeking.

Miss Louella Parsons Says In The Morning Telegraph

"Here is something entirely new—the first picture of its kind I have ever seen.

"D. W. Griffith has never made such an enjoyable picture.

"Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent. interest."

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

More Money From Philadephia and a Record in Cleveland!

D. W. Griffith's "One Exciting Night," his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:—

"Enclosed find check to cover additional rental on "One Exciting Night."

"We have extended the engagement of this picture owing to its great popularity in Philadelphia.

"'One Exciting Night' is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith's "One Exciting Night" played to $18,113.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:—

"Thought you might like to know that 'One Exciting Night,' which completed a two weeks' run at the Stillman Theatre, Cleveland, has done remarkable business.

"The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere."

D. W. GRIFFITH'S "One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

The Strand Theatre of New York
For Two Weeks Broke the Record
Made With "Way Down East" and
Also With "Orphans of the Storm"

And REMEMBER! "Way Down East" in stage and screen theatres, has played to twice as much business as any other two pictures ever made!

And this record was made during the most unfavorable weather in years.

$15,000 greater than "Way Down East"!

$8,000 greater than "Orphans of the Storm"!

Read What Joseph Plunkett Says

"Dear Mr. Abrams—I am glad to write you that D. W. Griffith's 'ONE EXCITING NIGHT' did bigger business for us than either 'Way Down East' or 'Orphans of the Storm.' We were compelled to stop the sale of seats many times during the engagement of the picture. It certainly is a great audience attraction, which was plainly shown by the way our audiences received it."

Now Read What "Variety" Had to Say

"Strand—'ONE EXCITING NIGHT!' (Griffith-United Artists.) Seats 2,900. Scale; 30-50-85. Was held over for second week and broke the house record on the business done by both 'Way Down East' and 'Orphans of the Storm,' previous Griffith's that played two weeks at the house. Got close to $29,000 on the week."

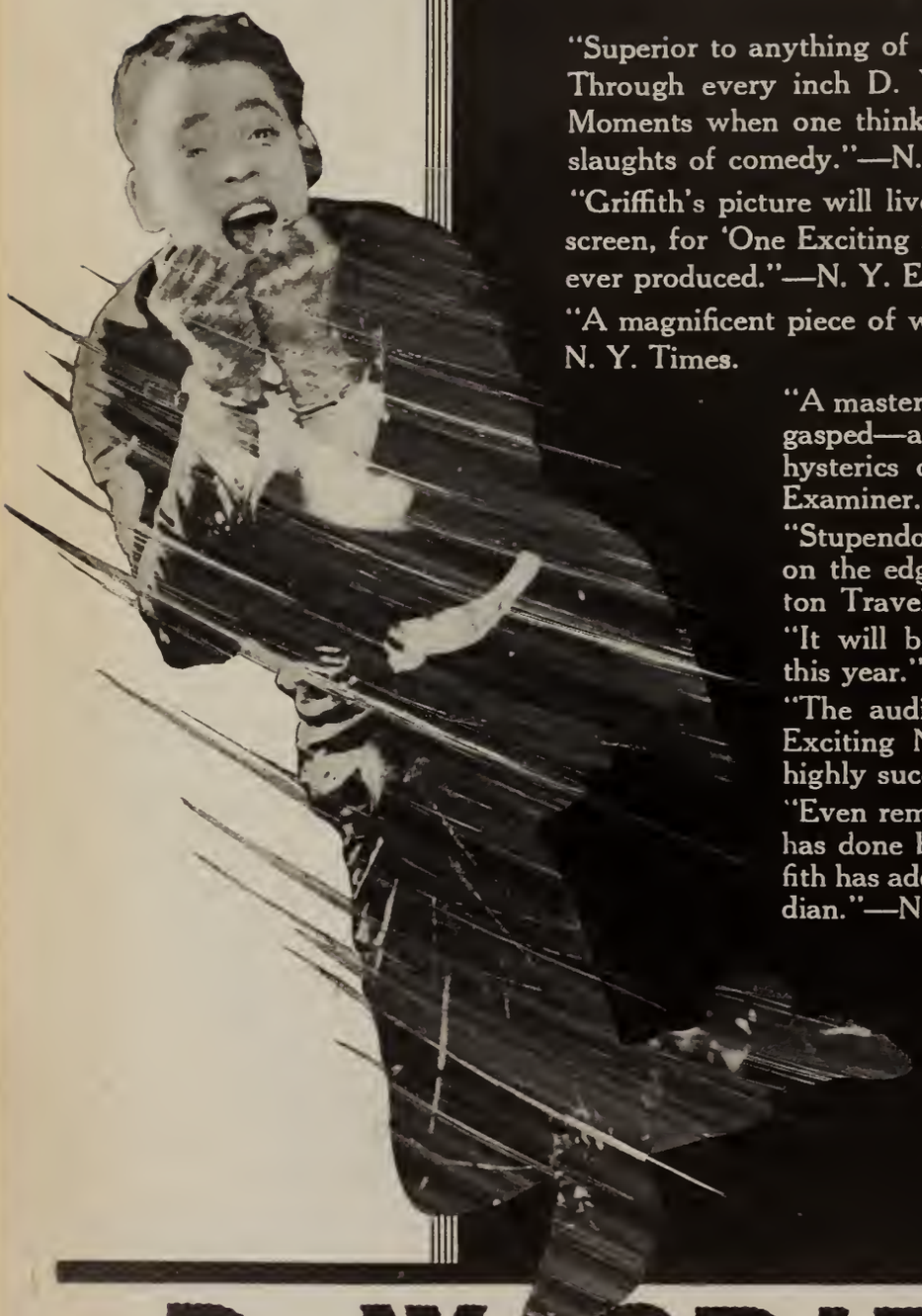
"Variety's" report for the first week at the Strand stated that "ONE EXCITING NIGHT" grossed "better than $31,000," adding that it was being held over.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



They Love It!

"Superior to anything of the sort the screen has ever known. Through every inch D. W. Griffith's art is most telling.—Moments when one thinks one's heart cannot last—then onslaughts of comedy."—N. Y. Sun.

"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

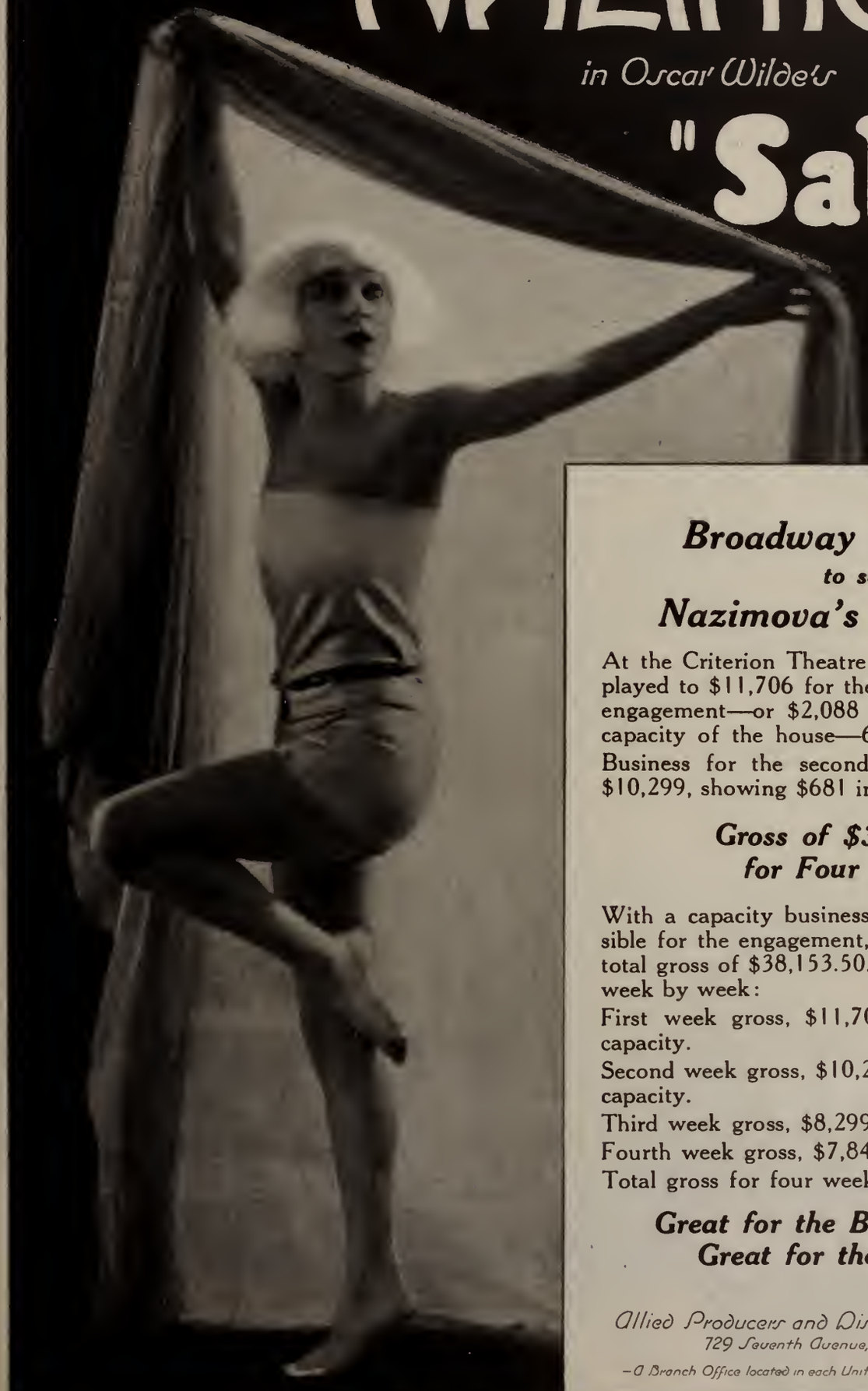
HIRAM ABRAMS, PRESIDENT

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by
Charles Bryant



Broadway Stood Up

to see

Nazimova's "Salome"

At the Criterion Theatre, New York, "Salome" played to $11,706 for the first of a four weeks' engagement—or $2,088 more than the seating capacity of the house—608.

Business for the second week amounted to $10,299, showing $681 in S. R. O. receipts.

Gross of $38,153.50 for Four Weeks

With a capacity business of only $38,472 possible for the engagement, "Salome" played to a total gross of $38,153.50. Here are the figures, week by week:

First week gross, $11,706, or $2,088 above capacity.

Second week gross, $10,299, or $681 above the capacity.

Third week gross, $8,299.50.

Fourth week gross, $7,849.

Total gross for four weeks, $38,153.50.

Great for the Box-Office and Great for the Audience

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

"Suzanna" Ranks as The One Outstanding Film of the Month

Under the title "Picture of the Month" in the current issue of Screenland Mack Sennett's new comedy drama, "Suzanna," is given the place of honor.

"This page is dedicated to the man and woman for whom the program picture holds no appeal," says the announcement. "In this space the ONE OUTSTANDING SCREEN DRAMA OF THE MONTH is presented to their discriminating attention, as proof that the cinema can and occasionally does express real dramatic ideals."

"Warm sunshine beating on the old 'dobe walls; dashing caballeros strumming their guitars 'neath a dark-eyed senorita's lattice; brown-frocked padres in the mission garden; Old Spain under blue California skies; and winsome, lovable little Mabel Normand — that is 'Suzanna.'"

"'Suzanna' is as Good as 'Mickey,' and it is Better than 'Molly-O'"

MACK SENNETT

presents

MABEL NORMAND

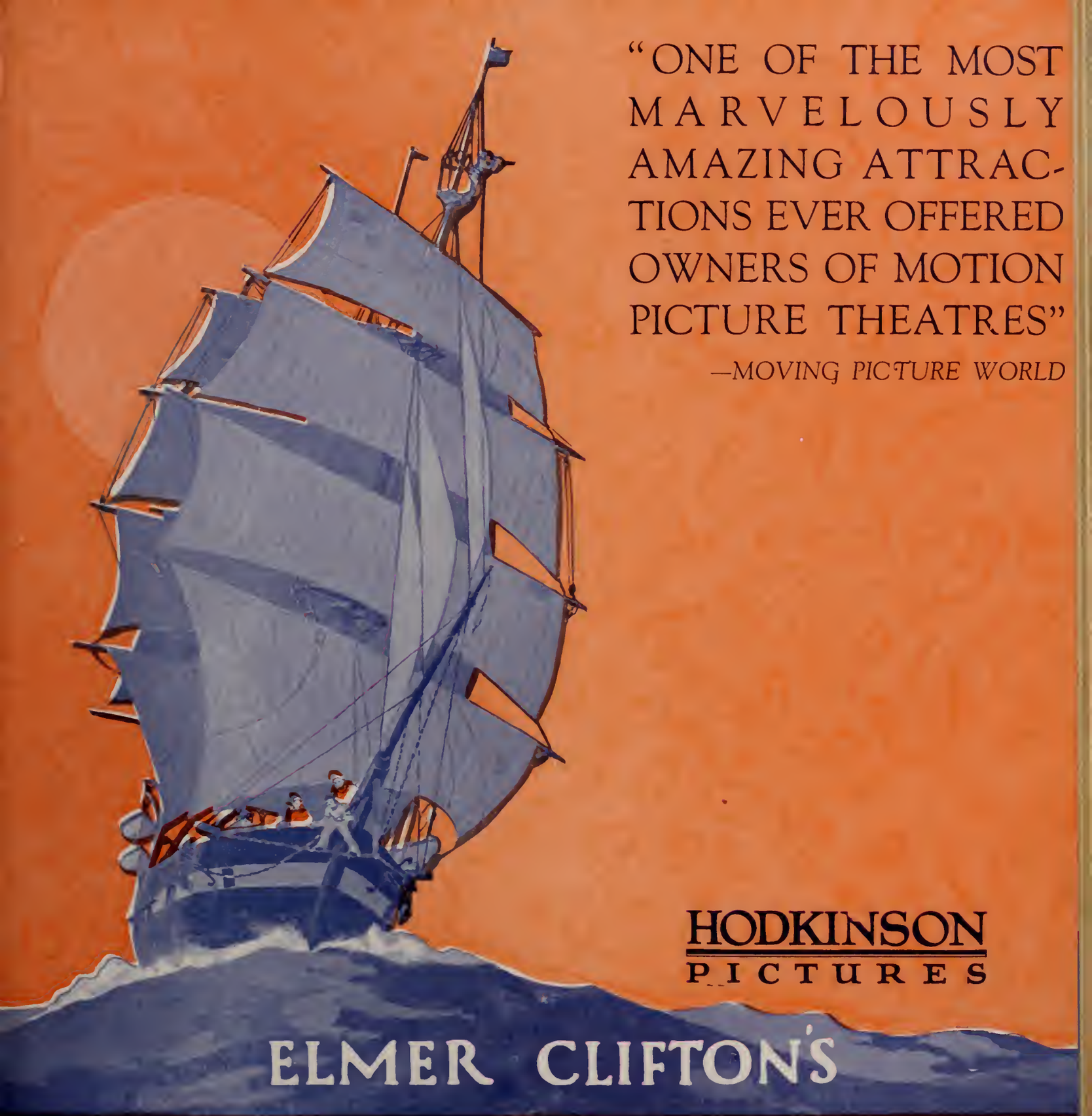
in

"SUZANNA"

Directed by
F. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

-A Branch Office located in each United Artists Corporation Exchange-



"ONE OF THE MOST MARVELOUSLY AMAZING ATTRACTIONS EVER OFFERED OWNERS OF MOTION PICTURE THEATRES"

—*MOVING PICTURE WORLD*

HODKINSON PICTURES

ELMER CLIFTON'S

"DOWN TO THE SEA IN SHIPS"

"You Don't Run Any Risk You Grab This One."

MOVING PICTURE WORLD

"Down to the Sea in Ships"

Elmer Clifton's New Production a Masterpiece in Its Line—Replete With Sensations and Human Interest

Reviewed by Roger Ferri

WHEN the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down To the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comical and picturesque, dwelling on a story that is appealingly human.

It is big in everything. You don't have to take any risk when you grab this one, for it is that type of production that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down To the Sea in Ships" for it is what this writer would gamble two to one in predicting that it will prove a huge box office winner. It's a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

It will be a wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down To the Sea in Ships" is the best yet. And these sensations result from every day hair-raising experiences of whalers. And they are not faked. This writer knows New Bedford and many a time was dispatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality.

To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously bold feats in which whales unconsciously play an important role, that it has any 15-episode serial, this writer has seen to date, washed off the board.

ELMER CLIFTON'S

'DOWN TO THE

When

Audiences the World Over Stand Aghast at the Daring of this Picture

NEVER before has a photo-dramatic production made its bid for public approval backed by the weight of critical enthusiasm that has greeted "Down to the Sea in Ships."

"One of the most interesting pictures ever produced. . . . It combines pretty nearly the best in everything, acting, photography, direction and cast."—*Philadelphia North American.*

It is a picture that will do more in a single season to restore confidence and public interest in the motion picture theatre than any other force at work within the industry.

"In this picture, the screen has gained one of its few veritable classics. It is visual literature, hauntingly beautiful. A truly great film."—*Boston Advertiser.*

"Down to the Sea in Ships" has been launched with one of the biggest advertising and exploitation campaigns ever put behind a picture. Magazines and newspapers all over the country will be used to arouse interest in this super-production. The opening gun in the campaign is a full page in the *Saturday Evening Post* (circulation 2,250,000), on March 10th. This will be followed by intensive advertising designed to reach every community of any size in the United States.

"One of the real surprises of the screen season. . . . one worthy of a place among the finest of the year. . . . there have been no more thrilling escapades ever caught by the camera . . . a film that will blaze the trail for the new type of pictures that are bound to come."—*Detroit News.*

The exploitation possibilities of "Down to the Sea in Ships" are endless in their variety and effect. It is so utterly out of the beaten path, so daring in its conception, so masterly in its handling, that the exhibitor is confronted not with the problem of filling his theatre, but with the immediate necessity of securing "Down to the Sea in Ships" early enough and for a long enough run to satisfy the enormous public demand that is already aroused for "the master-production of the new year."

"Probably one of the most beautiful photoplays ever made . . . The enthusiasm grew by leaps and bounds."—*Boston Globe.*

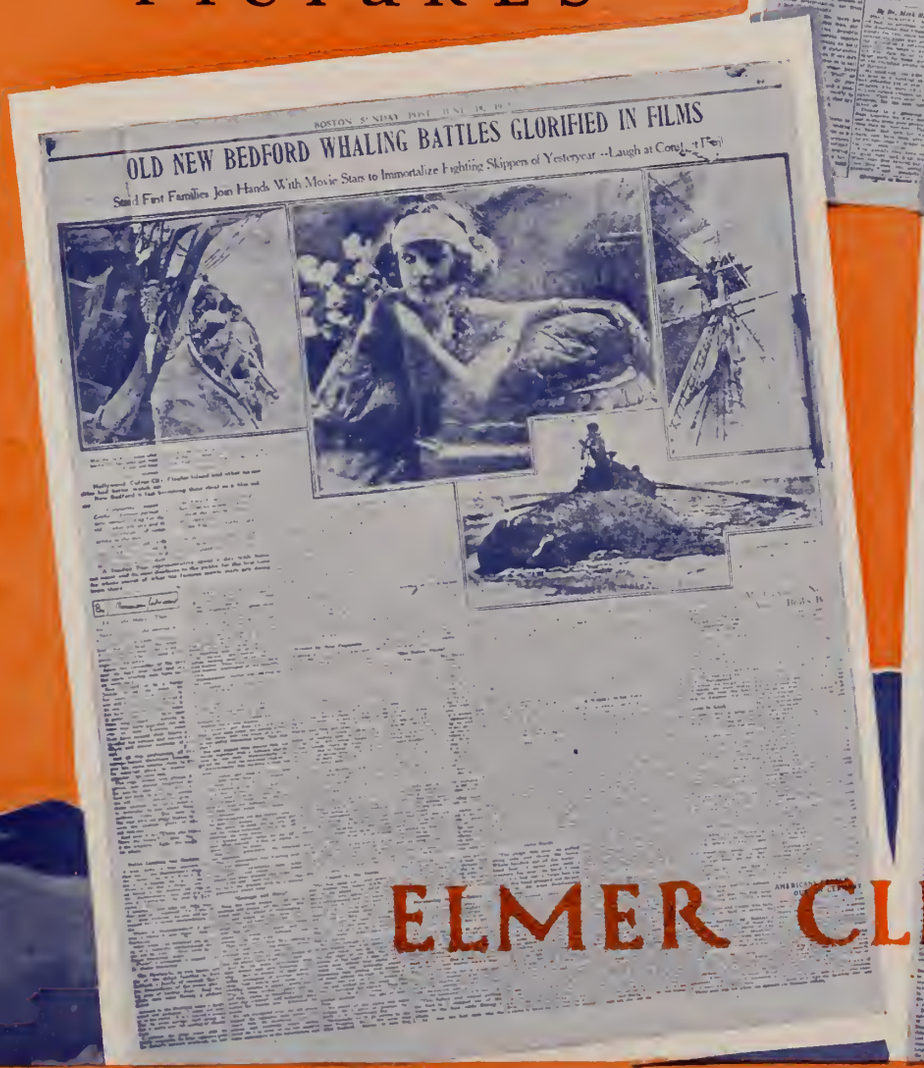
HODKINSON PICTURES

SEA IN SHIPS"

MORE than one hundred of the leading newspapers of the country have devoted full page feature-stories to this extraordinary picture. It is being fictionized in one of the principal "fan" magazines of the industry, and fifty other periodicals, including national magazines, gravure sections, house organs and syndicate services are hailing "Down to the Sea in Ships" as the greatest stride forward in recent motion picture history.

HODKINSON
PICTURES

The World.
SECOND NEWS SECTION
VANDERLIP THINKS AMERICAN BANKERS CAN SAVE AUSTRIA
DR. MARK H. WARD TELLS "WORLD" OF TURK ATROCITIES
New Bedford Has Recorded Its Romantic Old Whaling Industry In Films Taken on Real Voyage, With Crew From Seven Colleges.
HEBREW ORIGIN OF STORY OF THE FLOOD REVEALED IN "CLAY BOOK"


OLD NEW BEDFORD WHALING BATTLES GLORIFIED IN FILMS
Staid First Families Join Hands With Movie Stars to Immortalize Fighting Skippers of Yesteryear --Laugh at Cons[illegible]

The Pittsburgh Sunday Post Feature Section
Bringing Back Romantic Thrills of Old Whaling Days
How a Picturesque Square Rigger Was Sent to the Caribbean to Hunt Once More the Big Game of the Seas Exactly As They Used To Do 75 Years Ago

ELMER CLIFTON'S

"DOWN TO THE SEA IN SHIPS"

WM. M. VOGEL
FOREIGN DISTRIBUTOR
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

It's an F. B. O. Master Production

A Real SUPER SPECIAL

Story by WYNDHAM GITTENS

Directed by J. W. HORNE

A BRILLIANT STAR
IN HER GREATEST PRODUCTION
TO DATE

Ethel Clayton

IN a luxurious photoplay which glitters brilliantly with the pure gold of matchless drama—a photodramatic gem of purest ray serene, born of sheer genius to shine warmly in the memory of the millions who will see it.

Here, gentlemen, is an example of cinematographic craftsmanship which will stand as a model of entertainment for some time to come. Never before has there been a bigger, better, ***finer*** straight dramatic offering on the screen. It is a production that will win high praise from millions—and you know what that means to your box office. You'll give your patrons—and your till—the treat of their lives with—

"Can A Woman Love Twice?"

DISTRIBUTED BY

FILM BOOKING OFFICES

OF AMERICA, Inc.

723 SEVENTH AVENUE, NEW YORK CITY

EXCHANGES EVERYWHERE

A highly entertaining production in which the hero battles to success because he has the right kind of stuff in him—

Exactly the reason why the feature is making good in the theatres.

Here are just a few, large and small, spotted at random from all over the country:

Loew Theatres .... New York City
New Park ..... Worcester, Mass.
Majestic ..... Albany, N. Y.
Hippodrome .... McKeesport, Pa.
Majestic ..... Bridgeport, Conn.
Hippodrome ..... Pottsville, Pa.
Montauck ..... Passaic, N. J.
Orient ..... Jersey City, N. J.
Casino ..... Chicago, Ill.
Royal ..... Toledo, O.
Hippodrome ..... Warren, O.
Orpheum .... Grand Rapids, Mich.
Family ..... Clinton, Ia.
Rex ..... Sheboygan, Wis.
Queen ..... Fort Worth, Tex.
Dixie ..... Galveston, Tex.
Strand ..... Charleston, W. Va.
Strand ..... Dayton, O.
Lyceum ..... Memphis, Tenn.
Hippodrome ... Los Angeles, Cal.
Hippodrome .... Sacramento, Cal.
Rialto ..... Casper, Wyo.

"An Entertaining Production Based on a Stirring Story."—Motion Picture News.

Syracuse Motion Picture Company
presents

Wyndham Standing
in
"The Inner Man"

With J. Barney Sherry and Dorothy Mackaill

DIRECTED BY HAMILTON SMITH
STORY BY CHARLES MACKAY
PHOTOGRAPHY BY ARTHUR CADWELL

Playgoers Pictures

Foreign Representative
Sidney Garrett

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Worth Millions—

and stranded on a park bench. Unlimited resources behind him, and not a penny in his pocket. His credit worthless, his identity lost, his explanation a joke.

Such is the amazing adventure of pompous John Pye Smith, millionaire. Serious to him, but uproariously amusing to every audience. By a perfectly reasonable series of mishaps, this man of millions loses his valet, his baggage, his beard, his pocket money—even his clothes.

Audiences are plunged deeper and deeper into sympathy for the luckless rich man, yet hilariously amused at the experience of a millionaire mingling with down-and-outers as he waits his turn for a hand-out at a charity bread line.

A hand-picked cast and directed with adroit skill to get all the laughs and sighs.

Affording all kinds of exploitation stunts and guaranteed to please them after you get them in.

Five reels.

A PAUPER MILLIONAIRE

FROM THE NOVEL BY AUSTIN FRYER

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Soon—IF WINTER COMES

Soon—IF WINTER COMES

Soon—IF WINTER COMES

Soon—IF WINTER COMES

"What the Picture Did For Me"

When Knighthood Was in Flower, with Marion Davies.—I scraped up all the loose change I could get hold of and booked this picture for the first three days of 1923. I borrowed a few extra dollars from my wife for extra advertising matter. She kicked on letting me have it, and said I should have taken the money I paid for the picture and bought a new Ford. I had the picture pretty well advertised, and on New Years night I went down to the show "all set" for the usual costume flop. Like most of the small town exhibitors I had but very little faith in costume pictures. The show was scheduled to start at 7:45 p. m. About dark they started to come, the lame, the halt, the rich and the poor—in automobiles, vehicles and on foot. They seemed to come from every direction, and most all of them at once. At 7:15 the standing room was all sold and we were turning them away. In my ten years as an exhibitor I have never shown a picture that give the general satisfaction that this one did. I had nothing but praise from all who saw it. Mr. Exhibitor, if you want a picture that will give your house more prestige than it has ever had, I advise you to get this one. It's worth every cent you pay for it, if you don't make a dime on it. The attendance held up each night and for one matinee.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

A Paramount Picture A Cosmopolitan Production

"Her most novel and entertaining picture"

The Ehibitors Herald Says:

"The happy combination of a good story, beautiful star, and capable direction make for success of 'Money, Money, Money.' It is beautifully produced, very well acted and should appeal to every lover of good, clean screen entertainment. One of Katherine MacDonald's most entertaining and novel pictures. Advertise it as a story with a Main Street setting."

B·P·Schulberg *presents*

KATHERINE MacDONALD

in

"MONEY, MONEY, MONEY"

Adapted by Hope Loring;
from the story by Larry Evans;
Directed by Tom Forman
Produced by Preferred Pictures Inc.

"This was my dance

"I made them myself"

FIRST NATIONAL PICTURES

A First National Attraction

B·P·Schulberg
presents

KATHERINE MacDONALD

IN

"The Woman Conquers"

The story of a society girl's battle for life and love in the snow wastes of the far North, the kind that every audience will thrill to. This is one of the American Beauty's very best pictures, artistic and entertaining. Story by Violet Clark. Directed by Tom Forman.

"White Shoulders"

Here is a picture made from a story that millions have read and thrilled to in The Saturday Evening Post, that of a beautiful Southern girl placed on the auction block of marriage by her own mother. Written by the famous author, George Kibbe Turner. Directed by Tom Forman.

"Stranger Than Fiction"

A picture filled with thrills, in which a society girl is caught in the toils of a crook, kidnapped in an aeroplane, escaping to another machine after a dare-devil battle 5,000 feet in the air. Story by Charles Richman and Albert Shelby Le Vino. Directed by J. A. Barry.

"The Woman's Side"

An up-to-the-minute drama of woman's new sphere in the realm of politics and how a girl battled against crooked organization methods for power and the honor of her father. Filled with love, romance and tense dramatic situations. Story and direction by J. A. Barry.

"Domestic Relations"

A tensely dramatic story of a man who drove a woman from his life, but could not drive her from his heart. A picture that will make both men and women wonder, as it is a slice from their own lives. Story and scenario by Violet Clark. Direction by Chet Withey.

"Her Social Value"

A drama with the ring of the human note—today a salesgirl—tomorrow the wife of a society man. Here's a theme that will hold every audience, especially the women. From the original story by B. P. Fineman and J. A. Barry. Scenario by Gerald Duffy and Jerome Storm. Direction by Jerome Storm.

"You dont have to marry him. There's me." from "White Shoulders".

"They're plotting to rob you." from "The Woman Conquers"

"Give me that gun" from "The Woman's Side".

"Turn over the jewels or you won't leave here alive" from "Stranger than Fiction".

Then her husband stepped in - from "Domestic Relations"

He heard his rival whisper a secret to his wife - from "Her Social Value".

First National Pictures

FIRST NATIONAL PICTURES

The Picture That Will Give Millions Their

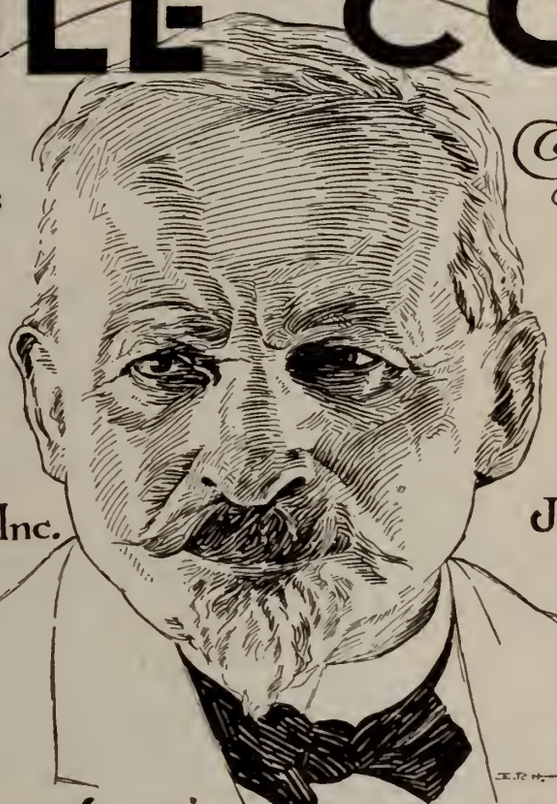
ONLY CHANCE

To Learn from the Great Teacher Himself The Truths That Have Startled the World

"THE MESSAGE OF EMILE COUÉ"

Presented by E.W. Hammons

Educational Pictures Special



Produced by Motion Picture Arts, Inc.

Directed by John L. McCutcheon

M. COUÉ PERSONALLY APPEARING IN HIS ONLY MOTION PICTURE

EXCHANGES ALREADY FLOODED WITH BOOKINGS

Act At Once If You Would Profit By The

GREATEST SHORT SUBJECT BOX OFFICE ATTRACTION EVER PRODUCED

"Now all those who offered $200 or less for a ticket will be able to have Coué's services for four bits or less."
—CLEVELAND PLAIN DEALER

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, *President*

Conan Doyle and Sir Oliver Lodge
Say "Spirit" Photographs are real.

The Scientific American has offered
$5,000 to anyone who can prove they are.

The Little Girl Next Door

Destined to be one of this year's greatest
photoplays EXPLAINS EVERYTHING

The cast includes:

Pauline Starke — James Morrison
Carmel Myers — Mitchell Lewis

And is directed by
W. S. Van Dyke

A majority of the inhabitants of the world will see this photoplay

We will announce our method of distribution later

Blair Coan Productions, Inc.

Executive Office
Room 713, 108 South La Salle St. Chicago, Ill.

A PICTURE THAT IS DIFFERENT

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1922

A Pair of Kings (Vitagraph), with Larry Semon.—Larry always gets the dough. He brings the crowds and laughs, too. Absolutely the best on the market.—Roy L. Dowling, Ozark theatre, Ozark, Ala.

Larry Semon Comedies (Vitagraph).—If you are not playing the Semon Comedies you sure owe it to yourself to play them, as there are no better comedies made. I have booked all of them. After you play one you will play them all.——A. E. Berlin, Jr., Lyric theatre, Rock Falls, Ill.

Larry Semon Comedies (Vitagraph).—Not one but all of these a tonic for a sick box office if you give these to your people. The king of slapstick comedies, well made, fast and laughs in all of them.—Bowen & Charles Theatre Circuit, Vader, Wash.

The Fall Guy (V), with Larry Semon.—If your patrons like slapstick, give them all the Semons. This one brought the house down. Play these with features, and how they eat 'em up.—R. A. Botts, Grand theatre, Carrington, N. D.

The Bell Hop (Vita.), with Larry Semon.—A great comedy.—G. W. Summers, Royal theatre, Unionville, Mo.

The Grocery Clerk (Vitagraph), with Larry Semon.—One of the best comedies ever made. A laugh in every foot.—A. G. Miller, Miller theatre, Atkinson, Neb.

The Agent (Vitagraph), with Larry Semon.—A comedy that is a scream from beginning to end, and the barrel stuff is the best thing done in comedy for some time. There is action to who tied the pup and keeps the audience in an uproar. W. H. Brenner, Cozy theatre, Winchester, Ind.

The Hick (Vitagraph), with Larry Semon.—I never heard people laugh as heartily as they did over this one. And how could they help it? Many came back to see it the second night. Exploit it good. It will meet your highest expectations.—Mrs. W. H. Helfer, Itasca theatre, Alice, Tex.

Larry Semon Comedies (Vitagraph).—The exhibitor who fails to play these comedies is sure overlooking a good bet. Have played them all and not a bad one yet.—E. O. Ford, Broadway theatre, Brooklyn, Ia.

Golf (Vitagraph), with Larry Semon.—Oh, Boy, what a comedy. Just one explosion after another. It's Semon's best. Am paying too much for him, though.—C. R. Sullivan, Fair theatre, Amarillo, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—A very good comedy. Larry is all right.—N. O. Foster, Elite theatre, Otsego, Mich.

Dew Drop Inn (V.), with Larry Semon.—Best of the Larry Semon comedies I have run. Semon has brought me business. When I don't have Semon I have from seven to ten children. When I do have him I get from forty to sixty.—A. Names, Strand theatre, McCracken, Kan.

The Star Boarder (Vitagraph), with Larry Semon.—Semon comedies draw better than serials. Pack the house with every Semon comedy. Brother, book Semon for big box office receipts.—M. L. Steinberg, Dreamland theatre, Norris, Okla.

The Sawmill (Vitagraph), with Larry Semon.—If you need a good slapstick comedy, you cannot find a better. In fact, you can pick Semon comedies with your eyes closed; they are all good. Also Vitagraph is to be complimented on the way they sell them.—J. J. Kudlacek, Swan theatre, Swanton, Neb.

Golf (Vitagraph), with Larry Semon.—A good comedy. It will please the public as it is different from ordinary comedies.—Walter Gerrib, Eagle theatre, Westville, Ill.

The Grocery Clerk (Vitagraph), with Larry Semon.—A howling success in the way of a two reel comedy. One thing happens right after another and you'll laugh at them all.—W. P. Perry, Rialto theatre, Cheyenne Wells, Colo.

The Show (Vitagraph), with Larry Semon.—One of his best. Lots of new stuff in this one. Play this one strong. They will eat it up. You can't play it too strong. Tell them that you got a real comedy coming.—William Thacher, Royal theatre, Salina, Kan.

The Hick (Vitagraph), with Larry Semon.—Larry sure delivers the laughs. Have run a number of his comedies and have not had a poor one. We consider these the best comedies on the market, because they sure get the laughs.—H. G. Stettmund, Jr., Odeon theatre, Chandler, Okla.

Larry Semon Comedies (V.).—Good consistent comedies that always give the best of satisfaction.—Custer Carland, Victoria theatre, Frankfort, Mich.

Golf (V.), with Larry Semon.—If you are not playing Semon comedies you are losing money. This one is a knockout.—J. W. Crouch, Elite theatre, St. Paul, Neb.

The Sawmill (Vitagraph), with Larry Semon.—Semon's greatest comedy, and I have run them all.—Harry Threde, Scenic theatre, Holstein, Ia.

Semon Comedies (V.).—Just half through with a series of ten Semon comedies. Consider them the best comedies for the money I ever booked.—L. W. Smith, Fraternity theatre, Henry, S. Dak.

The Sawmill (Vitagraph), with Larry Semon.—Semon always good for here. Went over like a house afire.—S. R. Peake, Pastime theatre, Maquoketa, Ia.

The Agent (Vitagraph), with Larry Semon.—A dandy comedy, and pulled a good crowd. Patrons were more than satisfied.—N. Calbeck, Auditorium theatre, Nappanee, Ind.

The Grocery Clerk, with Larry Semon.—This is my first Semon. I have been afraid of them on account of the price in a small town, but believe me they are worth it. Every inch a laugh.—R. S. Moore, Gem theatre, Snyder, Okla.

The Bell Hop (Vitagraph), with Larry Semon.—A good comedy with many good stunts. One of his best.—E. S. Sutter, Columbia theatre, Kansas City, Mo.

The Bell Hop (Vitagraph), with Larry Semon.—When we have a rather flat program we always wish we had a Semon booked with it. These are getting better with each release. How they roared and laughed and then asked when the next one would be here.—J. W. Joerger and H. M. Maloney, O. K. theatre, Enterprise, Ore.

The Bell Hop (Vitagraph), with Larry Semon.—Boys, here is a comedian that draws and pleases. His comedies are the best rough and tumble I have ever seen. They are 100 per cent pure. **The Bell Hop** is extremely funny.—W. E. Elkin, Temple theatre, Aberdeen, Miss.

The Rent Collector (Vitagraph), with Larry Semon.—Excellent. One of the greatest comedies ever produced. They won't only laugh, they will scream.—J. N. Schwartwalder, Universal theatre, Auburn, N. Y.

Solid Concrete (V.), with Larry Semon.—100 per cent entertainment. Kept my audience in an uproar from start to finish. If you are not running Semon comedies, you are standing in your own light.—D. A. White, Cozy theatre, Checotah, Okla.

The Saw Mill (V.), with Larry Semon.—A riot from start to finish. Larry's the slap-stick king.—W. Ray Erne, Rialto theatre, Charlotte, Mich.

A Pair of Kings (Vitagraph), with Larry Semon.—Larry is always good, as we used to say about the stuff sold in our younger days, "but some are better than others," and the same with Larry. Play it, it will please.—D. Filizola, Empress theatre, Fort Scott, Kan.

Larry Semon Comedies (Vitagraph).—Consistently the best comedies to be had.—M. L. Guier, Auditorium theatre, Slater, Mo.

Larry Semon Comedies (Vitagraph).—Any exhibitor can see them and be better off for doing so.—Frank E. Lee, Lee's theatre, Three Oaks, Mich.

The Show (Vitagraph), with Larry Semon.—The best comedy of his career, and one of the best ever produced. Contains as many thrills as the average serial.—W. W. White, Jefferson theatre, Jefferson City, Tenn.

The Bell Hop (Vitagraph) with Larry Semon.—Larry is a genuine "big league" comedy star with our audiences. We have played every Larry Semon comedy that Vitagraph has ever released. In fact, we used the first, second and third groups twice. This one contains one of the most thrilling stunts of any previous Semon comedy, and it fairly took the capacity audience right up out of their seats. Fact is, Larry's comedies get better with every one he makes.—Harry M. Palmer, Liberty theatre, Washington, Ind.

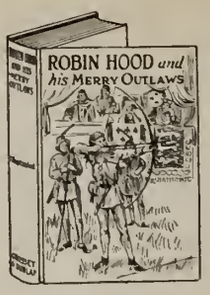
The Bell Hop (Vitagraph), with Larry Semon.—A sure riot of fun. Best Semon comedy run to date. Semon in a class by himself.—A. H. McLaughlin, Criterion theatre, Oklahoma City, Okla.

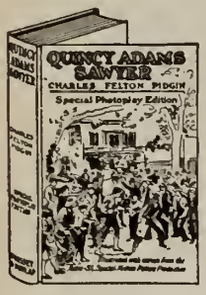
Semon Comedies (V.)—Good slapstick comedies. To get a good laugh book Semon Comedies. Well liked here.—L. A. White, Majestic theatre, Sherwood, N. D.

Solid Concrete (Vitagraph), with Larry Semon.—We have used ten of Semon's latest comedies. Have found them all good laugh producers. Try them with a mixed program.—J. S. Wasserman, Rialto theatre, Pecos, Tex.

The Saw Mill (Vitagraph), with Larry Semon.—This is the best Semon comedy to date. Have run eight of his comedies and all were good. He sure gets the laughs. Book them.—A. A. Neese, Beatrice theatre, Haw River, N. C.

ADV.





When You Book a "Book Title" Picture Remember the Bookseller in Your Town

Nowadays as most big photoplays are made from big books, a link-up should be established between Publisher, Exhibitor and Bookseller.

Cast your eye over the cuts of books shown on this page which represent some of the big titles we publish.

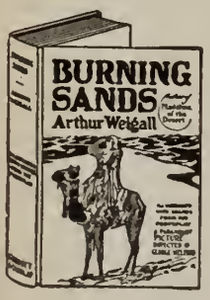
Also add to the list:

Rupert of Hentzau **Truxton King** **The Christian**
The Custard Cup **The Leather Pushers**

These books are handsomely bound and illustrated, and retail at 75 cents each

LET THE BOOKSELLER KNOW YOUR PICTURE DATES.

LINK UP YOUR PICTURE PUBLICITY WITH YOUR LOCAL BOOKSELLER.



Perhaps you have tried it before with indifferent success. However, don't be discouraged by that. Booksellers are now strong for the scheme.

Go to see your local bookseller today. He has just received a broadside from us calling his attention again to this big idea. There are many things you can talk over together and put into effect that will be of mutual interest and profit.

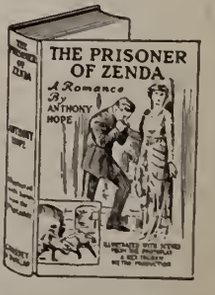
Perhaps you won't get all the booksellers in the town to co-operate with you all the time, but you will get some of them to co-operate most of the time, and, on the whole, it will be worth your while.

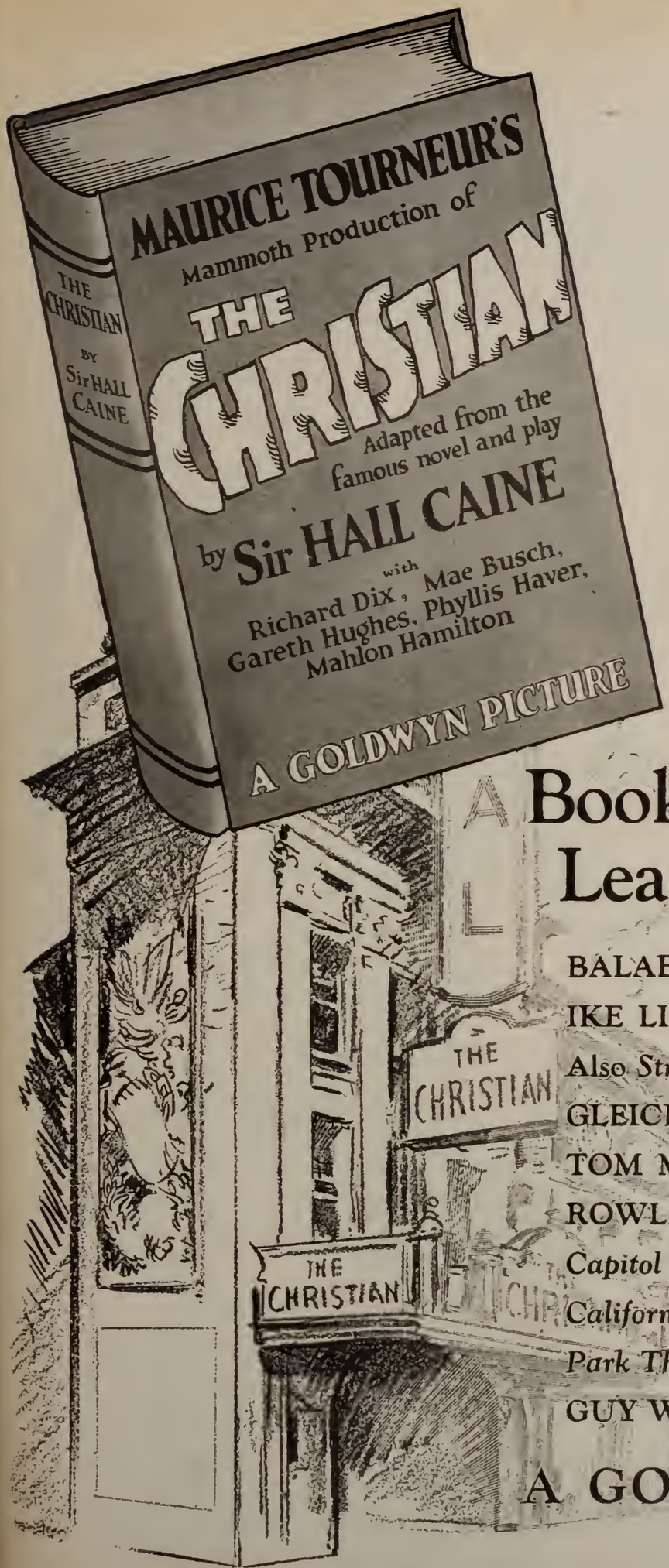
As a matter of good business, the bookseller will want to feature your "showing" with his books, as some of the biggest stores in the country are doing every day.

When in doubt, write us

Grosset & Dunlap 1140 Broadway New York City Publishers

Photo Play Book Titles





Here's what the Critics say:

WM. A. JOHNSON, *Editor Motion Picture News:* "Goldwyn's big Production, 'The Christian,' will go down in history as a masterpiece!"

L. W. BOYNTON, *Editor Exhibitor's Trade Review:* "'The Christian' is a screen marvel. It takes its place with the acknowledged classics of the motion picture. Unquestionably the biggest box-office picture Goldwyn has ever released."

ROBERT E. WELSH, *Editor Motion Picture World:* "'The Christian is a really great picture without an 'if' or a 'but.' It will make a pile of money."

JOHN SPARGO, *Editor N. Y. Exhibitor's Herald:* "'The Christian' will clean up. It has everything!"

LOUELLA PARSONS, *M. P. Editor Morning Telegraph:* "No exhibitor can afford to pass by 'The Christian.'"

FRED SCHADER, *in Variety:* "One of the biggest box-office winners."

FILM DAILY: "'The Christian' will undoubtedly prove one of the outstanding attractions of the year."

Booked by America's Leading Exhibitors

BALABAN & KATZ'S *Chicago*

IKE LIBSON'S *Capitol*, Cincinnati

Also *Strand*, Dayton; *Southern*, Columbus

GLEICHMAN'S *Broadway-Strand*, Detroit

TOM MOORE'S *Rialto*, Washington

ROWLAND & CLARK'S *State*, Pittsburgh

Capitol Theatre, New York

California Theatre, Los Angeles ⋆

Park Theatre, Boston

GUY WONDERS' *Baltimore*

A GOLDWYN PICTURE

⋆*Now playing Second Week and is Breaking all Records*

Burr Nickle Presents

The First of 12 POWERFUL PICTURES

"SUNKEN ROCKS"

with

ALMA TAYLOR

From the Story By E. TEMPLE THURSTON

FIRST THREE NOW READY

"SUNKEN ROCKS"

A Mystery Drama from Story by E. Temple Thurston.

"TANSY"

An Entrancing Romance Making Life out of Love from the Novel by Tickner Edwards.

"BARGAINS"

A Dramatic Story with a "Punch," from the Stage Play by Edward Irwin.

"ONCE ABOARD THE LUGGER"

From the Popular Humorous Novel by A. S. M. Hutchinson (Author of "If Winter Comes" and "That Freedom").

THE FIRST FEATURES PRODUCED WITHOUT THE AID OF "MAKE-UP," GIVING THE UTMOST OF NATURALNESS WITH PERFECT PHOTOGRAPHY

Territories Open

for assignment to "territorial partners" of experience and financial standing who can now secure a better proposition than ever before offered by any Producer.

12 Powerful Features

and

A Series of Two Reelers entitled "People and Things"

WIRE TODAY

For Releasing or Exhibiting Information, Wire

BURR NICKLE PRODUCTIONS

1017-1018 Story Bldg. Los Angeles, Cal.

Also a Series of "Different" Two-Reelers—"PEOPLE and THINGS"

STORM SWEPT

Story by
H. H. Van Loan

A
Robert Thornby
Production

A *Real* Sea Drama

STARRING

WALLACE AND NOAH BEERY

RIGHT now dramas of the sea are having their greatest vogue—in magazines and books as well as in pictures. Look around for yourself and you'll find proof of this—which means that the man who books a sea drama RIGHT NOW is a live wire playing into the hands—and cash pockets—of an eager public—it means that he's letting the grass grow under the other fellow's feet. Here's YOUR chance to book a REAL sea drama—a sea drama starring the two greatest character actors on the screen. Grab it while the grabbing's still way above par—NOW!

DISTRIBUTED BY

FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

LOWERS WORLD'S RECORD

Dempseys' services.

McLEAN BREAKS RECORD.

Chicago Pro Skates 75 Yards In 0:07 4-5 In Trial at Pittsfield.

PITTSFIELD, Mass., Jan. 27.—Bobby McLean of Chicago, professional, broke the world's record for skating seventy-five yards here this afternoon, going the distance in 7 4-5 seconds. The trial was against time. The former record of 8 1-5 seconds was made by Morris Wood, amateur, at Verona Lake, N. J., Jan. 24, 1903.

Bobby McLean, Champ Ice Skater, Becomes Movie Picture Star

Bobby McLean, world's champion speed and fancy ice skater, has signed a contract to appear in a motion picture entitled "The Art of Skating." This picture is now being filmed by All-Nations Features, Inc., at Saranac Lake.

McLean in Fast Exhibition.

Bobbie McLean, Chicago professional skater, reeled off an exhibition 200-yard dash in eighteen seconds flat. This was three-fifths of a second slower than the world's mark established by John S. Johnson in 1893, but the former record, statistics show, was made with a flying start and on a straight track.

Tomorrow Kaskey and Gorman will continue their battle for supremacy in the 440-yard dash and the 3-mile event. Gorman's proved ability in the distance event, together with the game fight he has been making in the sprints, places him as the possible favorite. But it will be a real battle between the two fliers.

BOBBY McLEAN! WORLD'S CHAMPION SPEED AND FANCY ICE SKATER

EVERYBODY LOVES A CHAMPION IN THIS LAND OF CHAMPIONS

A REAL SKATING PICTURE

Directed by ROBERT E, TANSEY

THE MAN WHO MADE

MAN O' WAR PICTURE

A GOOD STORY combining the Most Complete and Perfect Analysis of the Art of Speed—Trick and Fancy Skating—Interesting—Entertaining—Fun. *Slow* and *Natural* Motion, Cleverly used to make this Bobby McLean Picture the one you want.

BOBBY McLEAN

IN

KING OF THE ICE

(SHORT FEATURE—TWO REELS)

The BIGGEST and BEST SHORT FEATURE of the *Year.*

With a Hundred Thousand Dollars Worth of Publicity, you know that this Picture Will Win.

Good "Action" Display For Lobby

Backed by an Advertising Campaign that would do justice to a Big Feature.

BOBBY McLEAN

BOOK NOW!

EXHIBITORS!

Treat Your Patrons to a New Refreshing Picture.

Phone or Wire your Exchange now!

Just say "Get the McLean Picture for me."

DISTRIBUTORS THE PRINTS ARE READY NEVER MIND WRITING—*WIRE!*

LET'S BREAK A RECORD WITH THIS PICTURE

ALL NATIONS FEATURES, INC.—565 FIFTH AVE., NEW YORK, N. Y.

JOSEPH M · SCHENCK *presents*

NORMA TALMADGE

in a tale of tempestuous love in desert places —

"The VOICE from the MINARET"

Personally directed by FRANK LLOYD

"A stolen kiss — and there came the voice of the Muezzin calling to remind of forgotten faith"

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

He leaped to his feet as he sa her husband approachin

First

"Smilin' Through"

Then

"The Eternal Flame"

And NOW

"The Voice from the Minaret"

A picture in every way their peer, and one again to stampede the Box Office.

Norma Talmadge reaches the height of her dramatic career, enhancing by her incomparable artistry a story aflame with love, a picture startlingly beautiful in its panoramic scenes of the exotic East with its spectacular splendors.

Here are reunited the screen's greatest lovers, for Eugene O'Brien plays opposite Miss Talmadge, heading an exceptional supporting cast.

The picture has been produced with all the care and lavishness of the Joseph M. Schenck productions, and was personally directed by that master artist, Frank Lloyd. The story is known to millions, being adapted by Frances Marion from Robert Hichens' famous novel and stage success. Photographed by Antonio Gaudio and Norbert Brodin, it is a treat to the eye.

In the Oriental Market place

"You came back because you love me?" Deliberately she answered "No!"

"I prefer the desert with your love!"

NORMA TALMADGE
in
"The VOICE from the MINARET"

A First National Picture

Booked

on Sight, for February Play Dates, by

John Hamrick's Blue Mouse
Seattle

John Hamrick's Blue Mouse
Portland

John Hamrick's Blue Mouse
Tacoma

Stillwell's Casino
Spokane

Marcus Loew's Warfield
San Francisco

Marcus Loew's State
Los Angeles

State Theatre
Erie, Pa.

Bert Van Tuyle
presents

Nell Shipman
in
The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle
in collaboration with the author

This is the biggest picture Nell Shipman ever made; the strongest story she ever wrote; the best starring work of her career. When you remember how you cleaned up with "God's Country" you will recognize that this is a strong statement. "The Grub-Stake" supports such a statement.

First runs in the largest cities of the country are ripping out dates on other supposedly big pictures to get to the public quickly with this one that is still better. All the wonderful animals that the public has shown it loves to see are featured in a splendid episode of "The Grub-Stake."

100,000,000 People

IT IS IN EVERY NEWSPAPER!

CASH IN ON THIS FIRST DRUG

Irving Cummings Production

"The DRUG"

Starring **GLADYS BROCKWELL**

ALSO

BOB WALKER

"THE TREABOL KID"

LIVE WIRE INDEPENDENT EXCHANGES WILL BOOK FOR MARCH 1st DATES

Prints Being Shipped FEB. 13th

Actual Photographing Finished FEB 7th

are reading of this today!

IT IS ON EVERY TONGUE!

PICTURE of the TIMES

EVIL SUPER

of Harvey Gates Story

"TRAFFIC"

and BARBARA TENNENT

BOOK IT NOW

THRU LEADING INDEPENDENT EXCHANGES EVERYWHERE

OR

WIRE ~ PHONE ~ WRITE

SUITE 1005~08 LOEW STATE BLDG. NEW YORK

So Many Inquiries

Have reached us recently from those interested in the construction of new theatres and others in refitting and remodelling during the summer months that we feel that the time is ripe for a special section thoroughly covering the financing, planning, construction and furnishing of the theatre.

To properly present this material we have secured the cooperation of one of America's leading motion picture theatre architects to personally supervise the preparation of this section.

We will run this material in one of the early March issues of MOTION PICTURE NEWS and will make it so important to the industry at large that those interested in building or equipping theatres cannot afford to overlook it.

Make your space reservations as early as possible.

A Bride Made a Startling Discovery

Every woman will want to know

What

Another gripping

Thomas H. Ince

Production

"WHAT A WIFE LEARNED"

with Milton Sills - John Bowers
and Marguerite De La Motte..

Big in dramatic thrill, bigger still in spectacular sensation—a terrific dam-burst that sends flood waters seething over the countryside in miles-wide sweep of disaster—a mad stampede of a thousand steers and a man who braves death beneath their flying hoofs to halt them.

A story of the lonely spaces of the Northwest and of Broadway's seething nights—of a fiery, dominant man and a culture bred city woman. A conflict of souls in an elemental clash—high powered drama.

By Bradley King. Directed by John Griffith Wray

Under the personal supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

Big Booking Bulletin No. 5

William J. Sullivan, Rialto theatre, Butte, Mont., wired to Mr. Ince as follows:

"In all my experience in putting on entertainment I have yet to find one picture that has gone over as big as 'The Hottentot.' The steeplechase was so exciting that our repair man had to stay after the show putting back the arms on the chairs in the theatre. People really stood on their seats and cheered. Patrons thought the picture was so good I lost many admissions because they would not leave until they had seen the picture twice and we could not empty the house fast enough to take care of the crowds. Comment from press and public is 'The Hottentot' is the finest and most entertaining picture ever shown here."

Thomas H. Ince presents

An Earthquake of Gasps
A Mirthquake of Laughs..

starring Douglas MacLean and Madge Bellamy.

The HOTTENTOT

FIRST NATIONAL PICTURES
It's lucky

Directed by James W. Horne and Del Andrews
under the personal supervision of Thomas H. Ince
Distributed by Associated First National Pictures Inc.

Motion Picture News

The New Contract

A STANDARD contract for the leasing of motion pictures has finally been realized. Knowing little of the problems of either a lessor or lessee we will not presume to pass judgment on how equitable the document is, but since it has been drawn and ratified by representative exhibitors on one side and representatives of the producer and distributor on the other, we accept it as a satisfactory if not perfect instrument and confine our comment to a far more important phase of the proposition—the ways and means by which the new contract has been evolved and what such a procedure means to the entire industry.

* * *

For the first time in the history of motion pictures, men who, in point of view, have been held to be fundamentally opposed, met around a conference table and stayed there until they threshed out their differences and until they settled a question of importance.

It has taken seven months to do this and we know the task was not an easy one.

But the great thing that has been accomplished is—unity; or, at least a long forward step toward unity; unity between two branches of this industry which generally are at war.

* * *

Without a doubt major credit for this great forward step belongs to Will H. Hays. It was Mr. Hays who convinced the various producers and distributors who make up the membership of the Motion Picture Producers and Distributors of America, that existing contracts could be improved to the benefit of all branches of the industry. It was he who made possible the conferences and brought them—by acting as guide, counselor and friend, to a successful termination.

The new contract as a mere instrument for the transaction of business would be just as effective and quite as equitable if it had been drawn by the distributor without consultation with the exhibitor. Perhaps some day it might have been provided as a natural course of events.

But how much better—more satisfactory—in its direct results is the method that has been pursued.

* * *

The standard contract contains many provisions that appear to be advantageous to the exhibitor.

The producer agrees to assume responsibility for the acts of his employees and all arbitrary penalties in favor of the distributor have been eliminated. Lack of such articles of agreement in contracts of the past have always been productive of friction.

The provision for fixing play dates has also been altered to such an extent and to such good purpose that it would appear that " play dates will now become pay dates " and vice versa.

* * *

How the new contract will work out remains to be seen. But at least it has been proven that distributors and exhibitors can confer around a table; and, tackling one of the worst causes of dissension, arrive at a solution to which they subscribe.

And that means that other matter can be taken up in the same sensible way; and even if a happy solution is not reached at least greater understanding will result.

And this understanding will hasten along the stabilization of the industry.

VOL. XXVII FEBRUARY 17, 1923 No. 7

PICTURES AND PEOPLE

WILLIAM DUDLEY PELLEY of New York, magazine writer and novelist, whose stories are finding their way to the screen, has joined forces with H. H. Van Loan, who is engaged in the publishing business with R. T. Thornby and Lindsay McKenna under the monicker of H. H. Van Loan, Inc., Security Building, Hollywood, but who is never too busy to turn out original scripts and adaptations.

H. H. has just completed the adaptation of Pelley's story, "The Fog," which will carry the Metro trademark. Both writers will preserve their individuality and carry on their activities separately. Wherever collaboration is attempted, the work will be so designated.

Mr. Van Loan is the author of "How I Did It," an authoritative document of how to write and market scripts—the contents being crammed with interesting sidelights of how he put himself and his ideas over.

* * *

MOTION picture "still" photographs are the latest to receive definite recognition in the field of higher arts. Recently a "still" from a photoplay was hung in a prominent place in the Buffalo Museum of Natural Science and now one is to achieve a similar honor at the University of Pennsylvania.

In both cases the photographs were made by Edward S. Curtis, the famous photographer of Indians who was especially commissioned by Cecil B. DeMille to take a set of art portraits in the huge forest setting which is a feature of "Adam's Rib."

* * *

A BON VOYAGE luncheon was given Friday by the executives of Paramount for Adolph Zukor and S. R. Kent, who sailed the following day on a two months' business trip to Europe.

* * *

ANNA AIKEN PATTERSON, editor and publisher of Weekly Film Review, in a signed statement over an article headed "Information Versus Invective" has something to say to Bishop Warren A. Candler, who has raised his voice against the industry in the South. His denunciation appeared in the Atlanta Journal under the caption, "They Cannot Be Cleansed."

The editor's indictment expresses the idea that the Bishop's invectives are supported on nothing but authoritative misinformation. We agree with Anna Aiken Patterson that no one should condemn the screen because a few have brought discredit upon the name.

Everyone who starts indicting the industry should first see that he is without sin and second that his house is in order.

* * *

TOMMY EVANS has joined the ranks of the palm beachers. Major Tommy is spending his first vacation in nineteen years cavorting with the waves and cutting quite a swath in his flannels. Perhaps he will post-card us showing him in a wheel chair or broadcasting his "Personal Interest" theory through the radio.

* * *

ASSOCIATED EXHIBITORS' "Alice Adams," by Booth Tarkington, wins the asterisk in the latest bulletin issued by the National Board of Review. The novel has been accepted everywhere as the author's masterpiece and won the Columbia prize for the best piece of fiction written during 1921. *If the picture carries out the fidelity of the book, it should be a humdinger as a realistic slice of the age-old impulse—keeping up appearances.*

AN interesting item of how an enterprising film salesman has taken the gentry of a small hamlet into the land of Make-Believe is recorded in the exploits of Harry Kirshbaum, Universal representative of Kansas City. Through his initiative Harwood, Mo., a small town of 300, has adopted an idea which would prove profitable for film salesmen in the territory to duplicate. Virtually no form of entertainment could Harwood boast of—that is, until Mr. Kirshbaum drove into town one day in his humble Henry. In about two hours plans had been perfected whereby the merchants of Harwood would give a Saturday matinee, consisting of a two-reel drama and a one-reel comedy, free. A five-reel feature was added to the night performance, for which ten cents admittance is charged.

Because of interest in civic affairs by the superintendent of the local telephone company, the only exploitation methods necessary consist of a call in all directions over the phone. And the best part of the whole affair, as far as the merchants of the town are concerned, is that these performances have attracted fully fifty per cent. more people to the town each Saturday.

* * *

IF any of you have wondered what became of Louise Huff, who starred not so long ago under the World Film banner, we will tell you that she is using her voice and talent in Rachel Crothers's new play, "Mary, the 3rd," which opened in New York the other night.

While speaking of "come-backs"—we'll say that Warren Kerrigan is returning to the screen after a long absence. Look for him in "The Covered Wagon." There is one erstwhile star of stage and screen who seems to have gone into permanent retirement and her name is Marguerite Clark. Pearl White is to retire for a time—in a French convent. They comes and they goes, as O. Henry would have it.

* * *

JESSE L. LASKY registered elation this week when, upon arrival in New York from Los Angeles, he read Pola Negri's telegram announcing her joy over "Bella Donna."

* * *

IT wasn't due to the press agent's fault that Jackie Coogan arrived in New York ahead of schedule. The high-salaried, eight-year-old Jackie came in on a train, the signals of which were crossed. Hence the army of 10,000 fans and Bill Edwards were missing. Tears were seen to glisten in young John's brown orbs. Why not—when he thought of the ovations accorded the "Tiger" and the little doctor of auto-suggestion? It was three hours later that the blunder was rectified and Jackie made his triumphant re-entry—after slipping through the gates and hopping off a later train. Children predominated in the army of 10,000, which included a band, and they were rewarded when Jackie, on the shoulders of a friend, doffed his velvet cap.

The juvenile star who bounded into fame and fortune after his appearance in "The Kid," has several important matters to attend to before he departs for the Coast—among which are addresses to be made before the Boy Scouts and a few luncheon and dinner engagements with producers, impresarios, interviewers, and several of his young professional friends.

Jackie should have the time of his life in New York. Look at all the snow (they don't have any out in Los Angeles)! The theatres are going full blast; the ships are arriving and departing in the harbor; the Stock Exchange is always busy (it should interest him now); the red ball is up in the Park, indicating thick ice for skating; and Mayor Hylan

has left him the keys to the city before hizzoner left for Palm Beach.

* * *

THE Lewis Publishing Company, owners of the *Morning Telegraph*, through an engraved card announce the appointment of George B. Van Cleve as assistant publisher. The *Telegraph* is to be congratulated in obtaining the services of Mr. Van Cleve, who was formerly associated with Cosmopolitan Productions—and who is a newspaper man and advertising counsellor of wide experience.

* * *

RICHARD WALTON TULLY, author of "The Bird of Paradise," and "Omar, the Tentmaker," is back in New York after a sojourn in Europe staking out claims for the presentation of "Omar." Mr. Tully's canvases have been hanging in the First National gallery. He will return to Hollywood shortly to start production upon his next feature.

* * *

THE LITERARY DIGEST in its February 17th issue has something to say about screen censorship. In an article headed Screen Dealings With Dickens And Hugo, it reproduces the indictment of censorship which appeared in the London *Outlook* over the signature of Clinnell Wilkinson, and this writer ventilates the English aspects of the same questions about the screen that have been agitating us, and he seems to arrive at conclusions somewhat similar to those printed here about the criminal stupidity instead of the criminal morality of the film.

The Literary Digest quoting Mr. Wilkinson says: "Literature leaves the Court without a stain on its character. 'Oliver Twist' may be printed in cheap editions and sold to all and sundry, but a cinematographic representation of Fagin's thieves' kitchen has been banned for everybody under sixteen years of age.

The writer dwells upon the theatre, which he calls the real flaw in the argument, for plays are produced year after year having to do with sex and crime. Yet virtue always triumphs on the cinema, as it always did in the old-fashioned melodrama and penny dreadful.

Mr. Wilkinson admits that it is not easy to argue the question of the film dealing with the relation of the sexes. He makes a plea for greater frankness in these matters. He sums up by saying "that they (the films) should be supposed to be any more capable than the penny dreadful and the melodrama of making saints or sinners is a theory that still remains to be proved." He argues that "The whole agitation against the cinema is unreasonable, but it would be silly to expect reason from the modern Puritan."

* * *

HARRY RAPF and Abe Warner left Los Angeles Wednesday for New York and in their luggage is a print of "Brass," which according to our spies on the Coast is SOME picture. Certainly it carries a cast with Monte Blue, Marie Prevost, Irene Rich, Harry Myers and the juvenile tot, Bruce Guerin, in six of the twenty roles.

* * *

IN conference at the offices of Educational are E. W. Hammons and Charles Christie, the comedy director having come on for a three weeks' stay to talk over the distribution of Christie comedies. Brother Al has completed ten of the twenty productions to be released up to July. Two new players have signed the Christie contract—Henry Murdock and Kathleen Clifford.

Index to Departments

Editorial 801
Pictures and People 802-803
General News and Special Features 804-814
Chicago and Mid-West 820
Comedies, Short-Subjects and Serials 843-844
Construction and Equipment 855-864
Exhibitors' Service Bureau 822-831
Feature Release Chart 865-868
Pre-Release Reviews of Features 840-841
Production-Distribution Activities 845-853
Regional News from Correspondents 832-839
Reviews of Latest Short-Subjects 842
Studio Notes and Player Brevities 821
What the Big Houses Say 815
With the First-Run Houses 816-819

H. M. RICHEY, general manager of Motion Picture Theatre Owners of Michigan, and W. S. McLarren of Jackson, also a member of M. P. T. O. M., were callers at the NEWS offices last week. The Michiganders came to New York to talk shop and to see what the theatres and picture palaces had to offer.

* * *

SENATOR JAMES J. WALKER in an announcement made in Will Hays's office, will sever all official connections with the industry. The majority leader of the New York senate has been counsel for the T. O. C. C. and the M. P. T. O. of New York.

* * *

THE Knoedler Galleries, New York, are featuring an exhibition of paintings by Tade Styke, the French artist, who is at present in this country. Among the group and receiving the greatest attention is a painting of Pola Negri—which has a place of honor near portraits of Caruso, Chaliapin and Russo, by the same artist.

* * *

AN editorial faux pas has been committed by the editor of the Franklin Journal, Farmington, Maine. The ethics of journalism are sound in that editorial opinions must be consistent with the news matter which accompanies them. It may be that the Franklin Journal shatters the conventions in this respect; it may be that the news item which clashed with the editorial comment in the issue of January 23rd was put in through an oversight; it may be that the editor writes what he thinks and the copy desk can take care of itself—but whatever the reason the paper surely contradicts itself.

Here's the paragraph in the editorial column: "Wallace Reid, the hero of Filmdom, died at the Hollywood Sanitarium, Jan. 18th, as a result of a fight to break away from the drug habit. If anyone can point to a worse collection of inebriates and social degenerates than seems to crop out in Filmdom, where is it?"

The answer to the editor's question is found in a paragraph on the following page:

Here it is: "According to the report of Sheriff W. B. Small, Commitments to the County jail for the past year numbered 46, of which 18 were for burglary, 9 for vagrancy, 3 for murder, 3 for assault, 2 for search and seizure, 2 illegal transportation of liquor and one each for adultery, polygamy, arson, intoxication, offering liquor for sale, manufacturing liquor and illegal possession of liquor, more than half the prisoners being from outside the County. In 1921 the commitments numbered 49; in 1920, 42. Not for 70 years has there been a year without more than one commitment for intoxication."

* * *

THE National Board of Review is more generous with its asterisks in its latest bulletin than what is usually the case. The true Yuletide spirit has prompted the Board to put the little mark of excellence opposite a sextette of pictures, namely, "Back Home and Broke" (Paramount); "A Front Page Story" (Vitagraph); "Hearts Aflame" (Metro); "The Kingdom Within" (Hodkinson); "Robin Hood" (United Artists), and "The Shock" (Universal).

* * *

THE Palmer Photoplay Corporation, which is out to show that successful screen productions can be built from original stories, has started filming its first production at the Ince studios, under the direction of Joseph DeGrasse.

Harry Crandall Gets Legal Setback

Court Decision Means Knickerbocker Corp. Must Defend All Disaster Suits

HARRY M. CRANDALL and the Knickerbocker Theatre Corporation met a serious legal setback last Friday when Justice Hoehling of the District of Columbia Supreme Court overruled the demurrer filed by Crandall counsel, in which the claim was made that the declarations of David Lyman and Mary E. Forsyth in their suits against the company for damages for injuries sustained did not cover specific acts of negligence on the part of the company. The Judge held that the theatre corporation must defend the whole gamut of suits now on the docket, as well as of those whose time to file is still unexpired.

The court holds that the accident presumes negligence, and plaintiffs are not required to point out the exact cause of the disaster. The court does not presume to determine the exact measure of the duty and responsibility of the company as owner or proprietor of the place, and declares that the defendant company will not be deprived of its right of proper legal defense by reason of the mere "interposition and application of the decision and doctrine."

The Judge further stressed the importance of the matter and said that much time and money could be saved by having a ruling by the Court of Appeals before jury trials are held. Counsel for the theatre will have ample time to apply to the appellate tribunal for a special appeal on this point of law, "while not an insurer of safety to his patrons, the purveyor of amusement is," said Judge Hoehling, "charged with certain obligations to them. He is charged with an affirmative obligation to know that the premises are safe for the public use. He impliedly warrants their safety for the purposes for which they are designed and used. Having paid the fee, the public have a right to assume that they are in a reasonably safe auditorium to witness the entertainment advertised."

Contention of counsel for plaintiff that neither they nor other patrons should furnish alleged facts to define specific acts of negligence (on the grounds that they could not have such knowledge) was likewise sustained by the court.

Late Wire Briefs from the West Coast by Wire

THE engagement of Harold Lloyd and Mildred Davis has been announced. The wedding is expected shortly.

R. H. Cochrane of Universal arrived this week on the coast.

Carl Laemmle announces that Jules Bernheim, for past two years business manager of Universal City, will continue in this capacity with broadened executive authority and have a direction of production under him. This elevates Bernheim to position held by Irving Thalberg, resigned to go with Louis B. Mayer as vice-president at a salary reported at $100,000.

Arthur Jacobs and Frank Borzage have returned from New York and will first produce "Terwilliger," a recent magazine story.

The first Palmer Photoplay Corporation production is to be "Out of the Night," from a story by Ethel Styles Middleton, Pittsburg student, according to announcement by Roy Manker, president. Joseph DeGrasse is directing it at the Ince studios with a cast including Lloyd Hughes, George Hackathorne, Philo McCullough, Lucille Ricksen, Myrtle Stedman, Claire McDowell, Muriel McCormick and Jackie Darrell.

The Prizma west coast laboratories, destroyed in the Fine Arts studios fire recently, have been moved to the Downing Laboratories, most of the equipment having been saved.

Big Organization Would Control S. F. Houses

Definite developments in a big move now afoot to consolidate several of the largest residential motion picture houses of San Francisco into one big organization has just come to light, when it was announced that the Meyer and Hyman interests, owners of a group of local picture houses headed by the Coliseum, a 2,000 residential seated house, have acquired the Haight theatre in association with William Godfrey and Harry Sack. Godfrey and Sack were the owners and retain the management.

This particular move involves more than $175,000 in additional equipment and real estate. "The Haight deal is but one of our plans," Hyman declares. "With Godfrey and Sack now aligning their holdings with the Meyer and Hyman interests, we are about to venture in other San Francisco districts. Although we have not mentioned this before, our interests are closely identified with those of Gore Bros., Adolph Ramish, and Sol Lesser, who just purchased the T. & D. circuit which includes the well known downtown Tivoli theatre and twenty-four other theatres in the key cities of California."

National Body Asks Hays to Define Duties

A semi-public organization of national influence, known as the Institute of Government, has asked Will Hays, through its president, H. H. Lund, to define his (Hays') precise position and power as an arbitrator for the motion picture world, and to indicate what assurance exists in the present scheme of control of film productions which will tend to build up public confidence in the moral standard of motion picture producers and players.

The Institute, when it meets at the Willard Hotel, Washington, the week of Feb. 19, expects to devote some time to the movie industry as regards "the educational and patriotic aspects of the motion picture."

Brandt Is Candidate for T.O.C.C. Presidency

Billy Brandt will be a candidate for the presidency of the T. O. C. C. at the election to be held toward the end of February, according to his own announcement. He was a former president for several terms and has always been an active worker in the organization. He was defeated for the office last year by William Landau, and his friends have urged him to again become a candidate for the office this year.

Federal Admission Taxes Show Increase

ACCORDING to figures made public by the Bureau of Internal Revenue at Washington admission taxes in December showed a decided increase over those for November and also for December of the preceding year.

The admission taxes for December were $6,825,249.80 against $5,484,790.03 in November, an increase of $1,340,459. The amount also showed an increase of $135,546 over the $6,689,702.83 collected during December, 1921.

Collections from the seating tax on theatres during December amounted to $35,207.24, as compared with $49,245.96 in November 1922 and $34,991.16 in December, 1921.

Albany Women to Support Governor's Plan

Mrs. Russell Headley, president of the Albany Woman's Club, a powerful organization in the Capital district, in discussing action taken last Saturday by the New York City Federation of Women's Clubs, endorsing continued motion picture censorship in this state, declared today that the Albany organization would be in favor of any plan of Governor Smith's which would serve the purpose of taking censorship out of politics and placing it under the control of the State Department of Education.

Mrs. Charles W. Nash, state agent of the D. A. R., in New York state, said today that while the question of motion picture censorship had not as yet come up for official action by her organization, she was of the opinion that the general sentiment among her members was for a better plan of censorship than the one now given.

Kansas Reform Measures Fail to Develop

While Missouri exhibitors are beginning to show concern over the result of the 1923 legislative program, brother exhibitors in Kansas are confronted with little to worry about. The children's code bill, requiring chaperons for all children attending theatres at night, has received the condemnation of many of the leading newspapers of the state and the proposed bill is making slow headway in the legislature, now being in the hands of a committee.

The radical reform measures which were anticipated at the outset, have failed to materialize and the showmen of the Sunflower state are beginning to breath easy. However, the M. P. T. O. of Kansas is still maintaining a temporary office in the National hotel at Topeka, the state capital, with C. E. Cook, business manager of the organization in charge.

Nobleman Made Director of Canadian Corp.

Sir William Wiseman, Bart, a British diplomat, financier, soldier and a member of the English nobility, has been elected a director of the Famous Players Canadian Corporation, Limited, Toronto, which operates many large moving picture theatres in the chief centres of Canada.

Sir William was elected at a meeting of the company's directorate at Toronto on February 1 in succession to E. E. Shauer of New York, representing Kuhn, Loeb & Company, Sir William being identified with the same company.

Standard Contract Goes Into Effect

Committee of Exhibitors and Producers Frames Equitable Instrument for Leasing of Pictures

AFTER seven months of what may be properly termed "cutting and trying" on the part of a committee representing the Theatre Owners' Chamber of Commerce of New York, the Motion Picture Theatre Owners of New York, the national M. P. T. O. organization and the various firms who are members of the Motion Picture Producers and Distributors of America, a uniform contract for the leasing of motion picture films has been drafted and accepted as a satisfactory, if not perfect, instrument.

This contract, the main provisions of which were published in MOTION PICTURE NEWS last week, will go into effect immediately and will supersede all existing forms of contracts now in use by the several producers and distributors who make up the membership of the M. P. P. and D. of America, and will, in all probabilities, be accepted by most of the other individual firms who do not belong to the Hays organization.

The final work of perfecting the contract was accomplished last Friday afternoon at the Hays offices, 516 Fifth avenue, New York where the members of the committees from the T. O. C. C., the state organization of the M. P. T. O., met with Will H. Hays and several attorneys for the various producers interested.

At this meeting a slight change in the wording of the contract as published last week was made. This change applied to section 19 of that document relative to the board of arbitration. The section as amended guarantees the exhibitors a fifty-fifty representation on the arbitration board and strikes out the references to the Film Club or Film Board of Trade and refers to the rules and regulations of the M. P. P. and D. of America (on file in the New York office) for procedure in any cases submitted for arbitration.

The formal acceptance of the contract was the occasion of considerable juilication and some speech making in which the part Mr. Hays has played in the consummation of the project, begun so long ago, came in for much praise.

Also the various members of the committee expressed their beliefs that the contract is an equitable one and hailed it as a most important document, from which both the distributing and exhibiting end of the business will reap mutual profit.

Neither the committee from the M. P. T. O. of America (national organization) or President Sidney S. Cohen was present. Mr. Cohen telephoned to Mr. Hays that his committee had not had time to study the changes in the last draft of the contract, and therefore was not in a position to express either approval or disapproval at that time.

The contract, therefore, went into effect without the official M. P. T. O. ratification.

The process of drafting the standard contract and the difficulties encountered in wording it to fit the needs of the various interests were briefly outlined to the trade press at the Friday meeting. The document was drawn by the attorneys representing the producers and distributing corporations and submitted to the exhibitor committee for approval. On objection to a section or a part thereof, the matter was threshed out as a committee of the whole. Since there are twenty clauses in the contract, all of vital importance, the amount of "cutting and trying" necessary to fit the whole to the various views of both sides was a matter that required innumerable conferences and consumed a great amount of time.

The part which Mr. Hays played in the work was to act as intermediary. The tact, patience and diplomacy which he displayed throughout the proceedings was testified to by all concerned. Among those who paid tribute to Mr. Hays in this connection was Senator James J. Walker, attorney for the exhibitor organizations.

There seems little doubt that the new contract very largely is the direct result of Mr. Hays' efforts to establish better business relations between exhibitors and producers than has been in vogue. He was termed by those present as "the spark plug" of the whole series of meetings.

In addition to the provisions of the contract published a memorandum reading as follows is to be printed at the end of the form:

"While a salesman has every right to trade among respective customers to obtain the best offer possible for his produet, after he has selected a particular Exhibitor whose offer he believes to be the best, and takes a written application from such Exhibitor, he should forward the same to the home office and make no further effort to sell the same service to any other Exhibitor until the application so forwarded has been formally rejected or accepted.

"No paid advertising should be inserted in any feature picture, comedy, scenic or news reel."

This rider is self-explanatory and promises to work a further reform in the business relations of the exhibitor-distributor.

A summary of the new contract is properly divided into two parts, in which clauses advantageous to the exhibitor and distributor (or producer), respectively, are compared with the usual contract in vogue up to the present time.

The changes from old contracts that are apparently advantageous to the exhibitor are:

The photoplays to be delivered under the contract are specifically described and identified either by name or by the star who is to appear in them, and the distributor expressly agrees to deliver and the exhibitor to accept all such photoplays, whether released within the contract period or at a later date.

The period by which payment for each picture is to precede exhibition has been shortened from seven days to three days in advance of the date of shipment from the exchange.

The contract makes it clear that proper delivery of a print by an exhibitor to a common carrier for shipment to the exchange shall constitute the return of the print by the exhibitor, and that in "routing" prints the exhibitor is not responsible for transportation charges to the next exhibitor.

The varying amounts required by different distributors as compensation for loss, destruction or injury to film have been uniformly fixed at six cents per foot, which figure represents a substantial reduction of the amounts heretofore required by most distributors.

The distributor expressly assumes responsibility for neglect or default on the part of its employees in connection with the delivery of prints in time for the scheduled showing.

The distributor expressly agrees not to authorize or license the exhibition of any photoplay in violation of any protection or "run" clause in the contract.

The events in which the distributor may terminate the contract or suspend service for default by the exhibitor have been limited to failure of the exhibitor to play or pay for a picture and "bicycling" by the exhibitor. In addition, the exhibitor has been given the right to terminate the contract in the event of the intentional violation by the distributor of any protection or run clause or the distributor's intentional default in delivering any picture to the exhibitor. Thus, each party has the right to terminate the contract only for a material breach of the contract by the other party.

All arbitrary penalties and other provisions of a penal nature in favor of the distributor have been eliminated.

The provision for fixing play dates has been so altered as to give the exhibitor ample notice and opportunity to select his own play dates, and only in case of his failure to do so is the distributor given the right to fix arbitrary play dates on three weeks' notice. Further, this clause only becomes operative if the exhibitor has failed or neglected to come to the exchange and agree with the booker upon mutually acceptable play dates. In no event can the exhibitor be required to show more than one photoplay of any "star series" every five weeks.

The contract will specify what photoplays included therein are re-issued or re-named pictures.

The exhibitor is exempted from liability for failure to perform the contract due to various causes beyond his control.

The provision of former contracts permitting the distributor to assign the contract has been eliminated. On the other hand, the exhibitor has been given the express privilege to assign the contract without the distributor's consent upon the sale of his theatre.

All time limitations upon the right of the exhibitor to file claims and commence actions under the contract have been eliminated, excepting only claims for receipt of the film in a damaged condition.

A definite time limit for acceptance of the exhibitor's application has been adopted, and unless the distributor accepts within the specified period, the application shall be deemed withdrawn and the distributor shall forthwith repay any sums paid on account by the exhib-

(*Continued on following page*)

Carolina Exhibitors Will Fight Music Suits

COL. HENRY B. VARNER, secretary of the North Carolina M. P. T. O., has held a preliminary meeting with leading exhibitors of North Carolina against whom suits have been entered by the American Society of Authors, Composers and Publishers, to outline plans for defending the forty-six suits which have been entered against Carolina theatre owners for infringement of copyright, and in a statement declares that the suits will be fought to a finish. Six attorneys have been engaged to handle the defense.

Standard Contract Goes Into Effect

itor; and a copy of the application is to be left with the exhibitor at the time of signing.

The benefits of the new contract from the distributor's point of view may be summed up in a single phrase: The arbitraton clause. As will appear from the foregoing, the distributors have been willing to make substantial concessions to the exhibitors for the sake of securing their consent to an arbitration clause which it is hoped will prove fair and effective in protecting and enforcing the rights of both parties to the contract.

While arbitration of disputes between distributors and exhibitors has been in effective operation for some time past in New York City and various other localities, the new contract for the first time embodies a provision for such arbitration as an essential part of the agreement of the parties.

It has been the aim of those who prepared this arbitration clause to make it mutual in its operation, and hence a protection alike to the distributor and the exhibitor who desires to live up to his contract and require the other party to do likewise. The arbitration boards are to be organized in each locality by the local film clubs or board of trade under rules and regulations which have been submitted to the exhibitor organizations and which provide for absolutely equal representation of distributors and exhibitors on each board. The parties agree to submit all disputes under the contract to arbitration and to abide by the result. In the event of the failure or refusal of the exhibitor to do so, each distributor may (but is not obliged to) demand from such exhibitor security not exceeding $500 under each contract with the exhibitor, and in the event of the exhibitor's failure to furnish such security, each distributor may (but is not obliged to) terminate the contract or suspend service thereunder. Conversely, in the event of the distributor's failure or refusal to submit to arbitration or abide by the result thereof, the exhibitor may terminate all contracts with the distributor and in addition the distributor is deprived of access to the board of arbitration to enforce its claims against any exhibitor until it shall have complied with such award.

The Theatre Owners of New York were represented at Friday's meeting by President Charles L. O'Reilly of New York, Samuel I. Berman of Brooklyn and Joseph Quittner of Middletown. Senator Walker was present as legal adviser for both the New York Theatre Owners and the T. O. C. C. The T. O. C. C. committee consisted of Bernard Edelhertz, William Brandt, Leo Brecher and Louis F. Blumenthal.

Saul F. Rogers of the Fox Film Corporation and Karl Kirchway of F. P. Lasky, together with Mr. Hays, represented the M. P. P. and D. of America.

Mr. Edelhertz, chairman of the contract committee for the T. O. C. C., has issued the following statement concerning the new contract.

"As I have stated on many previous occasions, it is my profound belief that this uniform contract marks one of the most important chapters in the history of the motion picture industry. For the first time the commercial relations between the exhibitor and distributor will be based upon mutual obligations. I believe that a great deal of the ill feeling that existed in the industry up to now was due to the fact that the commercial relations between exhibitor and distributor were based upon a contract which failed to mention a single remedy for the exhibitor in the event of a violation of a contract on the part of the distributor.

"It is perhaps proper to state at this time that the uniform contract committee representing the exhibitors has at no time proceeded upon the theory that it would accomplish 100% perfection; that would not be possible in the first attempt, and the committee realizes that fact, but with all that, we believe that a long step has been taken in the right direction from which greater benefits and greater accomplishments on the part of the exhibitor are still to come.

"For several months the committee has labored conscientiously, attending a great number of conferences held at the office of the Hays organization, and a great number of conferences amongst themselves, for the purpose of working out and preparing the numerous details involved in the preparation and modification in the various clauses submitted for consideration. At all times the conferences proceeded in a friendly spirit and a great deal of credit for smoothing out and ironing out the many differences of opinion, is justly due to Gen. Will Hays, who, by his tactful influence, always managed to avert any act which might have tended to disrupt the friendly co-operation of both committees.

"It will take perhaps a little time before the industry will actually begin to reap the benefits of this document, but of one thing I am certain now, and that is that immediately upon the adoption of this contract a new era will begin in the motion picture industry, so far as the commercial relations are concerned, between the exhibitor and the distributor."

New Companies File to Enter Industry

Motion picture theatre companies incorporated in New York State last week were: Good Pictures, $20,000, Arthur Ellery, A. E. Cobb and M. H. Ring, New York City; United Producers Films, Inc., $750,000, R. A. Schwartz, H. G. Kosch and Mildred Gerst, New York City; Gate Amusement Corporation, $8,000, H. M. Brill, Alex Weiss and Joseph Goldstein, Brooklyn; Middle East Films Corporation, $1,500,000, M. A. Schlesinger, Maurice Schlesinger, New York City, Adolph Birgel, Hollis, L. I.; Warner Brothers Pictures, Inc., $5,000, S. P. Friedman, A. C. Thomas and H. S. Bareford, all of New York City; Shore Road Amusement Company, $250,000, H. E. and E. H. Pulch, J. B. Berger, New York City; Wilkes Theatre Corporation, $5,000, F. X. McKenna, T. E. and G. M. Donovan, New York City.

Texas Exhibitors Defy Sunday Law

Orders to close the eight photoplay theatres of Beaumont, Texas, were given their proprietors and managers when they opened their doors at noon on Sunday, February 4. Constables working from a justice's court served notice upon the motion picture houses. They were not closed, however, their managers making bond for appearance in court.

City and county courts took no hand in the enforcing of the Texas blue law, in fact refusing to take part in the drive.

Roth Severs Connection with Rothchild

EUGENE H. ROTH announces in a wire from San Francisco that he has severed his connections with Herbert L. Rothchild Enterprises after twelve years of service. Mr. Roth launched the Portola theatre in San Francisco, the nucleus of the Rothchild organization and speaks in the highest terms of the harmony that has always existed.

In his wire Mr. Roth says he has no definite plans for the future, except the giving of more personal attention to his picture, "Hunting Big Game in Africa." He expects to be in New York shortly.

Seattle Orpheum Theatre Sold for $400,000

Announcement was made in Seattle this week of the sale of the Orpheum theatre to Louis B. Lurie, a real estate broker of San Francisco and Los Angeles, at a price said to be $400,000. It is believed in Coast theatrical circles that the purchase was made for the Ackerman and Harris interests, as the lease on the present Ackerman and Harris house, the Palace Hip, expires in a short time.

The theatre was built several years ago, and has been used as the home of the Orpheum vaudeville circuit, musical comedy organizations and a motion picture house. At the present time it is occupied by the Cosmopolitan Players, a local stock company. According to Mr. Lurie, approximately $150,000 will be spent on the house within the next four months putting it in first class condition again. It is considered one of the finest all-around theatrical and motion picture houses on the Pacific Coast.

M.P.T.O.A. Pleads Relief from Music Tax

The M. P. T. O. A. has forwarded a letter to each member of the Patents Committee of the United States Senate and House of Representatives as well as to exhibitor leaders throughout the country relative to definite moves being made by the M. P. T. O. A. in regard to the music license tax situation.

The letter to the Government officials calls attention to the alleged combination of publishing houses and writers of music, which by pooling their copyrights makes it possible for them to dictate terms and conditions under which amusement places may use their music. The letter pleads that Congress never intended that copyrights should be so pooled as to create the power to oppress, and urges early relief.

The letter to exhibitors urges them to communicate with their Congressmen and Senators in protest of the tax and the methods alleged to be employed by the Music Society.

Deny City Will Run Own Picture House

R. W. Rigsby, city manager of Durham, N. C., has issued a statement counteracting newspaper articles which have stated that the city of Durham would enter into the motion picture exhibiting game to combat "the high cost of movies" in that city. It is stated that the city Auditorium is under lease to William F. Freeland who has merely received authority from the city administration to convert it into a motion picture theatre.

Club Plan Offered as "Protection" Antidote

Prominent Film Attorney Proposes Remedy to Aid in Relieving First Run Situation

SUPPLEMENTING his statement of two weeks ago, in which he offered a plan for a credit system for the motion picture industry, William Marston Seabury, well known film attorney, this week put forth a plan for the organization of film buying clubs of a type designed to remedy, at least partially, the present first run, booking combination and theatre circuit situation.

The particular condition at which Mr. Seabury's plan is aimed is that of "protection," under which the house or circuit buying first run on a picture obtains assurance that no other theatre in that city will be able to obtain it for a stated period after the showing. In some cases, it is reported, circuits are asking as much as four and six months' protection.

Mr. Seabury's statement is as follows:

"The 'protection' referred to is merely an incident of the operation of first run theatres, the booking combinations and the theatre circuits of which the first run houses are an important part.

"And the stronger the first run control and domination is, the more unreasonable the term of the so-called 'protection' clause becomes.

"The object of this is not to discuss all of the ways in which these conditions may be corrected, but to discuss one way in which the injury which results to the independent producer from the control of first run houses by the booking combinations and the theatre circuits may be alleviated and in many instances successfully overcome.

"The antidote is not more booking combinations or more theatre circuits, although this method of combatting the conditions described will doubtless be attempted in many parts of the country.

"Certain principles upon which the booking combinations and theatre circuits are based, as they are now conducted, must be entirely eliminated before any enterprise possessing any of their attributes may safely be resorted to as a form of fighting fire with fire.

"While the name 'club' or 'syndicate' suggests collective buying, the plan outlined herein is not collective in this sense, but is purely individualistic.

"True, it does not become operative until the individual commitments of the members aggregate a fixed sum, but this fact does not convert an individual project into a collective one.

"The chief characteristics of the booking combinations and theatre circuits involve the imposition of a booking fee for the service or function of booking and interjects a separate legal entity between the producer or the distributor, as the producer's agent, and the exhibitor.

"This is generally accomplished by the blanket booking contract which lends itself so admirably to all sorts of vicious and undesirable practices which inevitably result from booking combinations and theatre circuits.

"These characteristics and the effects and consequences which they produce are the weak and unsound and frequently the illegal points of the booking combinations and theatre circuits as they now exist.

"In the plan proposed the objectionable features of the booking combinations and the theatre circuits as now conducted have been eliminated and the effort has been made to afford the independent producer the opportunity to obtain substantially the same results through a film buying club or syndicate that he may now attain through existing first-run channels if he is fortunate enough to negotiate a satisfactory contract with the theatres.

"The buying club is not at all a substitute for the existing methods of distribution.

"It is designed to supplement existing methods by affording a practical means of combatting existing conditions and of supplying an effective alternative to the producer, who is unable to make a favorable contract for the first run exhibition of his picture under existing conditions.

"The formation of the clubs should be undertaken by a national distributor.

"The producer who has or contemplates having a steady volume of product should insist that the clubs be formed under his name and not under the name of the distributor.

"There should be at least twenty-four clubs, one in at least each of the twenty-four key cities of the country.

"One picture at a time should be used as a basis for the formation of each club.

"The distributor, as the licensee of the producer, should grant to each club a charter which would grant to each member a twenty-day exclusive pre-release franchise to exhibit a specified picture in carefully defined territory with a restricted sub-rental or sub-franchise privilege and a twenty-day protection clause.

"The certificate of membership would constitute the contract between the member and the distributor.

"This certificate should define the term, the duties and the obligations of club membership.

"The distributor's branch manager should act as secretary for each club.

"The exchange office should be the office of the club.

"No membership fee or booking charge of any kind or character should be permitted, and the bookings of each member or franchise holder and every sub-rental or sub-franchise booking should be made directly from the distributor to the exhibitor.

"Each member must pay his franchise fee to the distributor, and the franchise should issue to each club and to the several members so soon as the membership quota in each key city is complete and fully paid in.

"One of the objects of the club should be to save salesmanship expense and to bring about a real co-operation between a group of prominent exhibitors in each territory and the sales force of the distributor in the marketing of the distributor's pictures.

"Salesmanship expense can be saved and curtailed by making it advantageous for every club member to use his best efforts to rent the picture to other exhibitors not only during the pre-release period but thereafter.

"The benefit which the producer and the distributor derives from the club is the quick return similar to that which results from transactions with the first run houses, the booking combinations and the circuits.

"The benefit which the club members derive from the club is that each gets a first run exhibition of the picture which he would not otherwise be able to get, and in addition each enjoys a sub-rental or sub-franchise privilege for a period of twenty days, by means of which he can undoubtedly more than repay his entire initial payment.

"By keeping the pre-release period short, namely twenty days, and by making a comparatively brief protection clause, the future earning of the picture is not impaired by its pre-release, and such national advertising campaign as may accompany the pre-exhibition of the picture helps the producer, the distributor and the club members and largely increases the subsequent bookings of the picture.

"The quota placed on each picture ought to approximate a sum from which its negative cost, the cost of prints and advertising should be paid out of about sixty per cent of the pre-release gross, and this should be apportioned among the branch offices of the distributor according to the usual percentage table.

"Suppose a pre-release quota of $200,000 was fixed.

"New York would have to raise eleven per cent of it, or $22,000.

"This would require a club of thirty-four exhibitors at $650 each, which would yield $22,100.

"The Chicago club would be about the same.

"Los Angeles, Seattle, Denver, New Orleans and Des Moines are each approximately a two per cent territory ,and each would have to raise $4,000.

"A club of only twenty members at $200 each is all that is needed to accomplish this result.

"About four good division managers would be required to instruct the branch managers throughout the country how to organize these clubs.

"The plan must, of course, be supplemented with appropriate advertising.

"The clubs would soon develop a great publicity value to the producer, provided the producer's name were a prominent part of the club's title, and in time the sphere of activity and influence of each club, in each locality, would increase greatly. The clubs would keep the name of the producer constantly before all of the exhibitors and if the quota for each picture was fixed at a sum which would enable the club members to make money by sub-renting their franchise, considerable rivalry could be developed among the exhibitors in each locality for membership in the clubs, and it is not at all improbable that under proper and skillful management and direction these clubs could become a highly important part of the marketing of each first-class picture.

"The cost of prints in excess of the number usually required and other expenses incident to the plan should be charged indirectly to the club member and should be figured as part of the franchise quota for each key city. The cost of the prints could be minimized by releasing New York and Chicago simultaneously and the other cities after the pre-release campaign in New York and Chicago is finished."

Pettijohn Discusses Bills Pending in Iowa

C. C. Pettijohn, chief assistant to Will Hays, responded to a wire from F. L. Davie, manager of the Universal exchange, Des Moines, and arrived here Wednesday to pass on the censorship and ten per cent. tax bills which are up for consideration at the state house. These bills have progressed far enough to be recommended to the legislature.

Mr. Pettijohn called a meeting of all the exchange managers and a number of the Des Moines exhibitors at the Hotel Fort Des Moines Wednesday at noon

Mr. Pettijohn returned East leaving the film men divided in their opinion of the outcome of the bills. The film exchange men feel that neither bill will pass and most assuredly not the censorship bill. The exhibitors express themselves as inclined to believe that both will go through. Exchange heads say that the exhibitors are always inclined to look upon the dark side of things but that should the net per cent. tax bill go through it would mean the closing of between 150 and 200 theatres in Iowa. These are theatres in smaller towns.

Women Win Sunday Opening in Jersey Town

Nearly two hundred women of West New York, N. J., went to the bat for Sunday pictures last week and succeeded in keeping the four houses of that town open, after an order had previously gone out from the chief of police that they be closed.

Rev. S. P. Braeckman, acting for the ministers, addressed a letter to Chief Hangley Friday requesting that the theatres be closed Sunday. The order was promptly issued to that effect. Three delegations of women waited upon the chief the next day and a hurried meeting with the Mayor and Town Council was held and the closing order rescinded. Several of the women were members of churches whose ministers were instrumental in effecting the Sunday closing order.

Treasury Department Tax Ruling Awaited

Independent producers and distributors are awaiting with interest the result of the 5 per cent tax ruling now said to be under advisement by the Treasury Department. The Government will determine whether it is within its right to collect the tax under Section 906 of the Revenue Act of 1919.

The Hays organization filed a brief with Washington officials some weeks ago on behalf of several of its members who may be included in the ruling. Other independents have taken the same action.

It is said the Government has filed judgments against several companies, which, with all independents, are awaiting the verdict of the Treasury Department.

Operators' Bills Before N. Y. Legislature

TWO bills of interest to motion picture operators and the manufacturers of projection machines, were introduced in the New York state legislature last week by Assemblyman Steingut, of New York. Both bills are largely technical in character.

Capital on Increase in N. Y. Companies

A COMPARISON in the number of motion picture companies, with capitalization, incorporated during the past month in New York State, with the same month a year ago, indicates a more prosperous condition in the industry, with a greater attractiveness to capital. Last month there were 35 companies incorporated, with a total capitalization of $2,558,500 as compared with 31 companies a year ago, with a capitalization of $953,500.

Ontario Tax Receipts Show Slight Decrease

Amusement tax returns for the large cities of Ontario during 1922, reported by Hon Peter Smith, Ontario Provincial Treasurer, on February 2, indicate that the volume of box office receipts at theatres fell off in a number of centres during the year. This was due, partly at least, to reductions in admission prices, it is believed.

Of the large cities, Ottawa showed a substantial increase over the previous year, however, 1922 being a record year for the Canadian Capital.

The tax totals for various cities follow:—Toronto—1922, $599,743; 1921, $630,033; 1920 $602,749. Hamilton—1922, $112,724; 1921, $127,393; 1920, $125,919. Ottawa—1922, $75,129; 1921, 70,238; 1920. $67,245. Windsor—1922, $17,572; 1921, $20,472; 1920, $22,354.

Censorship Fight Waxes Hot in Missouri

A coincidental fight for and against censorship occurred in Kansas City and Jefferson City, Mo., Tuesday night. At a large public meeting at the Women's City Club, Kansas City, prominent ministers, with Charles C. Pettijohn as their guest, dealt a blow to political censorship, while in Jefferson City, R. V. P. Schneiderhahn, representing the committee of fifty sponsoring the Missouri Censorship Bill, launched the fight of the reformers in a talk before the house committee on criminal jurisprudence.

After outlining the weak and unjust phases of censorship, Mr. Pettijohn turned the meeting over to the ministers and club women, who attended in large numbers. Most outstanding in the attack on censorship was the talk of Dr. H. H. Mayer of Kansas City, prominent Jewish rabbi.

Missouri Bill Discussed Before Committee

Discussion of the Committee of Fifty's motion picture censorship bill was held before the House Committee on Criminal Jurisprudence at Jefferson City, Mo., January 30. Little interest was shown in the measure, save by the reform element from Kansas City and St. Louis.

Representative Charles Goodnight, who conducts a motion picture house at De Soto, Mo., was the only speaker in opposition. He told of his experience with censorship in Kansas, where he operates several houses. He informed the committee that he had found in Kansas anyone who wanted to slip something by the censors didn't have much trouble making proper arrangements.

Drastic Bill Proposed in Michigan

Hard would be the winters, and the summers, too, for the picture stars and their producers in the State of Michigan should the bill introduced by Senator George M. Condon, of Detroit, be enacted into law by the present legislature.

The measure would create a censorship board, to be known as "The Michigan Board of Review."

Briefly, but using the language of the bill itself, all pictures would be tabooed which would emphasize sex appeal, picturize white slavery and commercialized vice, illicit love, nakedness, particularly in bedroom and bathroom scenes, and inciting dances, prolonged demonstrations of passionate love, underworld vice and crime, drunkenness and gambling, suggestions for methods of committing crimes, ridicule of public officials, things offensive to religious beliefs, bloodshed and violence, vulgar gestures and things suggestive, and salacious titles and advertising matter.

Exchange Men Object to Elimination Sheets

The leading exchange men and members of the Washington F-I-L-M Board of Trade have respectively requested the Virginia State Board of Film Censors to discontinue the present practice of sending out at intervals, what is styled an official bulletin of the Board, to exhibitors in Virginia and exchanges in Washington, D. C., and Charlotte, N. C. With this bulletin the Virginia censors have sent a list of all film passed and permits issued and sometimes an "Elimination Sheet," containing a list of films rejected or held up pending the removal of specified sections objected to.

In many cases the exchange manager finds he can't sell a film because his prospect says, "I can't run that picture. The Virginia Board sent an elimination sheet saying the film was all cut to pieces and rejected." Previously in each of these cases the exchange man had conferred with the censors, secured a modification and made the cuts insisted upon.

World's Champion Skater to Appear in Picture

Bobby McLean, holder of numerous world's records for skating, is to be seen in "King of the Ice," a special two-reel production centering about his championship skating, according to an announcement this week by C. B. Schilling, manager of All Nations Features, Inc., which has just completed the picture.

Robert Tansey, maker of "The Race of the Age," the unusually successful short subject dealing with Man o' War, has had charge of the production of "King of the Ice." It is being offered to state rights distributors.

The picture, according to Mr. Schilling, is not merely an exhibition of championship skating, but contains elements of comedy and romance. Bobby McLean, the star, has appeared extensively on the stage and is declared to be an excellent camera subject.

On Sunday, February 11, McLean will attempt to lower all world's skating records at Saranac Lake, N. Y., which is expected to result in extensive publicity.

All Nations Features, Inc., is now working on a series of twelve special one-reel dramas, details concerning which will be announced later.

Warner Bros. to Feature Golf Champ in Series

GENE SARAZEN, the American open golf champion, has been engaged by the Warner Brothers to be featured in a series of seven one reel productions which will be produced at the Warner coast studios under the supervision of Harry Rapf, according to Harry M. Warner. The series will combine comedy and golf instruction, it is stated.

Work is expected to begin on the first of the seven releases following the return of Mr. Sarazen from Miami, Florida, within the next fortnight. Mr. Warner believes that this series will be very popular in that they will give the thousands of golf enthusiasts throughout the country an opportunity to learn the salient features of the game via the screen rather than through the medium of the printed page.

Christie Appointed to L. A. Realty Board

Charles H. Christie, vice president of the film company of his name and president of the Christie Realty Company, has been made a vice president of the Los Angeles Realty Board, thus giving recognition on the latter board to Hollywood, which is probably the most active center around Los Angeles in realty trading and improvement.

Mr. Christie is one of the film men most actively interested in civic affairs and is also one of the officers of the Hollywood Chamber of Commerce, as well as president of the Motion Picture Producers' Association, which is now the center of public interest in Los Angeles as producers of the gigantic Motion Picture and Historical Exposition this coming summer, commemorative of the Hundredth Anniversary of the Monroe Doctrine.

Scenes from the Fox-Sunshine Comedy, "Hello Pardner."

Some of the interesting situations found in the William Fox production, "The Buster," starring Dustin Farnum.

Metro Names February Releases

Jazzmania, Famous Mrs. Fair, Crinoline and Romance, Woman of Bronze

METRO PICTURES CORPORATION will release four feature productions during February. They are:

Robert Z. Leonard's presentation of Mae Murray in "Jazzmania"; the Fred Niblo production of James Forbes's American play, "The Famous Mrs. Fair"—a Metro-Louis B. Mayer attraction; Viola Dana in "Crinoline and Romance"; and Clara Kimball Young in "The Woman of Bronze."

February 5th is the date set for distribution of Miss Dana's new picture. A week later will come "Jazzmania," with a similar period intervening between this Tiffany production and release of "The Famous Mrs. Fair." The Clara Kimball Young feature will follow on February 26th.

The drama in "Jazzmania" is that involving the fortunes of Queen Ninon, of the mythical country of Jazzmania, and in the handling of it, Robert Z. Leonard, who presents the picture, has gilded it with a brilliant gaiety, states Metro. The settings were executed by Cedric Gibbons. Oliver T. Marsh photographed "Jazzmania." It is a story by Edmund Goulding.

Louis B. Mayer will present his first attraction through Metro with the appearance of the Fred Niblo production, "The Famous Mrs. Fair," the American play by James Forbes, in which Henry Miller and Blanche Bates scored a season or so ago in New York. It has to do with a wife who allows a sudden celebrity to cause her to forget her home. Mr. Niblo has not been content merely with the working out of a thesis; he has interwoven into the story a bold pattern of exciting dramatic incident. Francis Marion wrote the scenario. The cast includes Myrtle Stedman, Huntly Gordon, Marguerite De La Motte, Cullen Landis, Ward Crane, Carmel Myers and Helen Ferguson.

The girl grandma was and the girl her granddaughter is are contrasted by Viola Dana in "Crinoline and Romance." As Miss Emmy Lou, the heroine, the little Metro star fares forth from a home where Civil War chivalry still obtains, into a set of young people who see life through a fog of cocktails and jazz. The picture was directed by Harry Beaumont. Bernard McConville, adapter of "Quincy Adams Sawyer," wrote both the story and scenario of "Crinoline and Romance." John Arnold photographed it.

Harry Garson has provided a third drama for Clara Kimball Young in "The Woman of Bronze," Henry Kistaemaecher's novel in French, which was dramatized for the American stage, and then, in turn, translated to the screen. The principal part is that of a sculptor's wife, played by Miss Young, who fights to hold a temperamental husband from the lure of a young model. Paul Kester's stage version has been scenarized by Hope Loring and Louis Lighton, and the direction is the work of King Vidor. The photographer is William O'Connell. The cast includes John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball. The picture is presented by Harry Garson.

"Green Goddess" Bought by Distinctive for Screen

"The Green Goddess," William Archer's melodrama in which George Arliss has been making a triumphal tour of the country, has been bought by Distinctive Pictures Corporation for production as a motion picture. Arthur S. Friend, president of Distinctive, also announces that he has acquired the picture rights to a new Clarence Budington Kelland romance, "Barred Doors," which will appear serially in *Collier's* in March.

Both pictures will be made in the new Distinctive-Biograph Studios in New York City.

Universal Chiefs in Production Conference

R. H. Cochrane Goes to Coast for Parley with Laemmle on Late 1923 and 1924 Product

MR. R. H. COCHRANE, vice president of the Universal Pictures Corporation, has gone to Universal City, Cal., to confer with Mr. Carl Laemmle, president of the corporation, concerning Universal's 1924 product. For the first time in a number of years, it is stated, Universal is so far advanced in production the company's output a year and more hence can be taken up in detail and definitely planned.

Upon the eve of his departure, Mr. Cochrane let it be known that Universal already has lined up six big pictures for 1924. This constitutes one-half of the Universal-Jewel product for the year, under the present system of releasing one super-picture a month.

The Universal vice-president took with him options and offers on certain other big stories and plays which are likely to be chosen for the remaining pictures in the 1924 Jewel schedule. It is understood that this selection will occupy the immediate attention of Mr. Laemmle and Mr. Cochrane.

The list of six 1924 Jewels already selected was made public. The most important, perhaps, is "The Acquittal," the stage success from the pen of Rita Weiman, produced by Cohan & Harris a season ago or so, and in which Crystal Hearne was starred. It is planned to use "The Acquittal" as a starring vehicle for Priscilla Dean. As "The Acquittal" already has been turned over to the scenario staff at Universal City for adaptation to the screen, it is likely that Miss Dean will begin work on this picture as soon as she completes "Drifting," the William A. Brady stage success, which she is now translating to the screen for Universal's Jewel release in August.

Another of the projected Jewels is "Naughty Marietta," which in all probabilities will be assigned an early release date in 1924. This musical comedy, written by Rida Johnson Young and Victor Herbert, and in which Emma Trentini won her original fame, will serve as a starring vehicle for Virginia Valli.

The third stage success in the list is "The Pretty Sister of Jose," which originally was a novel by Mrs. Frances Hodgson Burnett, and which later was dramatized as a starring vehicle for Miss Maude Adams. Universal will use this story as a vehicle for Miss Valli also.

Another play of equal reputation is "The Co-Respondent," written by Rita Weiman and Alice Leal Pollock, which Universal has just acquired for filming. It may be used as a vehicle for Miss Valli.

The fifth play to be picturized at Universal City for the coming year will be "The Burglar," one of Augustus Thomas' first dramatic works. It was adapted from "Edith's Burglar," a story by Mrs. Frances Hodgson Burnett. Thomas originally wrote a one-act play from the story. Its success actually determined his career as a playwright. He later expanded it to four acts, after which it was produced with Maurice Barrymore in the title role.

The 1924 list also includes "The Vehement Flame," one of the best sellers of 1922. The novel is from the pen of Margaret Deland. It is not known at this time whether it will be used as a starring vehicle for one of the present Universal stars, or whether outside players of prominence will be engaged for its production.

Another reason for Mr. Cochrane's visit to the Coast is the decisions to be made by Mr. Laemmle and him in conference with production officials at the big studio plant, concerning Universal's late 1923 five-reel attractions.

Mr. Cochrane is taking with him to the Coast a complete understanding of the territorial conditions bearing upon Universal's five-reel feature schedule. Mr. Joseph Friedman, newly appointed general sales manager for Universal attractions, outlined the entire feature situation to him just before his departure.

It is highly probable that a successor to Irving G. Thalberg, who recently resigned as director general of Universal City, will be announced during Mr. Cochrane's stay at the Coast.

Will Rogers Is Signed for Hal Roach-Pathe Series

WILL ROGERS has signed a contract to appear in a series of comedies which will be produced under the auspices of Hal Roach and released by Pathe. There will be thirteen two-reelers to be released at the rate of one a month.

Rogers, who is at present appearing in Ziegfeld's "Follies" in New York, will remain with the "Follies" company until the completion of its run in New York and then go West to begin work at the Hal Roach studios. Says Rogers concerning his new contract with the Hal Roach-Pathe organizations:

"I am going out and make five reel features, in two reels. In my experience I have found that most all audiences go to sleep at about the third reel during the showing of the average feature. Well, this time I am going to beat them to it and make them keep awake by giving them two reels of laughs.

"Yes, these two-reelers are going to be funny, even if I have to use some Harold Llovd cut-outs to do it."

Edna Purviance Star in Chaplin Production

FOLLOWING the receipt of its copyright registration in play form, Charles Chaplin yesterday announced that the title of his first serious motion picture production would be "Public Opinion."

The production which is already well under way and which has temporarily been called "Destiny," will be in ten reels and though written and directed by Chaplin himself, it will star Edna Purviance in the leading role and will be released through United Artists.

"Public Opinion" marks a new departure in most every element that goes to make up motion pictures. In story structure, in acting and in theme the production promises to be revolutionary and Chaplin himself is very emphatic in saying that it is by far his most important contribution to the screen.

In speaking of the picture Chaplin says: "There will be no armies, no huge sets and no elaborate mechanical effects, but through it all will run a poignant note of human suffering, joy, tragedy and humor. There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it, not from any policy, but because in the story as I truthfully see it, there is no place for my character."

Playing opposite Edna Purviance, who is being launched on her starring career, is Adolphe Menjou while other important members of the cast include Carl Miller, Lydia Knott, Harry Northrup and Malvina Polo.

Warners Will Feature Dog Actor in Production

Warner Brothers are to produce a "dog star" feature. The story, laid in the Canadian Northwest, was written by Chester M. Franklin and Fred Kennedy Myton, and will be filmed at the Warner Brothers studios on the West Coast under the working title of "Wolf Fangs." Chester M. Franklin will direct the subject.

The featured canine actor is Rintintin ("Rawntawntawn"), a German police dog which won considerable notice in France during the war owing to the fact that he escaped injury in a German air-raid on a French town that wrought havoc among the inhabitants. The dog has already appeared in "My Dad," "The Man from Hell's River," "Wildfire." and others.

Harry Carey's New Vehicle Based on Two Stories

Harry Carey's next screen appearance will be in a combination of two stories, "The Man from the Desert," by Wyndham Martyn, and "Lubly Ge-Ge," by Eugene Manlove Rhodes. Wyndham Gittens, head of the continuity staff at the Film Booking Offices studios, who has taken the two stories in hand is weaving the plots together.

"The Man of the Desert" appeared recently in "Action Stories," a popular magazine, while "Lubly Ge-Ge" is an original story by Rhodes, who also wrote Carey's previous play, "Good Men and True." The composite story will have the title, "The Man of the Desert," and will be directed by Val Paul.

Fox Preparing for Accessories on Pathe Subjects

New prints, posters and accessories are being prepared for productions based on literary masterpieces which were made in the past by the Fox Film Corporation. The preparation of new accessories on these subjects is said by the Fox Film home office in New York to have been made necessary by the demand for these pictures on the part of exhibitors, educational institutions, and civic and social institutions. The subjects include "Evangeline," "A Tale of Two Cities," "Les Miserables," "Ali Baba and the Forty Thieves," "Treasure Island," "The Babes in the Woods," "Jack and the Beanstock," "If I Were King" and "Aladdin and His Wonderful Lamp."

"Adam and Eva" Opens on B'way February 11th

Marion Davies will appear at the Rivoli Theatre beginning February 11th in "Adam and Eva," a screen version of the well known stage comedy. Miss Davies plays the part of "Eva" and T. Roy Barnes plays "Adam."

Griffith Company in South for Exterior Scenes

D. W. Griffith left Tuesday of last week on a filming expedition through five Southern states to get exterior scenes for his next production, "The White Rose." Forty-seven locations have been selected for the outdoor scenes the story of "The White Rose" demands.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong; Lucille La Verne, Joseph Burke and Charles Mack.

Bert Lytell Is Signed by Principal Pictures

Bert Lytell has been signed by Principal Pictures Corporation for the titular role in George M. Cohan's "The Meanest Man in the World," which that concern will produce and release in the independent market.

Another popular star engaged by Principal for "The Meanest Man in the World" is Eileen Percy. Incidentally this screen version of the famous stage play will be the first picture that will be made by Principal Pictures Corporation at its new studios on the West Coast.

Frank Lloyd to Direct New Norma Talmadge Vehicle

Joseph H. Schenck has signed Frank Lloyd to direct the next Norma Talmadge picture, "Ashes of Vengeance." Lloyd is now directing Miss Talmadge in "Within the Law."

"Ashes of Vengeance" was purchased in London during Mr. Schenck's recent trip abroad. It was written by H. B. Somerville and is a romance of old France during the reign of Charles IX. This production will be started immediately after the completion of "Within the Law," which is being made on the coast.

Roy Crawford Leaves For Topeka, Kan.

Roy Crawford, vice-president and treasurer of Associated Exhibitors, left the last of last week for Topeka, Kan., his former home, expecting to be away from New York about ten days.

Whitman Bennett to Co-Star Bushman and Bayne

WHITMAN BENNETT announces the organization of F. X. B. Pictures, Inc., of which he is vice-president and general-manager, created especially for the purpose of producing, exploiting and releasing a series of photoplays with Francis X. Bushman and Beverly Bayne as the stars.

The first of these productions is now in work at the Whitman Bennett Studio in Yonkers and should be ready for first-run releases—in conjunction with a specially devised sketch—not later than the middle of March. The story is briefly described as an elaborate modern melodrama, founded on a domestic situation but also containing a mystery element.

Leo Maloney in scenes from "Smoked Out," one of the Range Rider Series, Pathe

Shauer Returns From Havana Conference

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, returned on February 1st from a ten days' business trip to Havana, Cuba, where he conferred with officials of the Caribbean Film Company concerning plans for the distribution and exploitation of Paramount pictures during the coming year. Contracts were signed for the continuation of Paramount representation in Cuba, Porto Rico, Hayti and Santo Domingo, and plans perfected for increased exploitation for Paramount pictures.

B'klyn Books "Robin Hood" for Local First-Run

The question of which theatre in Brooklyn, N. Y., would get the "Douglas Fairbanks in Robin Hood" first-run was settled last week when Managing Director Edward L. Hyman, of the Brooklyn Mark Strand, announced that this United Artists feature had been booked for an early first-run. A trailer announcing this fact was shown starting February 4, during the run of "The Dangerous Age."

Clarence Badger to Direct "Red Lights"

Goldwyn has engaged Clarence Badger to direct the picturization of Edward E. Rose's new mystery play, "Red Lights," formerly called "The Rear Car." This play has had a long run in Los Angeles and is now being presented in the East.

Carey Wilson, of Goldwyn's editorial department, is making the screen adaptation of the play.

June Elvidge Engaged for Role in C.B.C. Feature

June Elvidge has been engaged for an important role in the east that will support Bryant Washburn in C. B. C. Film Sales Corporation's production "Temptation."

"Little Church Around the Corner" for Broadway

The first public showing of the Warner Brothers classic of the screen, "Little Church Around the Corner," will be given at the Strand theatre, New York, during the week of March 11.

The photoplay was written by Olga Printzlau, based on the stage play by Charles Blaney and the novel by Marion Russell. It was directed by William A. Seiter.

Among the cast headed by Claire Windsor are Kenneth Harlan, Walter Long, Margaret Seddon, Pauline Stark, Hobart Bosworth, George Cooper, Winter Hall, Alex Francis and Cyril Chadwick.

Hiers Is Back at Studio from Honeymoon

Walter Hiers, back at the Lasky studio from his honeymoon in the East, has started work in his second Paramount starring picture, "Seventy-five Cents an Hour," an original story by Frank Condon which has been adapted for the screen by Grant Carpenter. Joseph Henabery is the director.

Jacqueline Logan, who enacted the leading feminine role in Hiers' first picture, "Mr. Billings Spends His Dime," will again be featured as leading woman. Ricardo Cortez will play the heavy role, his first big part under his contract with Paramount. Others in the supporting cast are Charles Ogle, Lucile Ward, Robert Dudley, Guy Oliver, Clarence Burton and Cullen Tate.

Preferred Product to Be Shown at Army Posts

Preferred Pictures, distributed by the Al Lichtman Corporation, will be shown in all motion picture houses conducted by the United States Army, according to an announcement just made by Al Lichtman. Mr. Lichtman recently completed an arrangement with F. H. Martel, director of bookings for the United States Army Motion Picture Service, by which each Preferred Picture will be shown in the army houses after the showing in the regular theatre in the respective zones of army posts.

Victor Herman to Direct Constance Talmadge

Victor Herman has been signed by Joseph M. Schenck to direct Constance Talmadge in the picture following "Duley" which Sidney Franklin is now working on the coast for First National release. John Emerson and Anita Loos will write the picture that Herman will direct. It will be a story dealing with the life of Napoleon and Constance will have the role of a little milliner. No name has been selected as yet for this picture.

Wampas Elects New Officers for Coming Year

OFFICERS elected by the Wampas, the western Associated Motion Picture Advertisers, at the annual election on Monday night of this week were: Joe Jackson, Goldwyn, president; Harry Wilson, Principal, vice-president; Howard Strickling, Metro, secretary; Pat Dowling, Christie, treasurer; Jerome Beatty, Sam Cohn, Ray Davidson, Garrett Graham, Mark Larkin, directors.

American Competition Felt Keenly in France

American competition is increasingly felt in the French motion picture industry, and prior to the irritation occasioned by the Ruhr occupation German producers were finding a ready market for a portion of their output in the French market, according to advices to the Department of Commerce from Commercial Attache Jones at Paris. This competition has developed to such an extent that the Comite Intersyndicale de l'industrie Cinematographie Francaise and its members have addressed to all the representatives in Parliament vigorous protests against this development; embodying therein suggestions for avoiding what they feel to be a serious menace to the prosperity of the local industry.

In these protests they point out that at the present time France is far behind both the United States and Germany in production. They admit that this condition is, to a certain degree, to be expected as permanent, due to the limitation on the French market, France having only about 2,500 houses where pictures are shown; whereas, according to the society's compilation, the United States has somewhat over 17,000 such exhibition places and Germany 8,000, but they nevertheless believe that the present inequality would be lessened if a more liberal policy were adopted by the Government.

Fred and Fanny Hatton Do Script for Cosmopolitan

Frederick and Fanny Hatton, authors of the plays, "The Great Lover," "Upstairs and Down," "Years of Discretion" and "Lombardi, Ltd.," are making a screen adaptation of the short story, "Cain and Mabel," for Cosmopolitan Productions. "Cain and Mabel" originally appeared in Hearst's Magazine, and was written by H. C. Witwer. It will be produced by Cosmopolitan with an all-star cast.

Carlton King, star of the Carlton King 2-reel features which Producers Security is handling on the independent market

Propose New Tax to Make Up Censor Deficit

Governor E. Lee Trinkle, of Virginia, announced to Virginia newspaper men last week that he will ask the Virginia assembly at the forthcoming special session he recently called, to provide for the deficit recently shown in the report of Chairman Evan Chesterman of the Motion Picture Censor Board of Virginia, by the imposition of an additional charge of fifty cents a reel for inspection and licensing of film. The existing charge is understood to be one dollar a reel.

This action is necessary, as expenses cannot be met from the present collections.

Some striking moments from C. C. Burr's production for the independent market, titled "The Last Hour"

Woman Legislator Puts Over Sunday Bill

According to newspaper reports from Memphis a woman legislator outgeneraled the opposition in putting over a bill to close Sunday picture shows. Representative John Shea is quoted as saying that Miss Marion Griffin "double-crossed" the delegation.

Shea's version of the affair is that Miss Griffin, after promising the delegation that she would not attempt to introduce the bill for twenty days, took advantage of the absence of all opposition from the house with the exception of Representative Jeter, who, with her, favored the passage of the bill, and put the measure through. Shea returned just in time to hear Miss Griffin conclude her speech for the bill, and with two delegates for it and one against, the vote showed the majority of Memphians opposed to Sunday opening.

Famous Players Canadian Shows Big Increase

An increase in profits of no less than 85 per cent. for the first period of the 1922-23 season over the corresponding period of the previous year was secured by Famous Players Canadian Corporation, Limited, Toronto, which operates the chain of Capitol moving picture theatres in Canada from Montreal to Victoria. This was shown in a statement which was presented at a meeting of directors at Toronto on February 1.

Profits amounting to $175,743.80, before allowance for depreciation and income taxes, were indicated in the financial statement presented for the three months ending November 25, 1922. After the acceptance of this report, the directors declared a dividend of 2 per cent. on the first preference stock of the company for the quarter payable on March 1 to shareholders of record February 10.

American Releasing to Get Hugh Dierker Subject

Scheduled for distribution by American Releasing, Hugh Dierker's new picture, "The Other Side," is now under way in Los Angeles with a cast comprising Pat O'Malley, Fritzi Brunette, David Butler, Harmon McGregor, Peter Burke, Charles Clary, Herbert Standing, Edward Kimball and Helen Lynch.

"The Other Side" is described as a domestic drama of spiritual unfoldment.

Pathe Denies Rumor of New Owners

Bernhard Benson, vice president of Pathe and a partner in the firm of Merrill, Lynch & Co., characterized the published statement in a recent issue of Variety to the effect that "a possible change of ownership of the Pathe organization was in prospect" as entirely unfounded and absolutely contrary to fact.

Reid Estate is Estimated at $50,000

The estate of Wallace Reid, who passed away last week, amounts to approximately $50,000, according to dispatches from the coast. Letters of administration on the estate were filed by Dorothy Davenport Reid. Property listed with the application was estimated at approximately the figure mentioned.

Hobart Bosworth Signed by Goldwyn for Five Years

ANOTHER big motion picture star, Hobart Bosworth, has been placed under a five year contract by Goldwyn Pictures Corporation. He has just been signed to appear in some big Goldwyn productions now being made or in preparation.

The actor will be featured in the Goldwyn photoplays in which he appears. Under the terms of his contract he will be permitted to continue making his own independent starring productions, at the Goldwyn studios, on the condition that Goldwyn has an option on releasing them.

The first of the Bosworth independent productions will be "The Blood Ship" from Norman Springer's novel of that title.. He had just completed four independent productions before appearing in Marshall Neilan's "Strangers' Banquet."

Agnes Ayres Replaces Bebe Daniels in "Exciters"

Owing to the fact that Bebe Daniels, who was operated upon for appendicitis recently, will be confined to the hospital for at least four weeks more, the Paramount production department announces that Agnes Ayres will replace Miss Daniels as co-star with Antonio Moreno in "The Exciters," which Richard Ordynski will direct at the Long Island studio.

As soon as Miss Daniels has entirely recovered from her illness she will assume the stellar role in "Contrahand," the Clarence Budington Kelland story, which was originally assigned to Miss Ayres.

Miss Ayres and Mr. Moreno are expected from the coast in a few days to start work in "The Exciters."

Scenes showing Baby Peggy in "Carmen, Jr.," Century comedy, a Universal release.

Scenes from the Fox production, "Does It Pay?" with Hope Hampton and a specially selected cast.

Valentino Contract May Be Adjusted

Paramount Reported Ready to Listen to Overtures Star May Have to Make

A STATEMENT appearing in last Sunday's New York World and purporting to quote an unnamed "official" of Famous Players-Lasky Corporation, conveys the impression that the Paramount organization is in a receptive state of mind with respect to any overtures that Rodolph Valentino may care to make in adjustment of their differences. When Adolph Zukor, president of Famous Players-Lasky Corporation, was asked to comment upon the New York World article he declared that the statement embodied in the interview with the unknown "official" was substantially correct. What action, if any, Valentino will take is not known at time of going to press. Arthur Butler Graham, attorney for Valentino, when asked early in the week for his comment on the World article, characterized it as "Famous Players propaganda."

The interview with the Famous Players-Lasky "official" is quoted by the New York World as follows:

"We stand ready now, as always, to give Mr. Valentino the most artistic pictures it is possible to make. We are still holding Alan Dwan, who is ready to do 'The Spanish Cavalier,' the script for which was prepared at Mr. Valentino's request by Miss June Mathis. His pictures would have the best production resources that the industry affords, he could have the best scenario writers and directors available, and you may be sure we would give him every possible co-operation. As to his compensation, we always have been and are now prepared to discuss and readjust his contract commensurate with his present-day popularity, as we have from time to time done with other artists. All we ask in return is his honest co-operation."

The New York World also intimated that Famous Players-Lasky was contemplating court action with a view to enjoin Valentino from dancing in Detroit. Mr. Zukor, after stating that the paragraph quoted above reflected substantially Paramount's stand with respect to the Valentino controversy, was further requested to comment upon the World's report of possible injunction proceedings on the part of Paramount against Valentino's dancing act in Detroit. Mr. Zukor said he had no comment to make on this phase of the controversy, as this was a detail of the company's legal department which had not been called to his attention. Mr. Graham, Valentino's counsel, when queried about the report of likely injunction action against his client, replied that the dispute was not based on matters of compensation and that he would welcome any attempt to penalize Valentino for contempt of court as the World article suggested might be tried.

Lynde Denig Resigns from Goldwyn Publicity Staff

Lynde Denig, assistant publicity director of Goldwyn Pictures Corporation, has resigned after nearly four years with that company, first in charge of trade paper publicity and for the past two years as assistant to Howard Dietz, director of advertising and publicity.

Prior to his connection with Goldwyn, Mr. Denig had served as a motion picture critic with various trade publications.

In addition to his work in the advertising and publicity and magazine fields, Mr. Denig has had considerable experience in editing and titling pictures. It is understood that he has been commissioned to write a series of special articles for a new national publication.

Mayer Purchases "Why Men Leave Home"

Louis B. Mayer has purchased the film rights to Avery Hopwood's "Why Men Leave Home" as John M. Stahl's next vehicle. Work will begin immediately on the Mayer lot.

Rowland Against Cut in Admissions

Says Lowering of Production and Exhibition Standards Will Surely Follow

REDUCING box office admissions with a view to increased patronage is a fallacy, according to Richard A. Rowland, general manager of Associated First National Pictures. A cutting in price as a solution to poor business was recommended in a recent article appearing in the trade press. Mr. Rowland's statement in refutation was occasioned by the appearance of this article.

The theatre patrons are ever demanding better pictures, and better pictures mean greater outlay of money, more time for production and greater artistry, says Mr. Rowland. Exhibition standards are at the same time being constantly raised to meet critical tastes; exceptional pictures are being given long runs and "securing without protest advanced admission prices." A widespread reduction in admission prices could only result in reducing the quality of productions and destroying the prestige of the screen already gained by years of sincere effort, declares the First National general manager, who continues:

"The selling price of a theatre's admission ticket is regulated by the cost of production, plus an expectancy of profit just the same as any other commodity, and it is illogical to expect box office prices to be lowered in the face of continually rising costs of operation of the theatre."

Mr. Rowland points out that under the improved screen standards "the public mind is growing in appreciation and developing in its taste." The demand for better pictures will continue, "and there can be no backtracking," he maintains. Further, "it is unlikely that theatre patrons would accept less in service, surroundings, music and other elements that go into a complete entertainment than they now receive."

"It is possible that some theatres might benefit by a reduction in admission prices from causes that are purely local, but it is dangerous to judge an entire industry by such remote examples," continues Mr. Rowland. "One theatre, it has been stated, reduced its admission price one-half and more than doubled its attendance. If such is true it is a remarkable achievement, but it is possible that other elements entered into the increase in business. A reduction of fifty per cent in admission prices means that an exhibitor must double his attendance to secure the same receipts, and if he is to increase his receipts, must create a clientele perhaps three times as large as he formerly enjoyed. Is such an achievement possible in even one per cent of the theatres of this country? Are there enough potential patrons in your neighborhood to justify such a gamble? And lastly, what is the effect on competition?

"Theatre patrons do not come out of thin air; the majority of them must be pulled from other theatres, and as a result your competitor must slash his prices to meet yours, with the result that soon all are selling admissions at reduced prices while the new flow of patrons that have brightened your doors for a period gradually drift back to their old haunts, and both your competitor and yourself are in exactly the same position you were before, minus a large portion of your gross receipts."

Mr. Rowland concludes with the suggestion that a reduction in prices for less desirable seats might achieve good results without forfeiture of standards, but reiterates that a "wholesale slaughter of admission prices is a dangerous path to take."

Tom Moore, Ann Forrest In Nigh's Second

Lawrence Weber & Bobby North, distributors of Will Nigh's productions for this season, received word from the independent director that Tom Moore and Ann Forrest had been cast as the principals of Nigh's second feature. Both stars have already begun work at the Metro studios in New York City, where the new picture is being shot.

Scenes from "A Dangerous Game," the current Gladys Walton vehicle released by Universal

Scenes from the Paramount picture, "The World's Applause," Bebe Daniels and Lewis Stone, in lower illustration.

Conrad Nagel Is Signed by Goldwyn for Long Term

Goldwyn Pictures Corporation has signed Conrad Nagel under a long-term contract to appear in featured roles in a number of its most important productions.

For the past three years he has been playing featured roles under the Famous Players-Lasky banner. His screen career was preceded by work on both the vaudeville and the dramatic stage. He first appeared as an actor in the Des Moines, Iowa, stock company. He next went into vaudeville for six months, and then played on Broadway in "The Natural Law." He next appeared in the role of "Youth" in the Broadway presentation of "Experience," and after two seasons in New York went on tour with Mary Nash. His next role was opposite Alice Brady in "Forever," and it was at this time that he became interested in screen work.

Irving Thalberg's Association with Mayer Verified

Louis B. Mayer this week confirmed the report that Irving G. Thalberg will shortly become a member of his organization.

Mr. Thalberg tendered his resignation as director-general of the Universal Pictures Corporation several days ago and will leave Universal City on February 15 to become an executive at the Louis B. Mayer studios. His new post will carry with it the title of vice-president, and will include a substantial interest in the Mayer company, which was donated him upon the signing of the contract, it is stated.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Making a Man—
Business about average. Nothing exceptional about the feature. (East.)

Attendance was handicapped by stormy weather, but the picture did a fair business, as Jack Holt is popular here. (Middle West.)

Kick In—
This met with favor. General appeal seemed to have been good. Drew from all types of audiences. Business increased toward the end of the week. (Middle West.)

Our patrons liked this one. Business good during its run. (Middle West.)

One of the best pictures here this season. Good box office value. (Middle West.)

The World's Applause—
Fine picture; drew the crowds in face of big opposition. (Middle West.)

Good picture, from box office angle of drawing them in, but not one that advertises itself one patron to another. Fell off latter part of week. (West.)

Java Head—
Very high class picture with novel story. Well acted, direction and photography exceptionally good. Business heavy. (Middle West.)

My American Wife—
A splendid entertainment, in which Miss Swanson and Moreno rise to new heights. Drew excellently. (Middle West.)

FIRST NATIONAL

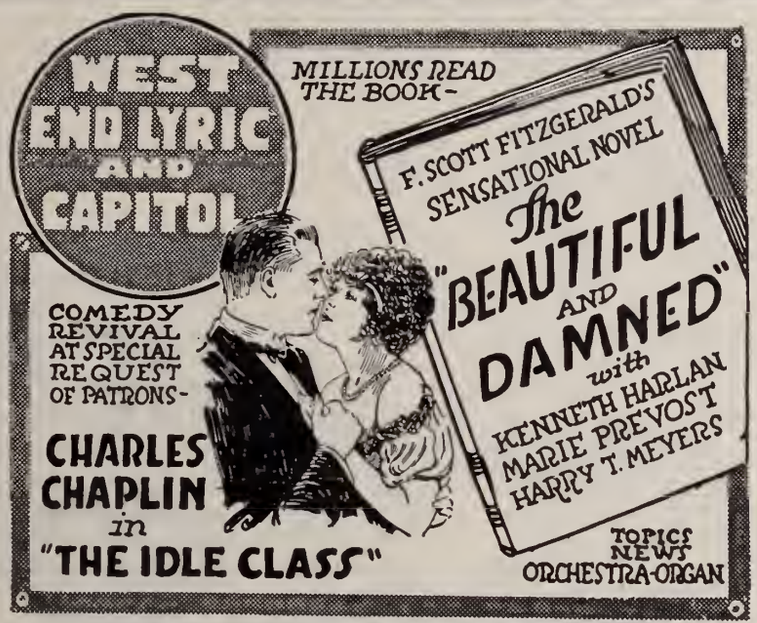
The Stranger's Banquet—
One of the season's big pictures. No mistake in booking it. Fine receipts. (Middle West.)

Alias Julius Caesar—
Ray fans not plentiful any more. Those who came kicked. (West.)

Fury—
A very good picture. My patrons liked it. (Middle West.)

The Voice from the Minaret—
Broke the house records for this season. A lockout almost every night. All this in spite of adverse criticisms in the newspapers. This combination of stars cannot be beat. (Middle West.)

Did big business and pleased two sets of "fans." Great combination. (West.)


WEST END LYRIC AND CAPITOL
MILLIONS READ THE BOOK—
F. SCOTT FITZGERALD'S SENSATIONAL NOVEL
The "BEAUTIFUL AND DAMNED"
with KENNETH HARLAN MARIE PREVOST HARRY T. MEYERS
COMEDY REVIVAL AT SPECIAL REQUEST OF PATRONS—
CHARLES CHAPLIN in "THE IDLE CLASS"
TOPICS NEWS
ORCHESTRA-ORGAN

Hand drawn "Beautiful and Damned" ad run in St. Louis newspapers by the West End Lyric and Capitol theatres

The Cave Girl—
Cannot highly recommend it. (West.)

METRO

Hearts Aflame—
A fair melodrama that drew moderately well. It's all right for its kind, but doesn't appeal to the vast majority. (Middle West.)

All the Brothers Were Valiant—
Fine picture. Interesting because it deals with elemental emotions. Business wasn't bad, but it was nothing to boast of. (Middle West.)

Trifling Women—
This feature has high entertainment value and our patrons liked it. Played to good business. (Middle West.)

Business just fair on this one. Patrons not so enthusiastic over the story. (East.)

Quincy Adams Sawyer—
A melodrama with a lot of kick and plenty of thrills; went over big.

Peg o' My Heart—
Started a run of success for a theatre that has not been maintaining the highest box office receipts. There were lock-outs for both matinee and evening performances and finished strong at the end of the week. (Middle West.)

UNITED ARTISTS

Tess o' the Storm Country—
The first audiences were cautious about this, seemed to have the idea that they had seen it before. But the crowds for the week were altogether satisfactory. Business was fine; a fine picture that advertised itself. (Middle West.)

Douglas Fairbanks in Robin Hood—
Holding its own on longest run in history of this theatre. (West.)

One Exciting Night—
Good picture; seemed to please audiences. Drew well. (Middle West.)

Did a good business at the beginning of the week, but the attendance fell off, due to bad weather. (Middle West.)

UNIVERSAL

One Wonderful Night—
Went very well throughout week's run. Should please anywhere. (Southwest.)

The Scarlet Car—
An entertaining feature which did not attract average business. Stiff competition to blame. (East.)

The Black Bag—
Good little mystery picture. Seemed to take well. Good for any program house. (Middle West.)

The Flirt—
Played to good houses for a week's run. (Middle West.)

Rawlinson popular here; did well with it. (West.)

The Kentucky Derby—
Just like all others of this type, no better and no worse. Business fell off. (Middle West.)

GOLDWYN

Broken Chains—
Business was good. The contest in which this was winner was near enough to have some effect on business, it is to be supposed. Week averaged well. (Middle West.)

The Christian—
Playing at two theatres and doing capacity at both. A wonderful picture. (West.)

FOX

Lights of New York—
In every way desirable. Pleased generally and drew them in. (South West.)

Nero—
Excellent costume picture; played to big business. (Middle West.)

The Yosemite Trail—
An attractively mounted western that proved just the thing for patrons of this house. With a strong supplementary bill, box office smiled all week. (East.)

WARNER BROTHERS

The Beautiful and Damned—
A fair sort of picture, but cannot be classed with season's top notchers. Did very well with it. (Middle West.)

AL LICHTMAN CORP.

Shadows—
An average attendance for the week. (Middle West.)

STATE RIGHTS

Flesh and Blood—
In combination with a good vaudeville bill, this picture played to immense crowds. Lon Chaney has a big following, who are interested in his work. This picture was considered especially well suited to him. (Middle West.)

I Am the Law—
This was the feature that marked the passing of this house. Continual publication of fact that house would be closed, hurt business. Receipts way off. (East.)

PROGRAMS FOR THE WEEK OF FEBRUARY 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture — "Robin Hood" — De Koven — Capital Grand Orchestra.
Feature — Douglas Fairbanks in Robin Hood—United Artists—Second week.

Rivoli Theatre—
Overture — "Mignon." — Riesenfeld's Classical Jazz—Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Specialty—"In Crinoline Time," vocal and dancing.
Feature—Java Head—Paramount.
Novelty—The Serova Dancers.
Comedy—Dog Sense.
Recessional—Organ.

Rialto Theatre—
Overture — "William Tell"—Riesenfeld's Classical Jazz, Rialto Orchestra.
Vocal—"At the Barn Door," male quartette and harmonica accompaniment.
Feature—Hearts Aflame—Metro.
Specialty — Pizzicati - Djiski, danseuse.
Cartoon—Reunion—Inkwell Comedy.

Criterion Theatre—
Feature—Poor Men's Wives—Al Lichtman Corp.—Third week.

Lyric Theatre—
Feature — Hunting Big Game in Africa—Indefinitely.

Cameo Theatre—
Overture—"The Bohemian Girl"—Cameo Concert Orchestra.
Current Events—Cameo News Pictorial.
Cartoon—Aesop's Fables.

A PRODUCTION TOO STUPENDOUS FOR THE IMAGINATION
FOX WASHINGTON
A Masterpiece of Motion Picture Achievement Depicting "The Greatest Thrill Seen On Any Stage At Any Time, In Picture or Out"
William Fox presents
THE TOWN THAT FORGOT GOD
HARRY MILLARDE OVER THE HILL
ALSO CLYDE COOK in HIGH AND DRY
PUTT & JEFF FOX NEWS & OTHERS
PRESENTED WITH THE AID OF A CARLOAD OF EFFECTS AS USED DURING ITS TREMENDOUSLY SUCCESSFUL ENGAGEMENT ON BROADWAY NEW YORK

Opening ad for "The Town That Forgot God" at the Fox Washington theatre, Detroit

When YOU Say "Gimme" At the Box Office
You can depend on one thing—you'll be entertained in entertainment PLUS! For here is the most shipper comedy of wedded life that Rupert Hughes ever created for your delight. Husbands will "register" unbounded glee at many familiar, "touching" situations. Wives will derive untold amusement out of Helene Chadwick's household crusade for an equal division of the "spoils." Obey that impulse today—or, even better, this afternoon!
GOLDWYN presents A Rupert Hughes Picture
GIMME!
P. & ELINOR AND HIS FIFTY-PIECE ORCHESTRA form a theatrical musical organization that's positively beyond comparison — THEY SATISFY! After you're "listened out the foods" you'll be glad to agree with the rest of the multicolored's of Los Angeles whose visits to the California Theater are a weekly habit—and a delight.
PROGRAM
"Bohemian Girl Overture" ... Balfe
"Prelude" ... Jarnefelt
"Syncopated Impressions" ...
... Arranged by Mr. Elinor
Concerts 2, 4, 7 and 9 p. m.
FIRST SHOW TODAY AT 12:30 P.M.
Brought to joyous life by this cast of merry-makers
HELENE CHADWICK, GASTON GLASS, ELEANOR BOARDMAN, H. B. WALTHALL, KATE LESTER.
SPECIAL COMEDY FEATURE
Col. Heeza-Liar's
TREASURE ISLAND
California THEATRE MAIN at 8th

The California theatre, Los Angeles, used this opening ad for "Gimme"

Specialty—Xylophone solo.
Comedy—The Champeen—Our Gang.
Feature — The Bohemian Girl — American Releasing Corp.

Mark-Strand Theatre—
Overture — Scene Fantastique — "Phaeton," "The Swan"—Strand Symphony Orchestra.
Novelty—Here and There.
Special—Russian Frolic—A Russian Folk Dance.
Current Events—Mark Strand Topical Review.
Prologue — Vocal, "Desert Love Song."
Feature — The Voice from the Minaret—Norma Talmadge—First National.
Cartoon—Col. Heeza Liar's Treasure Island.

BROOKLYN

Mark-Strand Theatre—
Overture—"Modernizing the Classics"—Orchestra.
Vocal—"Call Me by Wireless," duet; the invocation from Robert the Devil—solo.
Current Events — Mark - Strand Topical Review.
Feature — The Dangerous Age — First National.
Comedy—The Champeen.
Next Week—The Voice from the Minaret.

LOS ANGELES

Hill Street Theatre—
Current Events — International News.
Serial—Last Chapter of "In the Days of Buffalo Bill."
Feature—Youth Must Have Love —Fox.
Novelty—Peerless Animal Comedy
Cartoon—Aesop's Fable.
Six acts of vaudeville.

Grauman's Theatre—
Feature — The Third Alarm — F.B.O.—Second week.

Pantages Theatre—
Feature—Conquering the Woman —Florence Vidor—Asso. Exhib.

Metropolitan Theatre—
Overture — Second Hungarian Rhapsody.
Current Events—Pathe News.
Music—Organ.
Specialty—Dance Team.
Cartoon—Felix Comes Back.
Added Attraction—Wright Ballet of twenty-five people, Pennsylvania's Jazz Band.
Feature—Back Home and Broke—Thomas Meighan—Paramount

Grauman's Rialto Theatre—
Overture—Medley.
Current Events—Pathe News.
Music—Organ Solo.
Feature—Adam's Rib—Paramount.
Recessional—Organ.

California Theatre—
Feature—The Christian—Goldwyn —Second week.

Miller's Theatre—
Feature — Also Showing The Christian in conjunction with California Theatre.

Grauman's Hollywood Egyptian Theatre—
Feature — Douglas Fairbanks in Robin Hood—United Artists —Sixteenth Week.

Kinema Theatre—
Feature—The Hottentot — First National—Second Week.

Mission Theatre—
Feature—Suzanna — Mabel Normand—Allied P. & D.—Seventh Week.

Loew's Theatre—
Overture — Crinoline Days — Organ.
Current Events — International News.
Specialty — Max Fisher's Jazz Band—Something Old, Something New.
Scenic—Bird Dogs Afield.
Prologue — Ernest Belcher Ballet of ten people in Fantasy titled The Dream Birds, featuring Rose Perfect.
Feature—The World's Applause—Bebe Daniels—Paramount.
Recessional—Organ.
Next Week — All the Brothers Were Valiant.

Symphony Theatre—
Overture—Symphony Orchestra.
Current Events—Fox News.
Added Attraction—Hearts of Oak —Two Reel Drama.
Feature — The Blacksmith—Buster Keaton—First National.
Novelty—The Leather Pushers—Third Round—The Chickasha Bone Crusher.

CHICAGO

Chicago Theatre—
Overture—"Gems from Viennese Operettas."
Scenic.
Specialty—"Humoresque."
Novelty—Topics of the Day.
Music—Organ Solo—"Schubert's Serenade."
Specialty—Lilies of the Field.
Feature—The Voice from the Minaret, Norma Talmadge.
Comedy—The Counter Jumper, Larry Semon.
Coming Feature—Mighty Lak' a Rose.

COZY
ONE SMASHING WEEK STARTING TOMORROW!
We Are
proud to announce and personally indorse one of the greatest pictures ever shown in Topeka.
A Woman
STRONGHEART the wonder dog in "Brawn of the North"
Made under the most perfect conditions of life—BUT WORTH THE RISK!
ADDED
FOLLOW THE TRAIL TO THE COZY

Type and press book cuts made up this "Brawn of the North" ad used by the Cozy, Topeka, Kan.

Unusual border effect in "My American Wife" ad run by Grauman's Metropolitan theatre, Los Angeles

Tivoli Theatre—
Overture—"Light Cavalry."
Scenic.
Specialty—Harp Quartette.
Current Events—News Weekly.
Music—Organ Solo—"Open Your Arms Alabamy."
Novelty—Topics of the Day.
Specialty—My Lady's Fan.
Feature—Fury, Richard Barthelmess—First National.
Next Week—Voice from the Minaret.

Riviera Theatre—
Overture—"Mignon."
Novelty—Topics of the Day.
Specialty—"Whistling."
Scenic.
Current Events—News Weekly.
Specialty—Coral and Jade.
Feature—Fury, Richard Barthelmess—First National.
Comedy.
Next Week—Voice from the Minaret.

McVicker's Theatre—
Overture—"Il Guarany."
Novelty—Literary Digest.
Specialty—Violin Solo by Gretchen Cox.
Music—Organ Solo—"Love's Old Sweet Song."
Specialty—Memories of the Dance.
Comedy—A Lady's Man, Bull Montana.
Feature—Racing Hearts—Paramount.
Next Week—Adam and Eva.

Roosevelt Theatre—
Feature—Robin Hood, Douglas Fairbanks—Third week.

Woodlawn Theatre—
Overture—"The Fortune Teller."
Current Events—Woodlawn News and Views.
Novelty—Literary Digest.
Music—Organ Solo—"Carolina in the Morning."
Comedy—The Spirit of 23.
Specialty—Cornet Solo—"O Sole Mio."
Feature—Making a Man, Jack Holt—Paramount.
Next Week—Back Home and Broke.

Randolph Theatre—
Current Events—International News.
Novelty—Mirror No. 4.
Feature—Notoriety—S. R.
Next Week—The Flame of Life and Peg of the Movies.

BUFFALO

Shea's Hippodrome—
Overture—"Mignon."
Prologue—Introducing local talent.
Music—Organ Recital, "The Caliph of Bagdad."
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Comedy—The Counter Jumper, Larry Semon.
Current Events—Hippodrome Review.
Next Week—My American Wife.

Lafayette Square Theatre—
Overture—"The O'Brien Girl."
Music—Organ recital.
Current Events—Fox News.
Feature—Alias Julius Caesar, Charles Ray—First National.
Comedy—"Snub" Pollard.
Next Week—Thorns and Orange Blossoms.

Loew's State Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathe News.

KINEMA
GRAND AVE. AT 7TH
2nd & FINAL WEEK
Richard Barthelmess
DOROTHY GISH
"FURY"
"FURY" WAS CREATED BY THE SAME AUTHOR, DIRECTOR AND STAR WHO MADE "TOL'ABLE DAVID" WINNER OF THE PHOTOPLAY GOLD MEDAL FOR THE BEST PICTURE OF THE YEAR.
DIRECTED BY HENRY KING
Starts Next Saturday
THE HOTTENTOT

"Fury" ad, with strong black and white effects, prepared by the Kinema theatre, Los Angeles

Feature—Anna Ascends, Alice Brady—Paramount.
Cartoon—Mutt and Jeff.
Next Week—Broken Chains—Goldwyn.

New Olympic Theatre—
Overture—Selections from "Rigoletto."
Current Events—International News.
Feature—Power of a Lie—S. R.
Comedy—Home Plate, Lee Moran.
Added Attraction—He Raised Kane—Leather Pusher story.

Shea's North Park Theatre—
Feature—Kick In—Paramount.
Comedy—The Haunted House—Sunshine.
Next Week—Trifling Women.

Palace Theatre—
Feature—No Trespassing—Hodkinson.

WASHINGTON

Crandall's Metropolitan—
Overture—"Norma."
Vocal Interlude—Kashmiri Love Song.
Current Events—Pathe News.
Comedy—No Luck.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Next Week—Minnie.

Moore's Rialto—
Overture—An Operatic Nightmare.
Current Events—Fox News.
Comedy.
Feature—The Beautiful and Damned—Warner Brothers.
Next Week—Ebb Tide.

Loew's Columbia—
Feature—Douglas Fairbanks in Robin Hood. Fourth week, continued.
Next Week—One Exciting Night.

Loew's Palace—
Overture—The Awakening of the Lion.
Current Events—Pathe News.
Comedy—A Tough Winter.
Feature—All the Brothers were Valiant—Metro.
Next Week—A Daughter of Luxury—Paramount.

PHILADELPHIA

Stanley Theatre—
Overture—"Second Hungarian Rhapsody"—Liszt.
Current Events—Pathe News—Fox News.
Novelty—Topics of the Day.
Added Attraction—This Wife Business.
Feature—The Hottentot—First National.
Next Week—The World's Applause.

The Symphony theatre, Los Angeles, ran this ad for "Without Compromise"

Stanton Theatre—
Feature—Douglas Fairbanks in Robin Hood—United Artists—Indefinite engagement.

Karlton Theatre—
Current Events—Kinograms—Pathe News.
Comedy—Fruits of Faith—Will Rogers.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week—The Town that Forgot God.

Palace Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day.
Cartoon—Felix Lends a Hand.
Comedy—Casey Jones, Jr.
Feature—Dark Secrets—Dorothy Dalton—Paramount.
Next Week—One Exciting Night.

Arcadia Theatre—
Current Events—Pathe News—Movie Chats.
Comedy—Casey Jones, Jr.
Feature—Drums of Fate—Mary Miles Minter—Paramount.
Next Week—Conquering the Woman.

Capitol Theatre—
Current Events—Kinograms.
Comedy—5:15 and Jumping Beans.
Feature—The World's a Stage—S. R.
Next Week—Kick In.

Regent Theatre—
Novelty—Nearing the End.
Comedy—Rides and Slides.
Feature—The Sea Lion—Hobart Bosworth—First National.
Next Week—A Question of Honor.

Victoria Theatre—
Current Events—Pathe News.
Comedy—Fruits of Faith—Will Rogers.
Feature—Dr. Jack, Harold Lloyd—Pathe.
Next Week—Fury.

Aldine Theatre—
Current Events—Pathe Review—International News.
Novelty—Fun from the Press.
Comedy—Wanted, a Story.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Next Week—Making a Man.

ATLANTA

Howard Theatre—
Overture—Hungarian Rhapsody," Howard Orchestra, under direction Enrico Leide and Lloyd Bemus.
Current Events—Pathe News.
Vocal—"Gypsy Love Song," baritone solo.

A Gold Medal Winner Among This Seasons Photoplay Hits.
WESLEY (FRECKLES) BARRY
Marie Prevost, Jack Mulhall
and a stellar aggregation of popular screen players in a story chockful of colorful action, thrills, pathos, adventure and sparkling comedy.
HEROES OF THE STREET
From the play by Lan Parker
A photoplay that marks an important milestone in "Freckles" career.
RIALTO
Now Showing
performances
11-1-3-5-7-9
And here is a comedy that will keep you laughing from start to finish.
PEST OF THE STORM COUNTRY
A roaring burlesque on Mary Pickford's Masterpiece "Tess of the Storm Country"
LOUISE FAZENDA
and Harry Gribbon
Harry Bester and his Symphony Players.
JOHNSON AT THE ORGAN

Pen and ink art ad for "Heroes of the Street" employed by the Rialto theatre, Omaha

Feature—Gloria Swanson in My American Wife—Paramount.

Metropolitan Theatre—
Overture—"A Song of India" — Metropolitan Symphony Orchestra.
Current Events—Kinograms.
Novelty — Literary Digest's Fun from the Press.
Feature — The Voice from the Minaret—Norma Talmadge.

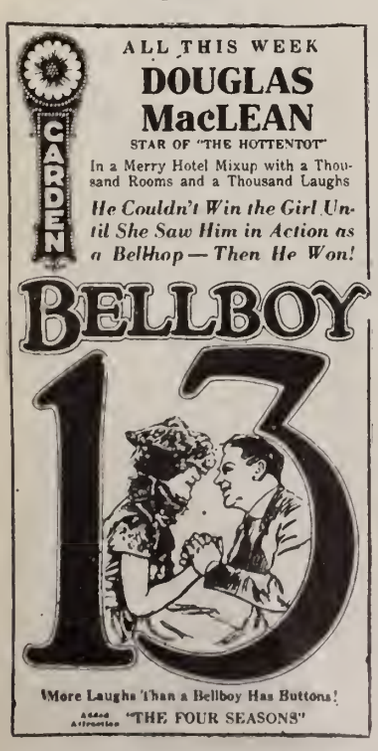
Rialto Theatre—
Overture—Rialto Melody Artists.
Current Events — International News.
Vocal — Jeanne Henson singing "Smilin' Through."
Feature—Dark Secrets.

ST. LOUIS

Missouri Theatre—
Overture—Missouri Symphony orchestra.
Current Events—Missouri News and Views.
Novelty—Fun from the Press.
Music—Organ solo—Stuart Barrie in "A Trip Thru the Wurlitzer."
Added Attraction—Alexander Oumansky and his Capitol Theatre, N. Y., Ballet Corps.
Comedy—The Ropin' Fool, Will Rogers.
Feature—The World's Applause, Bebe Daniels—Paramount.

Grand Central, West End Lyric and Capitol—
Overture—"Echoes from the Metropolitan Opera."
Current Events—News and Views.
Novelty—Topics of the Day.
The Oriole Terrace Brunswick orchestra in selections.
Music—Organ solo.
Comedy—Jimmy Adams.
Feature—Oliver Twist, Jackie Coogan.

Delmonte Theatre—
Overture—Humfeld's Delmonte orchestra.
Current Events—News and Views.
Novelties—Fun from the Press, Screen Snapshots.


ALL THIS WEEK
DOUGLAS MacLEAN
STAR OF "THE HOTTENTOT"
In a Merry Hotel Mixup with a Thousand Rooms and a Thousand Laughs
He Couldn't Win the Girl Until She Saw Him in Action as a Bellhop — Then He Won!
GARDEN
BELLBOY 13
More Laughs Than a Bellboy Has Buttons!
Added Attraction "THE FOUR SEASONS"

"Bellboy 13" ad run by the Garden theatre, Des Moines

Specialty—Ethel Gilmore and Dancing Models.
Feature—The Ruling Passion, George Arliss—United Artists.

Fox Liberty Theatre—
Overture—Liberty concert orchestra.
Current Events—Fox News and Views—Educational.
Cartoon—Mutt and Jeff.
Comedy—The 5:15.
Comedy—The Bank, Charles Chaplin.
Feature—The Face on the Bar Room Floor—Fox.

Rivoli Theatre—
Overture.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Century.
Added Attraction—Round Five New Leather Pushers—Strike Father, Strike Son.
Feature—The Ghost Patrol—Universal.
Recessional—Organ.

Columbia Theatre—
Overture—Orchestra.
Current Events—News and Views.
Novelty—Fox Educational.
Cartoon—Mutt and Jeff.
Comedy—Sunshine—The 5:15.
Serial—Third episode Plunder, Pearl White.
Feature—Grey Dawn—Hodkinson.
Also five acts of vaudeville.

SAN FRANCISCO

Granada Theatre—
Overture—"Coronation March" and "Swanee Smiles"—Organ.
Current Events — Granada News Film.
Comedy—Casey Jones, Jr.
Novelty—Selections from Pathe Review.
Specialty—Songs of Yesterday.
Added Attraction—Seven Special Musical Numbers—Offered by Orchestra.
Novelty—Fun from the Press.
Feature—A Front Page Story — Vitagraph.

California Theatre—
Overture—Orchestra.
Current Events—News Weeklies.
Comedy—No Luck.
Specialty—Band — Offering three special numbers by Orchestra, two vocal selections, an accordion solo and "Aggravatin' Papa."
Feature—Making a Man — Jack Holt—Paramount.
Recessional—Organ.

Loew's Warfield Theatre—
Overture—Il Guarny—Orchestra.
Current Events—Minute Views.
Novelty—Warfield Bulletin—Graf Screen Contest — Paragraphs from Press.
A Musical Interpolation—Beauty Land.
Cartoon—The Wishing Duck.
Added Attraction—At the Plantation Plant with a band playing a ballad, violin solo, novelty dance.
Feature—All the Brothers Were Valiant—Metro.
Next Week—Thorns and Orange Blossoms.

Tivoli Theatre—
Overture—Three o'Clock in the Morning—Orchestra with a Prizma Reel.
Current Events—News Wecklics.
Comedy—Maw and Paw.
Feature—"The Voice from the Minaret"—Norma Talmadge, First National.
Recessional—Organ.

New Portola Theatre—
Overture—Special Music.
Current Events—News Weeklies.
Specialty — The New Plantation Dance.
Feature—One Exciting Night—D. W. Griffith—United Artists.
Recessional—Organ.

Strand Theatre—
Overture—Gino Severi.

NEW PROGRAM TODAY!
The Drama of Wandering Men and Wandering Women—
"The Dangerous Age"
with
LEWIS STONE
CLEO MADISON
EDITH ROBERTS
EDWARD BURNS
MYRTLE STEDMAN
Is a man of forty, and married, too old for night life? This man thinks he isn't—but what happens to him?
POSITIVELY THE MOST SENSATIONAL PICTURE SHOWN HERE IN WEEKS!
Russell on the Wurlitzer
LIBERTY

Four-column "Dangerous Age" ad for the opening at the Liberty theatre, Seattle

Prologue—Orchestra and Spanish Dance.
Feature—Suzanna — Mabel Normand—Allied P. & D.
Recessional—Organ.

CINCINNATI

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty — Topics of the Day—Pathe.
Cartoon—Aesop's Fables.
Feature—The Voice from the Minaret — Norma Talmadge — First National.

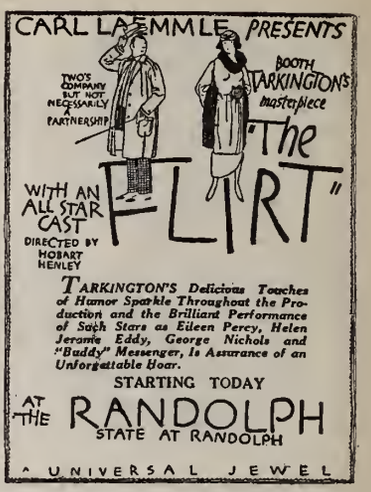
Strand Theatre—
Overture—Strand Orchestra.
Feature—When Knighthood Was in Flower — Marion Davies — Paramount.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—One Exciting Night—D. W. Griffith—U. A.
Next Week—Same.

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News.
Feature—Fury — Richard Barthelmess—First National.
Next Week—My American Wife.

SEATTLE

Coliseum Theatre—
Overture — Selections from "Her Regiment."
Current Events—Pathe and Kinograms.
Novelty—Fun from the Press.
Cartoon—Felix Lends a Hand.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Recessional—Organ.


CARL LAEMMLE PRESENTS
BOOTH TARKINGTON'S masterpiece
"The FLIRT"
TWO'S COMPANY BUT NOT NECESSARILY PARTNERSHIP
WITH AN ALL STAR CAST
DIRECTED BY HOBART HENLEY
TARKINGTON'S Delicious Touches of Humor Sparkle Throughout the Production and the Brilliant Performance of Such Stars as Eileen Percy, Helen Jerome Eddy, George Nichols and "Buddy" Messenger, Is Assurance of an Unforgettable Hour.
STARTING TODAY
AT THE RANDOLPH
STATE AT RANDOLPH
A UNIVERSAL JEWEL

Novel advertising on "The Flirt" used by the Randolph theatre, Chicago

Columbia Theatre—
Overture—"Girls of Baden" and "Without You."
Current Events — International News.
Novelty—Topics of the Day.
Added Attraction—Leather Pushers, When Kane Met Abel.
Specialty—"Song of the Lark," orchestra accompaniment.
Feature—The Scarlet Car—Universal.
Recessional—Organ.
Next Week—The Flame of Life.

Strand Theatre—
Overture—Medley of Popular Airs.
Current Events—Kinograms.
Scenic—Pathe Review.
Comedy—Day Dreams.
Vocal—"You Belong to Somebody Else."
Feature — Alias Julius Caesar, Charles Ray—First National.
Recessional—Organ.
Next Week—The Stranger's Banquet.

Blue Mouse Theatre—
Overture—Orchestra.
Current Events—Fox News.
Specialty—Seventh and Eighth Series Singer Popularity Contest.
Feature—Nero—Fox.
Recessional—Organ.
Next Week—Just Tony.

Liberty Theatre—
Feature—Dr. Jack, Harold Lloyd—Pathe. Fourth Week.

Winter Garden Theatre—
Overture—Orchestra.
Current Events — International News.
Novelty—Fun from the Press.
Comedy—Love's Outcast.
Feature — The Cave Girl — Asso. Exhibitors.
Recessional—Organ.
Next Week—His Wife's Husband.

DALLAS

Palace Theatre—
Overture—Palace Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Cartoon—Aesop's Fables.
Prologue—The Music Box—Musical selections.
Feature—Kick In—Paramount.
Comedy—Blazes.

Old Mill Theatre—
Overture—Old Mill Orchestra.
Comedy—It Was Ever Thus.
Specialty—Homesick, solo, assisted by Old Mill Melody Men.
Feature — The Third Alarm — F. B. O.

Melba Theatre—
Atmospheric Prologue — Special Setting.
Feature — Douglas Fairbanks in Robin Hood—United Artists—Second Week.

DETROIT

Adams Theatre—
Overture—Orchestra.
Current Events—Local News.
Specialty—Loos Brothers, Vocalists.
Feature — My American Wife, Gloria Swanson—Paramount.
Recessional—Organ.
Broadway-Strand Theatre—
Overture — "Suez" and Medley, Orchestra.
Feature—One Exciting Night, D. W. Griffith—United Artists.
Recessional—Organ.
Capitol Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Prologue—Vocal and Ballet.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Recessional—Organ.
Next Week — The Beautiful and Damned.
Fox Washington Theatre—
Feature—The Town that God Forgot—Fox—Second Week.
Madison Theatre—
Overture—Orchestra.
Current Events—Pathe News.
Specialty — Sammy Stewart and Ten Knights of Syncopation.
Feature — Money, Money, Money, Katherine MacDonald — First National.
Comedy — The Baloonatic, Buster Keaton.

CLEVELAND

Stillman Theatre—
Overture—"Tannhauser."
Prologue—"Kasmir," Soloists.
Feature—The Voice from the Minaret, Norma Talmadge — First National—Second Week.
Next Week—Douglas Fairbanks in Robin Hood.
Allen Theatre—
Overture — "Capriccio Espagnole," "Heaven and Ocean," "You Know You Belong to Someone Else."
Current Events — International News, Literary Digest, Fun from the Press.
Comedy—Dog Sense—Cameo.
Feature — Fury, Richard Barthelmess and Dorothy Gish—First National.
Next Week—The Flirt.
Park Theatre—
Overture — "The Village Orchestra."
Current Events—Kinograms, Literary Digest's Fun from the Press.
Cartoon—Felix Comes Back.
Feature—Minnie.
Next Week — Omar, the Tent Maker.
Reade's Hippodrome—
Overture—"Melodies of 1923."
Current Events — Plain Dealer Screen Magazine.
Added Attraction — Leather Pushers.
Specialty—Vaudeville Act.
Feature—Broken Chains — Goldwyn.
Next Week—The Town That Forgot God.

Standard Theatre—
Current Events — International News.
Comedy—Lee Moran in The Home Plate.
Feature—The First Degree, Frank Mayo—Universal.
Next Week—The Gentleman from America.

DES MOINES

Des Moines Theatre—
Overture—"Cavalleria Rusticana."
Current Events — International News.
Novelty—Fun from the Press — Hodkinson.
Comedy—The Steeplechaser, Educational.
Feature—The Voice from the Minaret — Norma Talmadge—First National.
Next Week—Douglas Fairbanks in Robin Hood.
Strand Theatre—
Current Events — Kinograms — News Weekly.
Comedy—Christie.
Music—Organ Solo—"Homesick."
Feature—What a Wife Learned—First National.
Next Week—The Beautiful and the Damned.
Rialto Theatre—
Current Events — Fox — News Weekly.
Comedy—Spuds—Universal.
Feature—Money, Money, Money—First National.
Next Week—The Man Who Knew God.
Garden Theatre—
Scenic—The Explorers — Educational.
Feature—Bell Boy 13—First National.

BALTIMORE

Metropolitan Theatre—
Overture — Metropolitan Concert Orchestra.
Current Events — Metropolitan Topical Review.
Comedy—Aesop Film Fable.
Vocal—Selections.
Novelty—Man vs. Beast.
Feature—Red Hot Romance—First National.
Next Week — What Fools Men Are.

GLORIA
SWANSON
IN A CLINGING, SILKEN LOVE TALE WITH ALL THE PASSION OF SOUTH AMERICA AND ALL THE SENSATIONALISM OF AN ELINOR GLYN ROMANCE
"MY AMERICAN WIFE"
ANTONIO MORENO
THE LOOS BROS.
GREAT ORCHESTRA
ADAMS
"My American Wife" ad used by the Adams theatre, Detroit

Rivoli Theatre—
Overture — Rivoli Symphony Orchestra.
Current Events—Rivoli News.
Vocal—Solos.
Novelty—Hodge Podge — Magazine.
Feature—The Voice from the Minaret—Norma Talmadge—First National.
Comedy—When Summer Comes.
Recessional—Organ solos.
Next Week—Peg O' My Heart.
Century Theatre—
Current Events—Century Topical Review.
Opening—Organ Solo.
Overture—Century Symphony Orchestra.
Comedy—Casey Jones, Jr.
Specialty—Ballet.
Scenic—Special selected review.
Vocal—Solos.
Feature—The World's Applause—Bebe Daniels—Paramount.
Next Week—My American Wife.
New Theatre—
Overture—New Theatre Orchestra.
Current Events—Pathe News.
Added Attraction — Fruits of Faith—Will Rogers.
Novelty—Movie Chats.
Feature—Dr. Jack—Harold Lloyd—Pathe.
Next Week—One Exciting Night.
Parkway Theatre—
Overture—Parkway Superior Orchestra.
Current Events—Parkway Topical Review.
Comedy—Selected.
Vocal—Solo.
Feature—The Kentucky Derby—Universal.

ST. PAUL

Capitol Theatre—
Overture—Capitol Symphony Orchestra.
Novelty—Capitol Snickers.
Music—Organ Specialty—"Love Sends a Little Gift of Roses."
Current Events—Pathe News, International News.
Specialty—"In a Persian Garden," University of Minnesota Mixed Quartette.
Feature—The Dangerous Age—First National.
Comedy—The Baloonatic—Buster Keaton.
Recessional—Organ.

OMAHA

Sun Theatre—
Current Events—News Weeklies.
Scenic—Life in Nice.
Feature—Peg o' My Heart, Laurette Taylor—Metro.
Comedy—The Fire Fighters.
Recessional—Organ.
Next Week—What's Wrong with the Women.
Moon Theatre—
Current Events—Moon Topical News.
Comedy—The Spirit of '23.
Feature—The Third Alarm—F. B. O.
Next Week—Captain Fly by Night.
World Theatre—
Feature—The Woman Who Fooled Herself—Assoc. Ehibitors.
Six Acts Vaudeville.
Next Week—Slim Shoulders.
Rialto Theatre—
Overture—"Maritana."
Current Events—Kinograms and Fun from the Press.
Comedy—No Luck—Lloyd Hamilton.
Feature—What a Wife Learned—First National.
Vocal—George Gettsey, singing "Toot, Toot Tootsie."
Next Week—On the High Seas.
Empress Theatre—
Features—The Hands of Nara, Clara Kimball Young—Metro—and To Have and to Hold—Paramount.
Four acts of vaudeville.
Strand Theatre—
Overture—Selected.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Current Events—Fox News.
Comedy—Casey Jones, Jr.
Next Week—Outcast.

NEWARK

Branford Theatre—
Overture—Excerpts from "The Rose of Stamboul"—Branford Symphony Orchestra.
Current Events—Branford Review of Events.
Novelty—Topics of the Day.
Comedy—Choose Your Weapons, Bobby Vernon.
Vocal Solo—Reta Frisco.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Recessional—Organ.

KANSAS CITY

Newman Theatre—
Overture—Selections.
Musical—Organ Selections.
Current Events — Newman News and Views.
Novelty—Scenic in Natural Colors.
Specialty—Zermain and Luella, oriental dancers, and the Misses Dennis, vocal harmony trio.
Comedy—Snub Pollard Comedy.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Next Week—My American Wife.
Liberty Theatre—
Overture—Selections.
Musical—Organ Selection.
Current Events — Pathe and Fox News.
Novelty—Capitol Shots, Fun from the Press.
Comedy—Wanted a Word.
Added Attraction—The Chickasha Bone Crusher — Leather Pushers' Series.
Specialty — Kuhn-Chaquette, Novelty Musical Entertainers.
Feature—All Night—Universal.
Royal Theatre—
Overture—Selections.
Musical—Organ Selections.
Current Events — Royal Screen Magazine.
Comedy—Christie Comedy.
Specialty—Juvenile Jazz Band.
Feature—Minnie—First National.
Next Week — The World's Applause.
Twelfth Street Theatre—
Overture—Selections.
Musical—Organ Selections.
Current Events — Twelfth Street Magazine.
Comedy—Aesop's Fables.
Feature — Brawn of the North, Strongheart (Dog)—First National.
Next Week—The Deuce of Spades.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

THE growing business of the Master Advertisers, has again made it necessary for them to move into larger quarters, and this time they are located at 30 E. Eighth Street, second floor. These enterprising young men have recently installed their own printing plant, which is operated under the name of Carmack-Dezel Printing Company, and also is now prepared to serve the exhibitors throughout the territory with trailers. A new trailer, originated by Albert Dezel, is composed of excerpts from reviews by Chicago motion picture critics, on leading photoplays, and is already being shown at the Woodlawn, Stratford and New Tiffin theatres. It is headed by the main title, "Leading Critical Comments by Chicago Critics."

The motion picture critic of the Chicago Tribune has picked the following twelve as the best photoplays shown for the first time in Chicago during the month of January. They are: "The Flirt," "Brothers Under the Skin," "Sure Fire Flint," "Fury," "Fabiola," "Java Head," "Back Home and Broke," "Shadows," "Pawn Ticket 210," "Thelma," "Monte Cristo," and "Love in the Dark."

Three of the up-to-date releases in the state right field had exceptional showings recently in the Chicago loop. They are, "The Streets of New York" and "Night Life In Hollywood," which were shown for three weeks, and "Shadows," which ran four weeks.

At the last meeting of the board of directors of the Illinois Motion Picture Theatre Owners, action was taken, commending the movement inaugurated by the Chicago Lodge No. 4, B. P. O. Elks, to stamp out the dangerous use of narcotics, and pledging the support of the I. M. P. T. O. and offering the use of the theatre screens for the dissemination of propaganda against this growing evil. Joseph Hopp and Adolph Powell were appointed a committee to deliver the resolutions to the Chicago Lodge of Elks, Mr. Powell making a presentation speech, which received great applause. The lodge passed a resolution, accepting the support of the theatre men with thanks and commending them highly for the public-spirited stand taken.

The Chicago Herald-Examiner's fifteen thousand dollar picture contest has brought to life Chicago's premier movie fan, who won second prize in the first week's contest and first prize in the second week, and is after all the rest of the prizes. She is Anna Abrams and she said: "I am a movie fan and go to three or four movies every night. Whenever I am wanted I can always be found at the movies. I never miss a night at the Metropolitan theatre, and can claim the record of going to more movie houses than any other fan in town." It looks like the manager of the Metropolitan ought to see that Miss Abrams gets a medal or other suitable honors.

Aaron J. Jones, of Jones, Linick & Schaefer, has journeyed to New Orleans for a season of golf, following a very busy season, made even more arduous than usual by the opening of the new McVicker's, over which Mr. Jones took personal supervision.

Harry Weiss, manager of the First National exchange at St. Louis, was in the city last week and received a hearty welcome from his numerous friends. He reports business is excellent in his territory.

S. E. Pittle, owner of a circuit of Illinois theatres, has recently taken over the Pythian Theatre at Marshall.

The Bijou Theatre at Carrollton has been purchased by Ross Denny, who is also the owner of the Dreamland Theatre at Roodhouse.

The opening of the Tivoli Theatre, at Michigan City, on February 1st, was one of the important events of the week. A large delegation of Chicago motion picture men attended and congratulated Managing Director Abe Wallerstein on the new house, which is already known as "The Pride of Michigan City." It not only is a large and commodious theatre, but the architecture and decorations are of the highest type, and it stands today as one of the finest theatres in the State of Michigan.

Mitchell Lewis, who has been in Chicago for the last five weeks, playing in Blair Coan Productions, "The Little Girl Next Door," has completed his work here and left for Los Angeles. Mr. Lewis has been engaged to take a star part in "The Spoilers," which will be produced by Jesse Hampton, and on which, work is to start immediately.

Paul Bush, who has held many important positions along Chicago's film row, is reported about to depart for Los Angeles, where he will make his home in the future. Mr. Bush, it is understood, has been appointed coast representative of the Radiotone Company, which controls a process for the making of very beautiful pictures on metal.

Roy Alexander was in the city this week, having been called here from Kansas City on account of the serious illness of his mother, who has suffered two strokes of paralysis within half an hour. His wife will be unable to join him in Chicago, as in rushing to the telephone to get a long distance call from Mr. Alexander, she fell and sprained her ankle, and is confined to her bed. Roy's host of friends sympathize deeply with him in his trouble.

"Jazzmania," Mae Murray's latest Metro picture, will have its first Chicago showing at Balaban & Katz' Chicago Theatre, the latter part of the month.

Leo and Harry Brunhild got back from their Florida vacation just in time to run into the zero weather of Chicago. Nevertheless, they are glad to be here as they are thoroughly loyal citizens, and believe there is no place like the Windy City.

Among the Exchanges

PUBLICITY Director Dan Roche of Famous Players-Lasky's Chicago exchange, is back at the local headquarters after firing the opening gun in the New York campaign exploiting "The Covered Wagon." A news weekly carried pictures of Dan, piloting the ox-team attached to the "covered wagon," down Broadway, New York, and many of his friends, after seeing him on Chicago screens last week, recommend that Dan enter the ranks of the actors. Mr. Roche, a little later, will supervise a publicity campaign on this big picture in the cities of the central west.

Frank Zambreno has completed arrangements for bringing Neva Gerber, popular little star, from the coast to Chicago, where she will make personal appearances in connection with the showing of several of her latest photoplays, which are released through Progress Pictures. Her most recent production is "Impulse," a society drama with a mystery angle, and other films which brought her into prominence, which are being released by Mr. Zambreno, are "The Price Of Youth," "Dangerous Paths," and "The Yankee Go-Getter." She will appear at a number of Chicago neighborhood theatres and will be in the city for about ten days.

District Supervisor George A. Hickey, of Goldwyn, is a busy man nowadays, as he has been commuting between the Chicago branch, Milwaukee and Minneapolis. The enlarged Milwaukee office, located at 506 Toy Building, opened on January 29th, with a house warming and Mr. Hickey and Resident Manager Sam Shurman were very much pleased by the reception given them by Wisconsin exhibitors.

Publicist Walt Nealand, of Goldwyn, is working on a publicity campaign for "The Stranger's Banquet," in Goldwyn's interest for Balaban & Katz's Chicago engagement, starting on February 26th. He expects this campaign to exceed that given "Broken Chains." He is also directing publicity for "The Christian," which opens in the same theatre the week of March 12th.

Jack Hellman, the latest recruit to Paramount's publicity department, is in Chicago working with Messrs. Roche and Danziger for a few days, previous to going to Minneapolis, where he will take charge of the publicity work for that exchange. Mr. Hellman comes from Kansas City, where he is well known in newspaper circles.

Trevor Faulkner, efficiency expert from the New York office of Famous Players-Lasky, is in the city putting in a new system at the exchange, which, it is expected, will facilitate and speed up the handling of business at this office.

District Manager R. C. Seery, of First National, is in New York on company business and expects to remain there for several weeks.

Ben Beadell is again connected with the motion picture business after pursuing other lines of activities for the last few months, having taken a position as suburban salesman for Universal. Mr. Beadell is one of the most widely known motion picture men in Chicago, where he has been identified with the industry since the early days, and for many years was manager of important exchanges. He has a host of friends among both exhibitors and exchange men and they all are glad to see the genial Ben back in the game.

Universal's Employees' Benefit Association held a banquet at the La Salle Hotel on the night of February 3rd, which will long be remembered for its spirit of friendship and good fellowship. Louis Laemmle was toastmaster and kept things moving in great shape. Speakers from all departments of the exchange were heard and it developed that Universal numbers among its ranks, not only orators, but poets. Following the dinner there was dancing. This association, by the way, is considered a big factor in promoting co-operation and loyalty among Universal employees, as well as the spirit of friendship, for which this organization is noted.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

On the Goldwyn Lot

The Marshall Neilan production, originally entitled "The Ingrate," changed to "The Eternal Three."

Hobart Bosworth has been placed under a five-year contract to be featured. It gives him the right to make one independent production each year.

Rupert Hughes is now filming the circus episodes for "Souls for Sale." The entire staff was endangered when rain soaked big tents, purchased from Barnum & Bailey. Collapse was threatened.

Jesse D. Hampton this week begins filming "The Spoilers," from a continuity prepared by Fred Myton, Elliot Clawson and Hope Loring, with June Mathis consulting. Rights for this story are given at one hundred thousand dollars and all prints of former film made by Selig have been bought in.

The most recent addition to the Goldwyn stock company is Raymond Griffith, who has been signed to a long-term contract. He was recently signed to play Sheridan Scott, the "crime deflector" of "The Rear Car," which, in Carey Wilson's screen version is entitled "Red Lights," to be directed by Clarence Badger.

Violet Clark, scenario writer, and her husband, Robert Freeman, artist, are honeymooning in Europe, where they will remain for three months. Miss Clark had just completed the continuity for Elinor Glyn's "Six Days," which Goldwyn will produce.

Victory Bateman, one-time stage star, has been signed by Marshall Neilan for an important role in his second production in association with Goldwyn, the story of which was written by himself, "The Eternal Three." Good progress has been made filming the interiors for this photoplay and exteriors will soon be shot in Canada and in the Grand Canyon.

At Universal City

Lois Weber has completed filming "Jewel" with Claude Gillingwater and Jane Mercer in principal roles.

Hobart Henley will direct Virginia Valli in "Up the Ladder," adapted from the Owen Davis play.

Jack Conway is casting "What Wives Want" from an original by Perry Vekroff.

King Baggot is editing "The Town Scandal," starring Gladys Walton, while a new script is being prepared.

Stuart Paton is editing "Bavu" while a new script is being written.

Harry Pollard has completed "His Good Name," an all-star production, and is now working with continuity department on the next story.

"White Tiger," starring Priscilla Dean, directed by Tod Browning, is now completely edited and shipped.

Samuel Van Ronkle of New York is here to make a series of comedies of Andy Gump family taken from Sid Smith's cartoons, each two reels.

Joe Bonomo, eastern athlete and stunt man, has been engaged by Universal to play an important role in serials, in which he will perform the stunts.

Eva Gordon has been signed for a character role in "The Hunchback of Notre Dame," which Wallace Worsley is directing with Lon Chaney in the role of Quasimodo.

Christie Comedy Bits

The Christie comedy, "Babies Welcome," starring Dorothy Devore, has been completed and announced for March release.

Around Metro Studios

Cast for the Max Graf production, "The Fog," being made in San Mateo, under the direction of Paul Powell, includes Mildred Harris, Louise Fazenda, Cullin Landis, Ralph Lewis, Billy Dove, Frank Currier and Eddie Phillips.

The cast for "Cordelia, the Magnificent," by LeRoy Scott, under the direction of George Archainbaud, produced by Harry Garson, starring Clara Kimball Young, includes Huntley Gordon, Carol Holloway, Jaques Gadesden, Mary Jane Irving, Lewis Dayton, Lloyd Whitlock, Katherine Murphy, Elinor Hancock.

The Hunt Stromberg-Bull Montana company has gone to Truckee to make a snow comedy titled "The Eskimo Spy."

Viola Dana is convalescing from an appendicitis operation.

Milton E. Hoffman, production manager, accompanied by Mrs. Hoffman left for New York Tuesday.

Mildred Harris is en route to New York, where she will purchase gowns for use in "The Fog."

With Paramount Units

Jesse L. Lasky left for New York Tuesday.

John Flynn is in Hollywood preparing exploitation for "The Covered Wagon."

Cecil DeMille arrives from his cruise from Tiburon Islands, February 15. Jeanie McPherson returns from New York at the same time, and Claire West, DeMille's costumer, returns from Paris. DeMille will begin work on "The Ten Commandments" at once.

Pola Negri, back from a vacation, began "The Cheat" Thursday, under the direction of George Fitzmaurice with Jack Holt and Charles DeRoche, featured.

James Cruze will direct a special feature entitled "Hollywood" in which all Paramount stars, directors and others of staff will take important parts. The story is by Frank Condon, the continuity by Walter Wood, and the principals Pola Negri, Gloria Swanson, Jack Holt, May McAvoy, Agnes Ayres, Jacqueline Logan, Conrad Nagel, Walter Hiers, Theodore Kosloff, Lois Wilson and others.

Sam Wood begins "Bluebeard's Eighth Wife," starring Gloria Swanson, adapted by Sada Cowan from Alfred Savoir play.

Clara Beranger is here conferring with William DeMille regarding his next production entitled "Only Thirty Eight."

Jacqueline Logan is back from two weeks vacation spent at home, Colorado Springs.

In production are "Seventy Five Cents an Hour," starring Walter Hiers under the direction of Joseph Henabery, Jacqueline Logan,, featured lead; "Grumpy," direction of William DeMille; "The Rustle of Silk" co-featuring Betty Compson and Conway Tearle, direction of Herbert Brenon.

"The Law of the Lawless," starring Dorothy Dalton has been completed by Victor Fleming.

Dorothy Dalton arrived in New York Monday from the coast to begin work in a new Paramount picture, "Fog Bound," under the direction of Irvin Willat.

While making preparations for his next Paramount picture, "Lawful Larceny," which Edmund Goulding is translating from the stage to screen form, Director Allan Dwan is cutting and titling his forthcoming production, "The Glimpses of the Moon."

Jack Boyle has been engaged by Cosmopolitan Productions to make screen adaptations of two of his most famous stories, "Grand-dad's Girl" and "The Painted Child."

Otto Brower has just come from the coast to be assistant to Irvin Willat who will make "Fog Bound" with Dorothy Dalton at the Paramount Long Island studio. Paul Dickey is at present preparing the continuity of the story, and production will be begun in a week or ten days.

Herbert Brenon has started at the Lasky studio his first Paramount picture, "The Rustle of Silk," in which are featured Betty Compson and Conway Tearle and which was adapted by Sada Cowan and Ouida Bergere from the novel by Cosmo Hamilton. Among the others in the cast are Anna Q. Nilsson and Cyril Chadwick.

Thomas Meighan and his company of Paramount players who have been in Panama for six weeks making exterior scenes for "The Ne'er-Do-Well," under Alfred E. Green's direction, sailed this week for the United States and will begin work on the interior scenes for the picture at the company's Long Island studio next Monday.

Century Cut-Backs

Eugene DeRue has been engaged to direct Bobby Dunn in comedies, the first titled "Semi-Mental Tommy."

Stern Brothers have purchased a story titled "Sweetheart of the Mounted," which will be the next vehicle for Baby Peggy Montgomery.

Harry Edwards has completed "Straighten 'Em Out," starring Brownie, the dog.

Al Herman is editing "Melting Eyes" with Jack Cooper, Jack Earl and Jimmy Adams.

Marjorie Meddows has been placed under contract to play leads.

East and West with Fox

Lynn Reynolds has been assigned to direct William Farnum in "The Gun Fighter," which is now in casting.

The Tom Mix company is in forty feet of snow at Yosemite Valley, filming "The Journey of Death."

Colin Campbell will direct Dustin Farnum in "The Grail."

The cast supporting Jack Gilbert in "Red Darkness," under the direction of Jerome Storm, includes Billie Dove, Wilton Taylor, George K. Arthur, Ruth Boyd, Donald Haswell, Dorothy Manners.

Here and There

Jess Robbins has engaged Barbara Bedford, Zasu Pitts, Dorothy Wood, Carl Stockdale, Thomas Ricketts, Stanley Taylor and others to support Edward Horton in the next comedy drama for Vitagraph, temporarily titled "Happiness for Instance," producing at Fine Arts studios.

The Sanford Productions have completed their special titled "Out of Bondage," directed by William H. Clifford with a cast that includes Pat O'Malley, Cleo Madison, Otto Lederer, Frank Hayes, Eugenie Gilbert, Gene Crosby, Leon Artigue.

J. L. Frothingham will produce "The Dice Woman," an original by Harvey Gates, starring Marcia Manon.

Laurence Trimble and Jane Murfin, with staff, have gone to Banff, Alberta, Canada to film exteriors for "The Phantom Pack." The cast includes Lillian Rich, Harold Austin, Jack Richardson, Walter Ferry, and others.

Principal Pictures will film George M. Cohan's "The Meanest Man in the World," starring Bert Lytell. Eddie Kline, who will direct, expects to start production in two weeks.

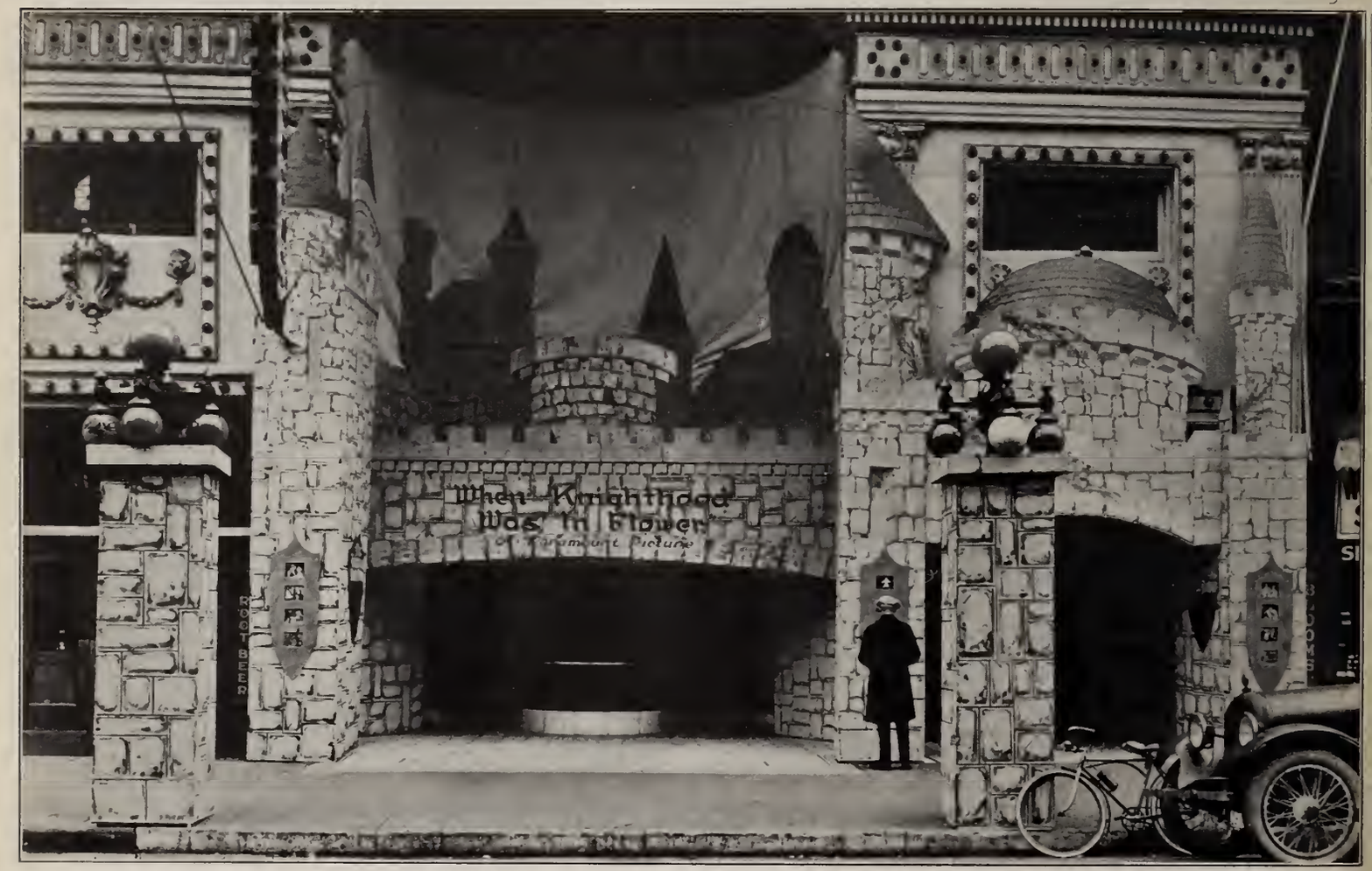
The cast for "Mothers in Law" under direction of L. J. Gasnier, includes Gaston Glass, Ruth Clifford, Viola Vale, Craufurd Kent, Joseph Swickard, Edith Yorke, Doris Stone, Marie Curtis and Lou Nathan.

Lloyd Hamilton is working on a comedy bearing the title of "Uneasy Feet."

Hugh Deirker will start work at the Fine Arts studios on February first on "The Other Side," which was written by Thelma La Nier and adapted to the screen by Doro-

(*Continued on Page* 868)

Exhibitors' Service Bureau—Pages 822-831



Handsome front for "When Knighthood was in Flower" built for the showing at Homer Ellison's Princess theatre, Denver

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

H. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stoite, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

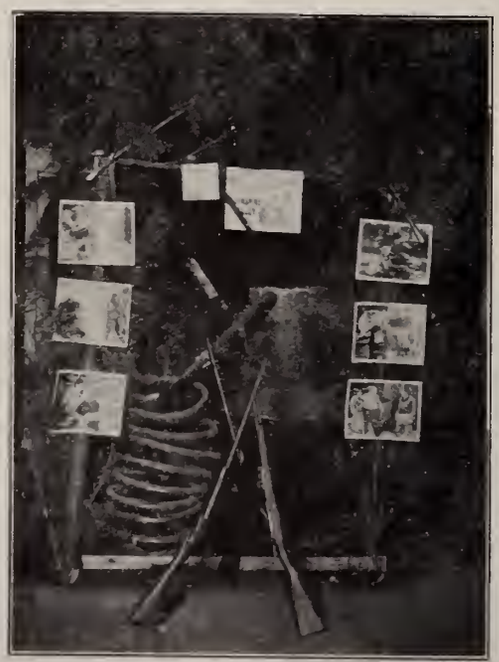
J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



"Moonshine Valley" lobby display, with real still borrowed from the sheriff, used by G. M. Phillips, manager of the Strand theatre, Atlanta, Ga.

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Effective use of 24-sheet cut-out on sidewalk in front of theatre for "Oliver Twist," prepared by Manager Albert L. Hill of the Imperial theatre, Jacksonville, Fla. The book ballyhoo is also shown

Pretty Blondes Tour Chicago To Exploit "The Flirt"

Chicago, Ill.—The Randolph theatre, of which J. L. McCurdy is manager, used an effective and appropriate stunt to exploit "The Flirt."

In co-operation with Mr. McCurdy, W. L. Hill, the "U" exploiteer, arranged for a bevy of pretty blonde young ladies to travel about the city in squads of five, each with a copy of the special photoplay edition of "The Flirt." On the covers of these books, in very large type, was lettered "Booth Tarkington, The Flirt." This lettering ran across the cover from front to back. These young ladies knew not only how to use the books, but their eyes, in order that the stunt might be 100 per cent effective.

Hudson sport cars and sedans carried these young ladies along thoroughfares where their presence proved most effective, stopping with them where they were sure to attract attention.

The girls went to the city reading rooms—visited the rest rooms of the big hotels, department stores, and other equally prominent places where they would rest and read their books. They frequented dining rooms and restaurants during the luncheon hours and the attention and fun they created brought home the title of the picture very strongly to the public.

They visited the hospitals for wounded soldiers where they distributed copies of the book to the wounded men.

rect ballyhoo for "The Dangerous Age" used by the Kinema theatre, Los Angeles

Letter Contest Tied Up with "Daughter of Luxury"

FAIRMONT, W. Va.—Oscar Nelson of the Nelson theatre, in exploiting "A Daughter of Luxury," obtained extensive newspaper publicity for the offering through a tie-up made with the McKeesport Times.

The paper conducted, in conjunction with the theatre, a contest in which girls were invited to send in letters covering experiences when they were "broke." A considerable number of replies were received and the stories of hard-hearted landladies made good reading.

Newspaper notices more than paid for the expense of the stunt.

A book store tie-up, arranged with Grosset & Dunlap, who printed a special photoplay edition of the book, "The Flirt," resulted in window displays in six big stores as well as displays in the McLain drug stores throughout the city.

People purchasing a copy of the book in some of the stores received a purchase ticket which was honored at the box office for one admission to the picture.

Japanese Exhibitor Exploits Value of Subtitles

Kwansai, Hansu.—Yammoto Kato, leading Japanese exhibitor, has been getting many Japanese into his Dai-Ichi Asahikan theatre by convincing them that the subtitles offered the quickest and simplest method of learning English.

To learn "practical English" easily as well as to get the power of "quick reading" study the cinema titles. "Come to our cinema house at least once a week and try to read the English titles appearing on the screen."

This idea was sold in the form of a four-page folder for "Don't Tell Everything," and widely distributed. Mr. Kato writes that it had a salutary effect on the box office.

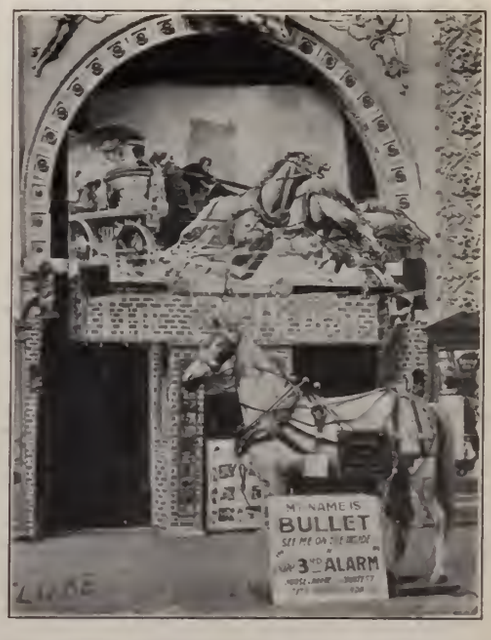
The point of the story is that live exhibitors can try something like it if their theatres are in the foreign sections of large sections.

Offers Prizes for New Ending as "Sin Flood" Stunt

Salina, Kans.—The management of the Strand theatre used a contest in which prizes were offered for a new ending to "The Sin Flood," tied up to a newspaper, as an exploitation measure for that picture.

The manager furnished the prizes—$10 in gold for the best ending, $5 for the second and tickets for the third best and for those endings getting honorable mention—while the newspaper gave the publicity in several half-column articles which described the picture in detail.

While this is by no means a new exploitation feature, it was just as effective in Salina as it has been elsewhere. The women sent in new endings for the picture by the score, and turned out in force at the opening showing, getting the picture off to a good start.



"Third Alarm" display at the DeLuxe theatre, Hutchinson, Kans., with cut-out material and horse obtained from local harness store

Window display for "Adam's Rib" obtained by Manager O'Brien of the Paramount-Empress theatre, Salt Lake City

Prizes Work Up Interest in "Lorna Doone" Windows

KANSAS CITY, Mo.—Manager Sam Harding of the Liberty theatre obtained 265 window tie-ups on "Lorna Doone," with the National Biscuit Company displays on a basis.

Earl Nesbitt, Mr. Harding's publicity man, personally supervised the exploitation and aided on the National Biscuit Company's contest which gave prizes for the best dressed window in connection with the "Lorna Doone" tie up.

The company offered prizes to the salesman squaring the best window and to one squaring the most windows. The Liberty theatre chipped in with season passes to two winners.

Advertising Truck on Streets for "Strangers' Banquet"

Washington, D. C.—William N. Robson, Goldwynner, convinced Tom and William Moore, of the Rialto theatre, that an advertising truck would get results for "The Strangers' Banquet," provided a license could be obtained to run it through the streets.

No license had ever been issued for a motor truck for picture advertising purposes, and Mr. Robson was told he could not get one. Nothing daunted, he went to police headquarters and soon convinced Daniel Sullivan, Major and Superintendent of the Metropolitan Police in the national capital, that the truck he would put out would be a credit to the city. Permission was obtained to operate the truck on Washington's streets from January 23 to February 3.

He had special signs painted for the truck—a big one on each side, a slightly smaller one on a table in the centre of the truck surrounded by small cards bearing the names of the principal characters and the roles they play. The back of the truck was masked by another artistic sign. Great stress was laid upon the fact that there are twenty-three stars in "The Strangers' Banquet." The display in the truck represented a banquet table surrounded by chairs.

Appeals to Selected Groups as Definite Business Builder

Paris, Ont.—Manager J. A. Bolinsky of the Allen theatre is concentrating his general exploitation on getting selected groups into his theatre, to build up a larger clientele of regular patrons.

Mr. Bolinsky's methods are simple. For "The Bachelor Daddy" he telephoned the membership of the Daughters of the Empire, a fraternal order, and out of the 28 women, 20 came. None of these were regular patrons. Mr. Bolinsky made a point of going up to each one and discussing moving pictures with them. They were tickled to death and promised to come oftener.

The same gag was worked with another society for "Across the Continent" and pretty soon Mr. Bolinsky expects to have a hundred or more influential folks constantly boosting his house.

Pearl Diver in Lobby Boosts "Ebb Tide" Showing

SHARON, Pa.—In exploiting "Ebb Tide," Sam Friedman of the Luna theatre built a special water tank in his lobby for the showing of Paramount's "Ebb Tide" and engaged one of the best local swimmers to show the town how the native South Sea Islanders dive for pearls.

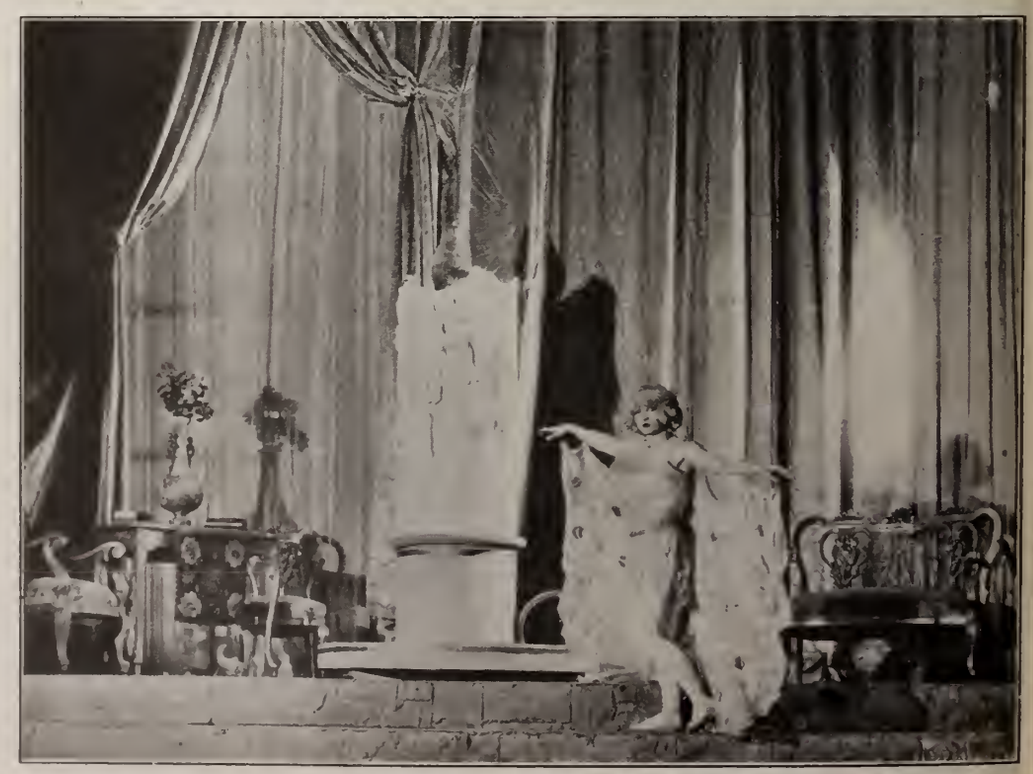
This hooked up with the big kick in the picture. Mr. Friedman says that the attention attracted by the stunt more than justified the elaborate display.

Sidewalk Canopy Exploits "Strangers' Banquet"

TORONTO, Ont.—Much attention was attracted to the showing of "The Strangers' Banquet" at the Allen theatre through the erection of a canopy over the sidewalk leading from the curb to the lobby. A carpet was spread under the canopy—in fact the whole stunt was arranged as if for a fashionable wedding, lending class to it. This was the first time a permit to erect a canopy for a motion picture showing had been granted in Toronto. It made a very favorable impression upon the clientele of the Allen theatre.

Manager J. B. Cronk and Goldwynner W. J. Stewart picked out thirty of the best billboard stands in the city for the 24-sheet poster; they prepared special window cards and got them in fifty downtown locations.

Twenty thousand paper napkins, carrying the title of the picture, the theatre and date of showing and a line about the film, were distributed at high class cafes and restaurants.



Prologue to "Poor Men's Wives" at the Criterion theatre, New York City, in which Mlle. Francelli appeared in a "moth and flame" dance

Novel lobby display frames for "Ten Nights in a Barroom" evolved by G. M. Phillips, manager of the Strand theatre, Atlanta, Ga. The bar, at which drinks were served through a tie-up with a soft drink company, is seen in the center

Entire Fire Department Aids "Third Alarm" Showing

Canton, O.—Joe Calla, manager of the Strand theatre, and Harold Wendt, F. B. O. exploiteer, tied up "The Third Alarm" with the entire fire department of Canton.

Arrangements were made for a ticket sale by the fire department whereby a small percent of the proceeds were to go to the Firemen's Burial Fund. The tickets were turned over to the men a week before the picture's run and about 15,000 tickets were disposed of. All fire hydrants in the city, numbering more than 800, were tagged by the firemen on both sides with cards reading "Watch for The Third Alarm—Don't park within ten feet of either side of this fire plug."

A private showing of the picture for the men was given which gave them added incentive to get things going. Chief Mesner of the fire department was most generous in cooperation, publishing his annual report so as to appear in the Sunday edition of the papers the day before the opening, together with a story on "The Greatest Third Alarm Fire I Ever Saw." The chief's car was decked out with banners and run about town, and the fire apparatus was ordered to make various runs where ladders were raised and the men put through life-saving exhibitions. To make this realistic smoke pots were planted on the roofs, attracting huge crowds, which were immediattely canvassed by the men. The insurance companies were visited by firemen and persuaded to take blocks of tickets to be mailed to their clients, advising them to go and see the film so that they might see the real danger of a big fire.

One of the firemen was released from duty and sang at all performances the theme song, "A Fire Laddie."

Window display in book store, tied up with the showing of "The Flirt" at the Randolph theatre, Chicago

Blacksmith Shop Lobby for "Village Blacksmith"

CLEVELAND, Ohio.—William Raynor converted a large portion of his immense foyer in Reade's Hippodrome into a veritable blacksmith shop in anticipation of his engagement of "The Village Blacksmith."

The barn was built up, with stable, harness room and everything. A horse stood in one of the stalls. An old buggy, harness and equipment stood on one side on some improvised grass. The pillars of the foyer were covered with bark and huge branches attached to them, to resemble trees.

Another unusual feature of the stunt was the fact that it was featured the week before the opening of the engagement of "The Village Blacksmith."

Appropriation for Tie-Ups Is Made on "East Is West"

Austin, Texas.—Manager Hageman, of the Queen theatre, in exploiting "East Is West" through the medium of the Packer tar soap tie-up with local druggists, set what is believed to be an innovation in recognizing the value of these windows by allowing an extra appropriation to help the retailer dress them up with cut-outs, wistaria and Oriental effects instead of leaving it entirely to the merchant's judgment and expense allowance.

The lobby decoration of a Chinese garden and a special ticket booth at the front with painted panels and oriental lettering was artistic and novel. At night time red fire spat from a dragon's mouth.

Armed Guard Stunt Used with "Monte Cristo" Print

Charleston, W. Va.—The armed guard film carrier stunt was introduced into Charleston recently when "Monte Cristo" was played at the Capitol.

Assisted by a member of the Fox exploitation staff, Manager John E. Firnkoes arranged with the police department to detail a squad of three policemen to escort the films of the picture from the express office to the theatre. The automobile in which the prints were conveyed was loaned by a local automobile dealer who was repaid for his efforts by recognition in the large canvas sign which the theatre manager played on both sides of the tonneau.

It read: "This Rickenbacker Car Contains Armed Guards and Film of MONTE CRISTO —$50,000.00 Insured Photoplay. Capitol all next week."

C. F. McManus, exploitation manager of the Colonial, Tacoma, obtained this cigar store window tie-up for "Trouble"

"Broadway Rose" window tie-up in which picture is displayed prominently, obtained by the Granby theatre, Norfolk, Va., during the run of the picture

Striking Lobby Display Built for "Trifling Women"

Sumter, S. C.—Manager Oscar White, of the Rex theatre, made a striking display for "Trifling Women" by partially closing in the front of his lobby with a three-sheet panel on each side and a tent effect in the center. Between the tent and the three-sheet panel on each side was an opening for entrance and exit.

The panels were made of compo board, shadow box style, with concealed blue lights reflecting on the three-sheets. Overhead, and extending between these panels was a triangular piece of compo board carrying the billing of the picture. Two columns supporting this piece, leaving an opening in the center about six feet wide. Back and sides were made of cloth and the front of the opening was draped to show a triangular tent opening.

In the "tent" was placed a table and chair and on the table a glass ball borrowed from an optometrist. Inside the ball was a changing light that gave a vari-colored reflection.

Street Car Ballyhoo Stunt for "Broken Chains"

SPRINGFIELD, Ill.—The street car balleyhoo stunt had never been used before in Springfield, so Walter D. Nealand, Goldwynner, and W. W.. Watts, owner and manager of the Princess, got excellent results with it on "Broken Chains."

As there was strong opposition, the town was billed as if for a circus. On Thursday, Friday and Saturday, from 11 a. m. to 1 p. m., a street car was leased, its sides covered with a big sign announcing the showing of the prize photoplay, and sent out through the streets of the city. As this was the first time a street car had been used to exploit a picture in Springfield, the stunt was an attention-getter of the first order; people would stop on the street to watch the car pass.

Coffee Tie-Up Already Gotten to Exploit "Adam's Rib"

DENVER, Colo.—Homer Ellison comes under the wire with the first exploitation reported for "Adam's Rib," which will play at one of his Denver houses.

The local dealers in Solataire Coffee have already signed for a tie-up in which the window and newspaper advertising will carry this line, "The coffee that tickles Adam's Rib."

Contest Angle Given Tie-Ups for "Lorna Doone"

ASHEVILLE, N. C.—Manager F. C. Strozier of the Strand sold "Lorna Doone" largely through tie-ups with nationally distributed "Lorna Doone" products, and by cooperation with local dealers for those products. He received best cooperation from a shoe store selling "Lorna Doone Shoes."

A contest was run in a local paper with prizes offered for the three most nearly correct lists of products sold under the name of "Lorna Doone." The first two prizes were pairs of shoes offered by the shoe store, and the third prize was a three months pass to the Strand.

A cooperative window display was secured with a book store, featuring stills and copies of the book.

The lobby display consisted of a large book cut-out and two special still frames filled with stills.

"Shadows" Linked Up with Odd Cabaret Selection

Chicago, Ill.—"Shadows" was hooked up with a unique cabaret number during its showing at the Castle theatre by Foster Moore, special representative of the Al Lichtman Corporation.

One of the principal characters in "Shadows" being a most likeable Chinaman, a tie-up was effected with the song, "Ching, Ching, Chinaman." Manager Bohler, of the Revue Classique at Terrace Garden in the Hotel Morrison, grasped eagerly at the idea and had one of his stars, Ruth Fischer, lead a specially costumed number in which each girl waved a lettered scarf and held it in front of her in such a manner as to spell "shadows."

These scarfs were made of blue flag silk twenty-four inches square, with white silk letters hemstitched on them. The hotel used a photograph of this chorus on its tri-fold post cards advertising the Revue.

Well dressed lobby for "Under Two Flags" prepared by H. B. Clarke, manager of the Strand theatre, Memphis, Tenn.

"Brawn of the North" lobby display, with police dog chained in center, at the Strand theatre, Knoxville, Tenn.; W. E. Drumbar, manager of theatres, W. F. Brock, manager of Strand

Puzzle Herald, Novel Booklet, Exploit "Sherlock Holmes"

St. Petersburg, Fla.—Manager F. H. Burns, of the Grand theatre, exploited "Sherlock Holmes" energetically, one of the principal features of his campaign being a puzzle stunt. He made up special heralds, giving a chart of numbers. He also made up a one-sheet and ran an ad in the newspapers, exactly like the heralds. Free admission was offered the first fifty persons who successfully matched with "Sherlock Holmes" and solved the puzzle. The one-sheet was placed in the lobby Saturday night and created so much interest that it almost blocked traffic Sunday. The only way he could disperse the crowd was to pass out the puzzle heralds and let them go off and try to figure it out.

On Monday before the opening Tuesday the town was covered with little booklets titled, "How to Become a Detective." The inside pages were blank but the back cover said, "Get your information by seeing John Barrymore in 'Sherlock Holmes.'"

The lobby display consisted of cut-outs and banners and a clock face giving time of starting for next show. Mr. Burns also played up starting hours in the newspapers and on the screen for several days in advance. He was very successful in getting them in at the start.

Auto ballyhoo of unusual design used by Frank D. Adams, manager, and R. J. Tindell, advertising manager of the Orpheum, Waycross, Ga.

"Back Home and Broke" Put Over by Novel Stunt

TITUSVILLE, Pa.—Through the fact that he is acquainted with nearly everyone in town, Manager J. Schweizer of the Orpheum theatre was able to put over a stunt that attracted extensive comment during the showing of "Back Home and Broke."

Just before the feature was flashed on the screen, he singled out some well-known man in the audience and made him recite his early experiences where he had to save his pennies for a cup of coffee.

This was an unexpected novelty and the newspapers made mention of it. Of course the audience talked about it. Naturally, few of the business men were averse to this sort of publicity and the stunt "took" all the way around.

Many Tie-Ups in Campaign for "The Strangers' Banquet"

Denver, Colo.—Tie-ups of various sorts were the basis of the varied campaign for "The Strangers' Banquet" put over by Manager Talbot, of the Colorado theatre, and Eddie Carrier, Goldwynner.

Among the various exploitation devices which were used was a dry-goods store tie-up in which the store furnished several strips of neponset, carrying its own advertisement at each end. At the middle of the strip was painted an ad for the showing of "The Strangers' Banquet." This ad was painted twice on each strip of neponset so that any one stepping on it from either end could read the sign. These were placed upon many prominent Denver corners.

A tie-up was made with the Denver Book Store for a window display of fifty copies of Donn Byrne's novel. A large card announced the engagement of the picture. The book store mentioned the showing in its own ad, and the Sunday papers carried a review.

Mr. Carrier also furnished 200 time-clock cards, which were hung up by the time clocks in various Denver establishments. It advised employes to be on time and also to see "The Strangers' Banquet."

The leading taxi companies were induced to placed a ten by two inch paper sign on the windshield of their cars reading: "Official car to 'The Strangers' Banquet.'" These signs were seen everywhere on Denver's streets.

Novelty Radio Number Used on "Dangerous Age" Program

Brooklyn, N. Y.—Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, in preparing his presentation program for "The Dangerous Age," used a novel radio song number that is timely and relatively simple to stage.

The song used, as a duet, was the melody of "My Buddy," with specially written lyrics to fit the name of the number, "Call Me by Radio." A special drop curtain, with a door at lower right, represented a landscape with a radio tower in the middle ground. This was lighted as a night scene, with the wireless flashing sparks as the overture played the introduction. Then a spot was thrown on the door and Everett Clark, tenor, was seen broadcasting a love song to his "sweetie," accompanied by a pianist, also visible.

At the chorus a girl became visible at the upper left of the curtain, through a transparency, and joined in. The number was very effective and is entirely different from anything the Brooklyn audiences have seen.

Lobby display on "Rags to Riches" used by the DeLuxe theatre, Hutchinson, Kans.

Well planned window tie-up on "Dr. Jack" arranged by Charles F. McManus, exploitation manager of the Jensen-Von Herberg theatres in Tacoma, Wash., for the showing at the Rialto

"Poor Men's Wives" Is Given Elaborate Campaign

New York, N. Y.—An extensive exploitation campaign and special presentation were used by Preferred Pictures and the Al Lichtman corporation in connection with the showing of "Rich Men's Wives" at the Criterion theatre.

Lichtman first arranged for a big billboard showing, 280 24 and 28-sheet stands around New York being used. Besides this, six sheets, three sheets and one sheets were posted. Several styles of oil paintings were made and placed in windows along Broadway. More than 30 window displays along Broadway also were used. Heralds were distributed freely all over the city, and cards announcing the showing were mailed to guests of the big hotels. A heavy play was made on advertising in the big New York dailies.

There were two banner stunts in connection with exploitation.

One was a tie-up with the Mogul Checker Taxicab Co., which has hundreds of taxicabs in New York City. The Mogul Checker Co. supplied 50 taxicabs and Foster Moore, exploitation man for the Preferred-Lichtman organizations, working with J. M. Loughborough, manager of publicity and exploitation, had 100 signs painted on oil cloth, reading as follows: "Take a Mogul Checker to the Criterion theatre. See 'Poor Men's Wives.'"

A sign was fastened on each side of each taxi. The group of 50 assembled at Columbus Circle and was directed into two sections of twenty-five each. Each section had a detachment of buglers supplied by the Seventy-first Regiment, and they blew fanfares while the chauffeurs sounded their klaxons.

Mr. Moore arranged a tie-up with Mallinson's the big silk firm, by which Consuelo Flowerton, a noted beauty, posed at the silk show in Madison Square Garden in elaborate silk gowns, one of them being valued at $5,000.

With the appearance of Miss Flowerton at the Silk Show, signs were displayed announcing that the gowns in which she appeared were similar to those worn in some of the lavish scenes in "Poor Men's Wives." Besides this, there was a big window display on "Poor Men's Wives" in Mallinson's store.

Hugh W. Wallace, manager of Allen's Lyric theatre, Swift Current, Sask., obtained this window display for "My Wild Irish Rose"

Special Matinee and Contest on "Around the World"

PITTSBURGH, PA.—A strong exploitation campaign was put behind the opening of the serial, "Around the World in 18 Days," at the Arsenal, Plaza and Belmar, Rowland & Clark houses.

The advertising on this picture consisted of twenty 24-sheet stands posted in the territory adjacent to the different theatres; 500 special one sheet window cards announcing a children's matinee. Fifteen thousand Around the World puzzles were used as a herald and to announce a contest in which the prize was a Victor phonograph.

Teaser Lobby Display Precedes "Sin Flood" Showing

Altoona, Pa.—Manager F. K. O'Kelley of the Strand theatre, used an advance teaser lobby display, painted on a mirror eight feet high, for "The Sin Flood."

Medallions of the heads of the six principal members of the cast were cut out from the special lobby panels which Goldwyn had painted to exploit this picture. They were pasted on the mirror, with the name of each actor, and the name of his role, and "Coming soon, 'The Sin Flood,'" painted on it in white.

The display attracted much favorable comment. Everyone who entered the lobby had the feeling that there was another lobby beyond the mirror.

Use Film Strip Herald in Five "Knighthood" Campaigns

New Haven, Conn.—The stunt of using a strip of film to add interest to a throwaway or herald seems to have become a stock bit of exploitation.

Fred V. Greene, Jr., manager of the Rialto theatre, Jamaica, L. I., first used it for "Pink Gods," but Russell B. Moon, Paramount exploiteer, adopted it with amendments for five theatres in the New Haven exchange territory playing "When Knighthood Was in Flower."

The cards were die-cut to permit the insertion of the film. When you held it up to the light you could see a genuine scene from the picture. In addition Moon also attached a foot of film to window cards used in the merchants' tie-ups.

Exhibitors who used this feature for their "Knighthood" campaigns were Walter Murphy of the Crown theatre, New London, Conn.; Sam Weiss of the Alhambra theatre, Stamford, Conn.; James Clancy of the Capitol theatre, Hartford, Conn.; William W. Cotter of Poli's theatre, Meriden, Conn., and David Esterson of the Regent theatre, Norwalk, Conn.

"Singed Wings" lobby display, with effective use of candle and butterfly cut-outs, prepared by Manager F. J. Miller of the Modjeska, Augusta, Ga.

Lobby display for "Grandma's Boy" at J. A. Holton's People's theatre, Port Arthur, Texas. The cut-outs at the sides are particularly effective

Popularity Contest Exploits "Only a Shop Girl"

Milwaukee, Wis.—"Only a Shop Girl," at the Rialto theatre, was exploited through a voting contest for Milwaukee's most popular shop girl, put over by Manager Levinson and J. S. Grauman of Celebrated Players.

Nominations were turned in to the *Wisconsin News* up to a certain date, then elimination and the final voting began. An attractive group of prizes was distributed, as follows:

Choice of a diamond ring or diamond wrist watch from a downtown jeweler's establishment; fifty dollars' worth of lingerie from another downtown concern; vanity box; annual pass for two to Rialto theatre; annual pass for one to Rialto theatre; six months' pass for two to Rialto; six months' pass for one to Rialto; four months' pass for two to Rialto; four months' pass for one to Rialto; additional passes.

An additional feature of the contest is the fact that the photograph of the successful young lady was sent to Edward Le Saint, director of the picture, to determine whether or not she had qualifications for the movies.

Tie-up with shoe store on "Broadway Rose," engineered by the Granby theatre, Norfolk, Va.

Short Subject Prologue Is Used on "Frozen North"

SEATTLE, Wash.—Manager H. B. Wright, of the Strand theatre staged what is perhaps the first prologue ever given a short subject when he played "The Frozen North."

In between numbers of a jazz orchestra that gave a good music hall effect Clinton Montgomery, former Seattle stock star, appeared on the stage. He was "loaded for bear" with rimmed hat, revolver and holster. He recited "The Shooting of Dan McGrew."

The idea, Manager Wright reports, took instantly, and the heavy atmosphere of the recitation was dissipated as soon as the first few feet of "The Frozen North" flashed on the screen, providing a pleasing variety of semi-tragedy and comedy.

Heavy Co-operation Is Given "Third Alarm" Campaign

Los Angeles, Cal.—The showing of "The Third Alarm" at Grauman's million dollar theatre received unprecedented co-operation from the Los Angeles fire department.

Chief Scott co-operated to the utmost. One man from his department was detailed to devote his entire time to assist the F. B. O. exploiteers. A three-horse fire engine was used as a street ballyhoo. Driving through the crowded streets of downtown Los Angeles, the clanging fire apparatus, covered with "Third Alarm" banners, attracted the attention of thousands. It was manned by two firemen, one of whom saw to it that the gong and siren were continually in use. Smoke belched from the stack, giving the engine the appearance of returning from a fire. This was the first time that the Los Angeles fire department has actually assisted the exploitation of a motion picture.

Still another exploitation hook-up was effected when Chief Scott granted permission to place three sheet cut-outs in front of forty odd fire houses throughout the city. In addition to this more than one hundred twenty-four sheets were used by the Grauman interests to exploit the picture.

Flappers Are Appealed to in "The Flirt" Campaign

Columbia, S. C.—Manager C. W. Irvin of the Imperial theatre put "The Flirt" over to good advantage by stressing the comedy angle and appealing especially to the flappers.

To begin with, he announced on the screen and in the papers that a full page ad on "The Flirt" appeared in the current issue of The Saturday Evening Post, and asked everyone to read it. He followed this by a series of snappy slides containing sayings of "The Flirt." These were taken from "The Flirt's Book of Proverbs" in the press book on this subject.

The picture opened on Inauguration Day of the Governor of South Carolina, so the streets were crowded. One of the theatre employes was made up as a tramp and carried an old umbrella, the top of which was lettered to read, "'The Flirt' made me what I am today." This man was accompanied by another who distributed heralds. They attended the inauguration exercises and spent the rest of the day on the streets. The ballyhoo attracted much attention and got many laughs.

For a lobby display, a cut-out was made from the 6-sheet and one of the eyes was replaced with a small lamp on a flasher socket, causing it to wink. An electric shadow box was used on the stage for advance advertisement.

Street ballyhoo for "Brothers Under the Skin used by the Allen theatre, Toronto, Ont.

Attractive "Broadway Madonna" front designed by Manager E. J. Bauman of the Rex theatre, Wheeling, W. Va. Masked cut-outs ot right ond left, another enclosed in iron bars and a city sky-line above it, composed

"Omar the Tentmaker" Is Given Varied Publicity Campaign

Portland, Ore.—Manager J. C. Stille, of the Rivoli theatre, used an exploitation campaign for "Omar the Tentmaker" that embraced many angles.

Ten days before the picture opened the Portland Oregonian started a Quatrain or Poetry Contest for the purpose of finding out the literary talent and sentiments of local people.

Then Manager J. C. Stille decorated his lobby elaborately a week in advance. From the Cartosian Bros. Persian Rug Co. Mr. Stille obtained $50,000 worth of rare rugs, lamps and antiques. These he had insured by the Lloyds, Inc., and the newspapers printed stories of the transaction.

The ushers came next for attention and were provided with specially made silk costumes of Persian design. From the Rivoli Sign Shop came a series of six two-sheet shadow box cut-outs illuminated with small candlepower colored lights and adorned with silver leaf and some artistic cut-out streamers for over the archway and aisle portieres.

The advertisements for the Sunday following the opening were modest but attractive, and among the follow-up ads used was one column ten-inch ad presumed to have been written by Mr. and Mrs. Portland, who remarked in brief sentences that they had decided to break the monotony of the Christmas shopping rush and enjoy "Omar the Tentmaker."

The night before the picture opened yellow slips supposedly written by Mr. Post and asking visitors to Portland to make an effort to see "Omar" before leaving were placed in every hotel mailbox of the city. Bookmarks were also placed in library books and packages sold at book stores.

"Broken Chains" street ballyhoo used by the Chicago theatre, Chicago. Music was played on the inside of the truck body

Girls' Contest Held as Aid to "If I Were Queen"

SCHENECTADY, N. Y.—The management of the Albany theatre, during the run of "If I Were Queen," announced that a trophy cup would be given as a prize for the best essay written on the subject "What I Would Do If I Were Queen." The contest was open to all girls of the public and parochial high schools of the city.

Competent judges were selected to pass on the merits of the compositions and announcement of the result was published in the Gazette, a local paper. Presentation of the cup was made at the theatre. The third and second prizes were three and six months passes to the theatre.

Many Novel Accessories Boost "Strangers' Banquet"

New York, N. Y.—An unusual line of teaser accessories was gotten out for the showing of "The Strangers' Banquet" at the Capitol theatre by Eddie Bonns, manager of exploitation for Goldwyn, and W. R. Ferguson, headquarters exploiteer.

One of the novelties was the picture of a chair printed in yellow on a black background, furnished with a string by which it could be tied to telephone receivers, door-knobs, automobiles, etc. On the front of the card was the following: "Marshall Neilan has reserved a seat for you at the Strangers' Banquet."

Fifteen thousand six-inch rulers were used for the New York showing, being distributed particularly in offices. On the front of the ruler was printed: "A picture that will positively measure up to all expectations."

A herald in the shape of a bottle was used freely. It was green and black printed on white. It has two seals on it—the Goldwyn seal and the Neilan seal. Across the label was printed: "23-Star Brand of Sparkling Entertainment."

Ten thousand paper napkins, folded to form a triangle, with "Marshal Neilan's Supreme Screen Achievement of 1923, 'The Strangers' Banquet,' Capitol theatre," were distributed in restaurants, cafes and other places. Ten thousand toothpicks encased in little paper envelopes, on which were printed "Peppermint Flavored, Marshall Neilan's 'The Strangers' Banquet,' etc." were also distributed.

An imitation engraved invitation, together with a printed menu for "The Strangers' Banquet," a 23-star course, was mailed out. The name of a player in the cast was used in connection with each dish.

Gets Publicity Through Attack on "Manslaughter" Stunt

Iola, Kans.—The stock "Manslaughter" tieup was given a new slant by John J. Friedl, Paramount exploiteer, when the picture played at the Grand theatre.

The public came in for the tieup and the "Drive carefully and avoid 'Manslaughter'" signs were placed on every traffic semaphore and standard. Friedl then wrote a letter to the local newspaper signed "Curious" and asked why motion picture advertising was permitted on the city property and if the theatre was paying for it, who was getting the money.

Friedl also planted an editorial along the same lines. Then he got an interview from the mayor stating that the city was perfectly willing to cooperate with any business enterprise provided the city got benefit from the propaganda, too. He pronounced the "Manslaughter" hook-up as a proposition of immense value to Iola.

Everybody was satisfied, especially since not one cent of cash was involved, and the picture had publicity to the tune of an editorial and two front page stories.

Attractive lobby display for "Tess of the Storm Country" prepared by F. H. Fowler, Jr., general manager of the Tivoli theatre, Chattanooga, Tenn.

"East is West" display with plenty of cut-outs and novel beaverboard pagodas with stills mounted on the sides, used by the Marlow theatre, Helena, Mont.

Extensive Advertising Is Put Back of "Robin Hood"

Omaha, Neb.—An extensive campaign, beginning four weeks in advance, was put over for the showing of "Douglas Fairbanks in Robin Hood" at the A. H. Blank Strand theatre by Harry Watts, manager.

A newspaper advertising campaign was laid out that called for 400 inches of space up to and including the opening. The use of copy began with a week of teaser ads announcing a tremendous attraction for the Strand on the way. The second week was devoted to telling the name of the picture with only a few of its outstanding claims for special prominence. In the third week the copy became more specific, bringing the play date into the foreground. The week before the opening was given to details of the picture, prices, show hours, etc., all timed effectively to culminate on the opening day with half-page display space of an exceptionally attractive nature. Liberal display copy was planned to run through the engagement in all newspapers.

The principal outdoor billing for the "Douglas Fairbanks in Robin Hood" campaign took the form of fifty 24-sheet stands in hand-picked locations. Window displays in downtown spots consisted of special cards with two stills mounted on each to share space with painted text headlined in an original style. Of these there were 100.

"Dr. Jack" posters mounted on marquee by Manager B. B. Garner of the Casino theatre, Lakeland, Fla.

Illuminated Shirt Front on "Masquerader" Ballyhoo

MADISON, Wis.—Manager A. P. Descormeaux, of the Strand theatre, found a new angle for the street ballyhoo on "The Masquerader." The masked man was invested with evening clothes and sent on the streets all lit up.

This was effected by stenciling the front of the stiff shirt to read: "The Strand Now. 'The Masquerader.'" A thin piece of linen was pasted over this and underneath small electric light bulbs were placed and connected with the battery in his pocket by a button in the glove.

The masked figure invested with new lights was a certain eye-arrester. His route was unrestricted. He appeared in hotel lobbies, at street car intersections; in fact, in any place where he was likely to collect a crowd.

A smashing display was painted for the outside of the Strand. Mural paintings were designed for each of two large panels of the theatre front. They consisted of gigantic figures of Douglas Fairbanks in character, each being nineteen feet high and seven feet wide. Floodlights from across the street illuminated these. The coming of the feature also was heralded for ten days prior to the opening with electric signs.

"Broken Chains" Is Exploited in New Ending Contest

Tulsa, Okla.—"Broken Chains" at the Rialto theatre was exploited through a tie-up with the Tulsa Tribune.

A cash prize of $25 was offered for the best new ending to the picture which was sent in to the contest editor. Other prizes consisted of a box and pairs of seats to the showing of the photoplay.

The Tribune advertised the contest on its front page for five days and ran a story on an inside page giving the conditions, prizes and recounting the plot of the story. Nearly 200 letters giving new endings to the photoplay were received, showing how widely the contest idea appeals to the readers of newspapers—particularly to the women readers.

Tie-Ups and Lobby Display Aids "East Is West" Showing

Jacksonville, Fla.—The Packer tar soap window tie-up and a special lobby display were the outstanding features of Manager A. B. Hill's campaign for "East Is West."

A complete contest tie-up was arranged with the Packer's Tar Soap Company by which the company gave $50 in prizes and a considerable amount of material for window displays. Eight druggists came in on the contest tie-up and supplied large show windows. Each window carried cut-outs of Constance Talmadge, stills from the picture, cards giving theatre and play dates, and a card giving rules of contest. The only cost to the theatre was for the accessories used in the displays.

The marquee was boxed in with compoboard, extending down to the sidewalk on the two front corners. This was painted in oriental designs with a wonderful array of colors. On each of the corners extending down to the sidewalk was painted a large dragon. Across the front was the title in oriental letters.

On top of the marquee a very effective canopy was made of green and red bunting. The lights under the marquee were dyed pink and the inside of the compoboard was painted in various designs on a pink background. Hanging across the sidewalk was a banner painted in oriental letters.

Lobby display for "The Trap," prepared by Manager Harry Gould of the Hippodrome theatre, Fort Worth, Texas

Regional News From Correspondents

Washington Snapshots

Mrs. A. E. Thorpe, of the Bluebird theatre, Richmond, Virginia, when in Washington Saturday, announced that she and her husband were taking over the Colonial theatre in Petersburgh, Va., and had arranged to operate the Palace theatre later in the year. One of the theatres they are to operate in Petersburgh will be renamed the Bluebird, after their Richmond house.

Director N. Mirskey, of the Crandall Musical organization, accompanied Assistant Manager J. J. Payette to New York for a three day business trip, returning Friday. During his northern excursion the Metropolitan Symphony Orchestra was presided over by the assistant conductor, Alexander Podnos.

The Crandall music department announces that the Bray orchestra, which made such a hit in the Strand (Crandall's) Cumberland, Md. theatre, has been permanently engaged to entertain the patrons of the movies in that quaint Maryland mountain metropolis.

Musical innovations of the Crandall organization at The Central have made the organ recitals of W. E. Thompson as successful as those of Organist Stanley Roades at the Apollo.

Mrs. Harriet Hawley Locher, of the Crandall Public Service department, is back at her desk after a five weeks' absence, due to illness.

George G. Larkin, the courteous veteran attache at the Crandall Savoy theatre, Mt. Pleasant, Washington, is now occupying an important post in the bookkeeping and auditing department of the Crandall theatres, under Auditor-in-Chief Fritz D. Hoffman, C. P. A. Allan Bisplinghoff, of the accounting department, has resigned to take up his permanent residence in Chattanooga, Tenn. Succeeding him in Mr. Hoffman's accountancy suite is Le Roy Sherman.

The Civil Service announces a vacancy in the motion picture staff of the new Washington laboratory of the Division of Publications, Department of Agriculture, under Film Director Perkins. The position, for which an examination is soon to be given, is that of laboratory aid, at a salary of $900 to $960 a year.

A. Dreisner of the Washington Theatre Supply Company says that he sold Mr. Crandall three Powers projectors and a Powers generator for the famous glass walled booth in the new Tivoli, 14th at Park Road, Mount Pleasant, Washington.

Ben Lust, of the local equipment group, who recently took control of the Truxton theatre on Florida avenue, now flies an artistic sign in bright art colors from his seventh floor shop in the Mather building. The sign reads "Theatre Supply Company."

One of the oldest picture theatres and veteran exhibitors celebrated their joint anniversary Saturday, Jan. 20, when the Virginia theatre of Wheeling, West Virginia, ended its fifteenth prosperous year, and Manager Charles A. Feinler completed his more than fifteen years' connection with the business life of Wheeling.

Washington's Film Row News

W. G. NAUGHTON, formerly connected with the Sidney Lust enterprises as manager and ballyhoo expert for the Leader theatre Washington, has severed that connection and is now handling similar duties for the T. A. O'Donnell Amusement units, operating neighborhood theatres in Washington and vicinity. Mac makes his downtown headquarters in the offices of the O'Donnell-Strecker Battery service, on the 9th floor of the Mather building.

Special Representative F. A. Schauss of Pyramid Pictures, Inc., from the New York City offices of the Smallwood interests, was a Saturday caller at the office of Earle K. Fox, Pyramid's representative for this territory. Manager Drake of the Baltimore sub-branch was in the city to discuss matters with the home office representative.

J. A. Bachman of Educational Pictures of Eastern Pennsylvania, Washington, announces the resignation of his secretary Miss McCurdy who has returned to her home. Miss Etheridge, formery of First National has assumed the duties of secretary and is now in charge of the office typewriter.

Miss Beulah Martin is now secretary to Manager Falkner of Hodkinson. Hodkinson surprised Manager Faulkner of the Washington office with a sales "booster" bonus check last week. And before he got through the Saturday mail, he found a notice that his managerial salary had been raised. He has only been here a couple of months.

Mrs. E. J. Wondrach, assistant cashier of the Metro office here, has resigned, and returned to her home in Macomb, Illinois.

The reason for the frequent visits of Tom Sorierro, of the Century theatre, Baltimore, to Washington lately has just been learned. For the past two years the theatre men have suffered in the spring, fall and summer months from the city-wide Daylight Saving Law which the legislature passes each year and then makes applicable only in such towns and cities as wish to adopt it, on the principle of local option. To date only Baltimore, Annapolis and one or two Western Maryland cities have adopted it. In Baltimore it has caused the theatres to lose patronage, because the amusement parks, races and carnivals and block parties have drawn the neighborhood and downtown patronage away from the highly taxed theatres. The Theatre Owners Chamber of Commerce of Baltimore and The Maryland Exhibitors League as local branches of the M.P.T.O.A. have asked the Washington Exchange Managers association and the F-I-L-M Board here as well as the Washington M.P.T.O.A. to cooperate with them financially and otherwise, to kill the Daylight Saving proposition, in the spring primaries. They are circulating petitions and educating the public. For once, city people are joining with the farmers in fighting a law that upsets a large group of business men and the farmer as well. Last summer the Crandall theatres polled their patrons and found them opposed to Daylight Saving.

In the St. Louis Branches

H. ROY HUGGINS is the new Southern Illinois Vitagraph salesman, succeeding Harry Pitner, who is now selling Pathe short subjects in Northern Illinois.

S. A. Shirley, Metro's district manager, was a caller of the week. Other visitors were: F. G. Conklin of Hope Hampton Productions; Oscar Apfel of Oscar Apfel Productions.

Fox Anniversary week was the biggest in the history of the local exchange.

"Notoriety" will have its St. Louis premier at the Delmonte February 11. Sam Werner of United Film Exchange has the Southern Illinois and Eastern Missouri rights to the picture.

Henry Sanders, Pathe salesman for Northern Missouri and Illinois is being congratulated on being a grandpapa. The stork arrived at the home of his daughter in Cape Girardeau, Mo., during the week.

Educational has taken over the distribution of the Warner-Lichtman product in this territory.

Joseph Desberger, American Releasing manager, has resigned.

Jack Weil has succeeded J. B. Dugger at the St. Louis exchange as manager.

Mr. Weil has been in charge of the St. Louis exchange before and knows conditions and exhibitors in the territory.

Advices from Bristol, Tenn.-Va., show that the attempts of reformers, who long ago closed up the theatres on Sunday in Tennessee, to abolish Sunday baseball, also, had finally failed. Thanks to the action of the legislature in killing the measure in both houses, Tennessee men can roll up sleeves and play ball on Sunday without a blue law enforcement officer packing 'em off to the local bastile. Since toleration has gained this victory, it may now be possible to secure a partial late afternoon privilege for the movies.

It was definitely announced recently that Fred E. Johnson of Wheeling is not to take over the management of the Rex theatre for the present. Johnson was formerly manager of the Court theatre, which varies road attractions with feature films. George Shafer, of the Victoria, and new owner of the Chapline street playhouse, assumed control of the Court last Monday, instead of February 1. It is learned that the present policy of the Rex will be maintained, with George Zeppos retained as active head for the present.

The Virginia theatre, Wheeling, had a tie-up with Taylor's Department store, and on the last day the Marion Davies · Knighthood costumes were worn by Gertrude Connelly of the Sherman School of Expression, to aid the attendance of "When Knighthood Was in Flower."

St. Louis Brevities

The Aubert theatre, 4949 Easton Avenue, St. Louis, owned by the Photo Play Amusement Company of which Samuel D. Bromley is head, opened Thursday, February 8. This house presents an investment of $250,000 and has accommodations for 2500 persons. Those interested with Bromley are: Charles H. Beckers, J. L. Ennis, August H. Gloeckner, Miss G. Gloeckner, John R. Green, Harry Kaemmerer, Paul Moll, Emil J. Monnig, James F. Quisenberry, Peter Schmitt, Ernest M. Staude and L. H. Wenneker.

Billy Mueller of Jefferson City, opened his new house on February 2 with "The Old Homestead" as the feature attraction. He plans to continue operating the Jefferson as a second run house.

The Community High School, Grand Tower, Ill., of which W. E. Messmore is principal, plans to give public motion picture shows once a week.

J. C. Hewitt of the Strand, Robinson, Ill., has recovered from an attack of la grippe.

S. E. Pertle of Jerseyville, Ill., has added the Pythian, Marshall, Ill., to his chain.

Ross Denney of the Dreamland, Roodhouse, Ill., has taken over the Bijou, Carrollton, Ill.

Cleveland Bulletins

Christy Deibel, the popular manager of Youngstown's Liberty theatre, is in New York.

Joe Calla, manager of the Strand theatre, Canton, was here last Friday, booking pictures. He stopped just long enough to say that he cleaned up recently with "The Third Alarm." "The biggest business in the history of the house," says Calla. "It didn't just happen, though. It was the result of a well planned publicity campaign, and a happy tie-up with the Fire Department. The firemen sold in excess of 15,000 tickets on a profit-sharing plan. At noon, every day of the engagement, the apparatus from an near-by engine house, ran up and down the main street of Canton, with banners on either side, telling all about the picture and where to see it." Calla, also arranged to broadcast the song "Fire Laddie, Just Like My Daddy," a popular song that fitted into the scheme of things. In addition, he arranged a special matinee for orphans, and got front page newspaper space by appealing to the public for autos in which to take the orphans to the theatre. Then after the autos responded to the appeal, they were all decorated with banners bearing, in big letters, "We are on our way to the Strand theatre to see 'The Third Alarm.' After the show, the orphans were taken over to the fire department, given ice cream and cake, and then shown how the apparatus works. Calla is going to play a return engagement of "The Third Alarm" at the end of the month.

James Benis has sold the Quincy theatre, Cleveland, to Charles Pintner.

A. C. Hoganson has been appointed house manager of the Alhambra and Pantheon theatres, Toledo, by the Citizens Alhambra Company. Hogansons used to be field representative for Fox Film Company, travelling out of Cleveland.

M. A. Malanay, publicity director for Loew's Ohio theatres, took a projection machine, a moving picture operator and the first print of "Robin Hood" to arrive in the city to the home of Mayor Fred Kohler who has been confined to the house for the past two weeks with rheumatism. Among those present to enjoy the private exhibition were the Mayor and Mrs. Kohler, Law Director Paul Lamb, Welfare Director Ralph Perkins, and Dr. Maurice Budwig. The doctor said that movies ought to be shown in all hospitals, for convalescents, as the best way to cure a pain is to forget about it.

Fred Desberg, managing director of Loew's Ohio theatre, in a recent newspaper article said that favorable newspaper criticism do not boost a picture nearly as much as adverse newspaper criticisms hurt it. This theory was smashed into a cocked hat last week when every newspaper critic in town knocked "The Voice From the Minaret," the Norma Talmadge-Eugene O'Brien picture playing at the Stillman theatre, while the public flocked to see it. Which proves that a proper combination of stars can make an exception to all motion picture rules. "The Voice from the Minaret" broke the records for this season, according to Desberg.

Along Cleveland's Film Row

J. J. CRANDALL, field representative for Associated Exhibitors has brought his three months' sojourn in the Cleveland office to a close with the appointment of Herbert Ochs as local exchange manager. Ochs was formerly local Hodkinson exchange manager.

F. H. Brauer is getting signatures on the dotted line for Famous Players-Lasky now instead of for First National, as heretofore. Brauer is working the northern Ohio territory.

Henry Fleming has moved from the third floor of the Film Exchange building, where he had charge of the Hodkinson poster department, to the seventh floor, where he is now juggling the paper for First National.

H. E. Stahler is back in the distributing end of the business again, having recently allied himself with the local Fox family. Stahler used to be Cleveland manager for Associated Exhibitors.

E. A. McAuliffe. well known in these parts has severed his connection with the Cincinnati Universal exchange to join the sales force of the Cleveland Fox branch office.

J. S. Jossey, president of the Progress Pictures Company,. was conspicuously absent from his office last week, having been laid up with the prevalent grippe.

The Western Pictures Company, of which W. J. Slimm is president, has just opened a Cincinnati branch so as to give 100 per cent service to exhibitors in the southern part of the state. The new branch, located at 505 Broadway Film Exchange building, is under the direction of Louis Snitzer, formerly with Lande. Matthew Schiessel is office manager. President Slimm announced the purchase of the Neal Hart productions for distribution in Ohio through his two exchanges.

C. L. Peavey, Hodkinson manager in these parts, is having his Monday afternoon exhibitor screenings well attended. The third of the series is "Dollar Devils." Exhibitors have complimented Peavey for putting on these screenings regularly, so that they can keep their finger right on the Hodkinson pulse.

Harry Charnas, president of the Standard Film Service of Cleveland has spent the past two weeks in New York. It's a business trip. And now comes the announcement that Charnas has bought the Betty Blythe pictures, including "How Women Love," and "The Darling of the Rich;" "The World Astage" and "Environment" with Milton Sills and Alice Lake. These purchases are for distribution in Ohio, Michigan, Kentucky and Western Pennsylvania.

Manager Bokius of the Valentine theatre, Canton, has just closed such a successful seven-day engagement of "When Knighthood Was in Flower," that he has already arranged for a three-day repeat run.

Joseph Palfi has taken over the Princess theatre, Kent, O., from H. Lallimont. It is said that Lallimont is retiring from the film business.

With Omaha's Exchanges

Harry Hollander has succeeded Roy E. Churchill as Omaha branch manager for Goldwyn. Mr. Churchhill goes to Kansas City as branch manager for F.B.O.

Harold D. Barnes, exploitation man for F.B.O., has gone to Grand Island, Neb., and Red Oak, Ia., in connection with the booking of "The Third Alarm," which will be shown in the Grand theatre in the former city and at the Beardsly theatre in the latter.

During the second week of Robin Hood at the Strand Theatre Manager Harry Watts entertained 500 public school children at a screening which began at 9 a. m. The children who stood first and second in their class averages during the last school semester were given tickets to this special showing. The invitations were limited to the honor pupils in Fourth to Eighth grades. Belle M. Ryan assistant superintendent of schools, also attended and was enthusiastic in her praise of this screen masterpiece.

Publicity Manager Nathan Frudenfeld of the World Realty Company and Harold Barnes of the local F.B.O. exploitation department, did some effective work in promoting "The Third Alarm," shown at the Moon Theatre. They went to the public library and obtained loan of photographs and other articles of interest relating to the genesis of the Omaha fire department. This collection and a series of still pictures of "The Third Alarm" were shown in a display window of a downtown store. They also dug up an antiquated piece of fire apparatus to which they hitched three horses that were used by the fire department before it was motorized. This horse-drawn apparatus with clanging bell attracted considerable attention along the streets through which it passed.

J. L. (Jimmy) Winn, assistant manager of the Omaha branch of Associated First National, has taken the publicity desk, succeeding E. R. Coffin who has gone to Hollywood, to be identified with a production unit of First National. Eddie Alperson, Omaha branch manager, and his efficient organization, tendered Mr. Coffin a farewell party at the new exchange rooms this week. Music and dancing were features of the function. Mr. Winn, the new publicity man, has experienced an unusually successful career in the motion picture industry during the last three years. He began his newspaper experience with The Omaha Bee.

Salesmen working out of the Omaha office of Associated First National are hitting the high spots in new Hupmobile sport roadsters.

"Dr. Jack" had a run of three weeks in downtown theatres, showing two weeks at the Sun and then at the Moon theatre for the third week, these houses being under the same management.

Omaha Snapshots

W. C. Malm has transferred his interests from Hodkinson to Vitagraph. His specialty is in the field among the exhibitors.

D. L. Danelson, who has been identified with the motion picture business in Nebraska for 15 years, has joined the selling force of F. B. O. He has been with Metro. He owned the first movie theatre in Grand Island, Neb., 15 years ago.

Sam Goldflan has joined Associated Exhibitors organization, covering key cities of Nebraska and Iowa. He was formerly manager for First National in Kansas City.

Liberty Films, operated by Phil and Mayer Monsky, are moving into new quarters at 1514-6-8 Davenport street, adjoining Film Exchange building. The new location has been remodeled to meet their requirements.

The Strand is the new name of a new motion picture theatre opened at Massena, Ia., which is in the Omaha territory.

The Auditorium was opened at Trimble, Neb., last week, the house to be used exclusively for motion pictures.

Bert Gurney plans to build a new picture theatre at Alta, Ia.

Another motion picture theatre, The Legion, has been opened at Norfolk, Neb., by Miller and Bjerning.

Silver Hill is the name of a new theatre opened at Chappel, Neb., by A. Oshkosh.

Three-column ad on "What a Wife Learned" at the Strand theatre, Des Moines

Canadian Chatter

Capt. Frank Goodale, manager of Loew's Ottawa theatre, was the "headliner" at the luncheon of the Lions Club of Ottawa on Tuesday, January 30, when his activities as an aeronaut in the States before and during the war were duly noted. Manager Goodale introduced several acts from the theatre who provided special entertainment and then distributed a number of passes to the theatre as "Good Fellowship Prizes."

Manager J. C. Kennedy of Allen's Regent theatre, Ottawa, joined "The 100 Club of Ottawa," an exclusive business men's organization in the Canadian Capital, on January 31.

On February 2, Manager Don Stapleton of the Centre theatre, Ottawa, was the "silent booster" at the Kiwanis Club of Ottawa, of which he is an active member. References were made to his activities in the moving picture business since the days when he and his father conducted the "Majestic," a store show on Sparks Street, Ottawa. Mr. Stapleton provided a number of theatre passes which had been hidden under the chairs at the luncheon tables and there was a scramble to secure the prizes.

Advertising for the first annual ball and banquet of the Montreal Elks was provided by George Rotsky, a member of the local lodge and manager of the Allen theatre, Montreal. Mr. Rotsky donated the use of half a column of space in the theatrical section of the Montreal Star for an announcement regarding the function which was held February 2. Incidentally, the orchestra of a rival theatre, the Capitol, under Conductor J. J. Shea, provided the music for the ball.

William Brown of Vancouver, B. C., one of those formerly identified with the Columbia theatre chain in British Columbia, has secured three of the theatres which were formerly operated by the company. The houses for which he has secured the releases include the Columbia, Maple Leaf and the Princess of Vancouver.

Arthur Detlor, former manager of the Empress theatre, Edmonton, Alberta, has been sentenced to 12 months' imprisonment on the charge of theft by the conversion of funds of the Western Amusement and Property Company, Limited, the corporation operating the Empress theatre which is one of the best known moving picture houses of the Canadian West.

Kansas City Slants

Two changes in management of theatres in the Kansas City territory were announced last week. The Elite theatre at Baxter Springs, Kas., has been purchased by Robinson & Garber from Thomas McGruder and J. G. Tinsdale, while the Olive theatre, St. Joseph, Mo., has been purchased by M. F. Meade from Mrs. W. W. Wertenberger.

Charles H. Barron and Showalter Lynch of the Kansas theatre, Wichita, Kas., by virtue of an effective exploitation campaign, were able to depart from the usual policy of two pictures a week and play to good crowds all last week. A fair grounds of miniature design at the front of the theatre, a frame mounted on a motor car, on which were displayed six-sheets on each side and two three-sheets in the rear, did the work.

News of the Canadian Exchanges

VINCENT McCABE, Toronto, has resigned from the post of general manager of Associated First National's Canadian organization because of ill health, announcement to this effect being made at Toronto on February 2. Mr. McCabe has been one of the outstanding men in the film exchange field in Canada and his withdrawal has aroused wide regret. He came into prominence first as Fox representative at Toronto about six years ago and he became general manager of the Fox Film Corporation, Limited, for Canada before he went with First National. He has visited every part of Canada and was known personally by almost every exhibitor in the Dominion. His health has been poor for some time past. He has no business plans for the future.

Announcement is made that Canadian Educational Films, Limited, with headquarters at Toronto, has taken over the Canadian distribution rights for Robertson-Cole productions, which were formerly handled by Regal Films, Limited. This announcement has occasioned considerable surprise in Canadian theatre circles because it marks the entry of Educational in Canada into the field of dramatic feature distribution.

Until a few months ago, Educationals were released in Canada under the direction of Jule and J. J. Allen, but Canadian Educational Films, Limited, was organized as an independent company to handle the releases throughout the country, offices being opened at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. This move has been followed by the acquiring of Robertson-Cole rights.

Regal Films, Limited, one of the largest exchanges in Canada, will continue to handle Metro, Pathe and other brands of pictures.

Cecil Wilson, Winnipeg branch manager of United Artists Corporation for the past year, has resigned, according to official announcement at Winnipeg. He is considering several offers from other exchange companies, it is stated.

Milwaukee's Film Row News

WILLIAM ASHMUN, manager of the Milwaukee branch of Pathe, Inc., tendered his entire office force a banquet on January 20 at Charley Toy's in celebration of the Milwaukee exchange winning third place in the Eschmann sales contest for 1922. The branch manager was awarded $300, each salesman $125, the booker $100, and cashier, $100. The Portland branch ranked first and Los Angeles second.

H. J. Terry has recently returned to Milwaukee and is in charge of Associated Exhibitors' Features, distributed through Pathe. Mr. Terry was associated with W. W. Hodkinson Corporation a number of years, and has been in and about this territory for some time. He comes from the Chicago branch, and will be in charge of sales for this section, comprising two-thirds of Wisconsin and the upper peninsula of Michigan.

J. B. Orth, general service manager of Universal, and his assistant, W. K. Lindman, are visiting Milwaukee, arranging for the equipment of Universal's new offices.

Book department tie-ups in Gimbel's, the Boston Store, Gray's, Espenhain's, three Schuster stores, have been helping exploit "The Flirt," now concluding the second week of its run at the Butterfly. A ticket of admission was given to each purchaser of the novel. A ready-to-wear window tie-up at Espenhain's was another feature of the publicity given the picture.

"Doc" Stimpson, who formerly traveled through northern Michigan for Famous Players-Lasky, has been transferred to the city sales department. O. J. Wooden is now in charge of the northern Michigan territory.

Mr. Durlam, local manager for Famous Players-Lasky, announces that their current product, comprising a group of thirty-nine pictures, has been closed for practically every key center in the territory.

Along Kansas City Film Row

THE Exhibitors Poster Exchange, which long has been one of the needs of the Kansas City film colony, has been organized by Al Kahn, president and general manager of the Crescent Film Exchange. The new exchange will be located in the same building as the Crescent Film Exchange.

Ralph Scherzer has resigned as office manager of the Mid-States Distributing Company's Kansas City office. Mr. Scherzer had been with the company since it took over the product of Peacock Productions. As to the future Mr. Scherzer is undecided.

H. E. Schiller, manager of the Kansas City Educational office, is confined to his bed this week, suffering from a severe attack of influenza. His condition is not dangerous, according to physicians, and he is expected to be back at his desk soon.

E. C. Jensen, assistant general sales manager of F.B.O., spent last week in "lining up" the force at Kansas City branch. After a series of "pep" lectures, he departed with the assurance of every one from the janitor to branch manager, that the Kansas City exchange would be "hitting the old pellet" the year round.

C. A. Vassar, chief of Kansas City police, received a request Wednesday to indorse the motion picture planned by Mrs. Dorothy Davenport Reid, widow of Wallace Reid, which will depict the evils of the narcotic habit. The request was in a letter from Louis Oaks, chief of police in Los Angeles, who is seeking the indorsements of all the police chiefs in the principal cities of America. Chief Vassar immediately sent a telegram of commendation.

Florida Flashes

L. I. Galbreath, who operates the Tha-Leno theatres in Center Hill and Webster, has opened another house in Bushnell. The new house will also be called Tha-Leno.

The annual meeting of the Strand Amusement Company, owners of the Strand, Victory and Bonita theatres of Tampa, was held in Tampa this week. Officers for the year were elected. W. D. Gray, president; E. Sudenforf, vice president; J. A. Waterman, treasurer; H. S. Hampton, secretary. The officers and directors were highly gratified with the excellent showing made by General Manager C. D. Cooley, and his efficient staff, and no changes of any kind were made in the management.

A cloud of smoke suddenly filled the Grand theatre, Tampa, about 8 o'clock last Monday evening, causing the patrons of the theatre to make a hasty exit, with some mild excitement. Someone from an office window above the theatre had possibly thrown a lighted cigarette on a pile of trash in the alley in the rear of the theatre, and the large suction fans drew the smoke from the burning trash into the theatre. The fire department quickly extinguished the blaze and the show proceeded as usual.

Geo. T. Chester, manager of the American and Ark theatres, Orlando, drove to Tampa last Thursday.

When the Clinch theatre closed on January 1, Frostproof was without amusement, as there was no other building to be had that was suitable for a theatre, so Stanley E. Meyer bought a 30 by 50 tent, chairs and other equipment, and expects to give the people of Frostproof their movies under canvas within the next two weeks.

San Diego Paragraphs

W. C. Everett, who has been connected with the Colonial Theatre since its opening, as treasurer of the Mission Amusement Corporation, which controls the house, has taken over the management of the theatre, succeeding S. S. Blachley, who has gone on the road with a company.

"Quincy Adams Sawyer," during its week's showing at the Plaza, proved a good box office attraction, and the fact that it was produced by A. H. Sawyer of the Sawyer-Lubin company, now building a studio at Grossmont, near here, added to its local popularity. Mr. Sawyer addressed the weekly luncheon of the University Club recently, using as his theme "Motion Pictures and Motion Picture Actors."

Rated as one of the ten best pictures of 1922 by both Film Daily and Motion Picture News

THE REVILLON FRERES *Production*

Nanook of the North

In addition to that, *hundreds* of exhibitors have reported that it is one of the greatest pictures they ever run, did fine business for them and was praised by all who saw it!

CALIFORNIA THEATRE, TURLOCK, CAL. "100 per cent. satisfaction. Several said 'finest show ever saw.'"—W. S. LESTER.

GARDEN THEATRE, MILWAUKEE. "Admission 50c. Picture played to good houses for *three* weeks."—(*Trade Review.*)

BART'S MECCA, MIDLAND, MICH. "*The most extraordinary picture ever* made and the greatest novelty in the world bar none. Teachers and pupils attended in a body."—J. B. LAUGHLIN, (*Quoted in Ex. Herald*)

ROYAL, MALVERN, ARK. "*Wonderful.* Every exhibitor in the country should run this subject."—J. M. GARNER, (*Quoted in Ex. Herald.*)

Can *you* afford to ignore a picture that sober and expert judgment rates as one of the ten best of the year, that exhibitors praise so highly?

Produced by ROBERT J. FLAHERTY, F.R.G.S.

Pathépicture

TRADE MARK

As exciting as an automobile collision—

Pearl White

in

"PLUNDER"

EVERY chapter of this thrilling romance is an adventure in itself.

Pearl White's marvellous popularity as a serial star packs 'em in and after that the superlative production, acting and story do the rest. Fifteen weeks of real business are assured.

Pearl White's past Patheserial successes have played to millions. "Plunder" will play to its tens of millions.

Arrange for a screening *now*

Pathéserial

TRADE MARK

Produced and directed by
GEO. B. SEITZ
Written by
B. MILLHAUSER *and* MR. SEITZ

Western New York

The Palace, Peterson & Wood's new house in Jamestown, was formally opened last Monday evening. A large delegation of Buffalo exchange managers, salesmen and exhibitors attended the premiere. Howard Waugh is managing the Palace as well as the Mozart. The policy of the Palace is vaudeville and pictures.

Buffalo's Strand is no more. It closed its portals Wednesday night with a final showing of "I Am the Law." Manager Eugene A. Pfeil is going into the producing business. He has been named general manager of Cavalier Productions, Inc., in which Buffalo and Indiana financiers are interested. Mr. Pfeil plans to go to New York about April 1. A charter has been applied for. Charlie Johnson, the Strand's famous colored porter, will assume a similar position at the new Troy theatre in Troy, N. Y. The Strand is now being demolished to make way for an addition to a neighboring bank. The lobby is for rent as a store.

Buffalo clergymen saw an advance showing of episodes from the Old Testament in the Central "Y," Monday afternoon. The pictures are being distributed by National Non-Theatrical Pictures, Inc., of New York.

Buffalo may have a motion picture studio at last. Officials of the United Film Productions, Inc., New York City, are in town seeking a studio site. The roof of the old German-American brewery building at Main and High streets and the old Curtiss airplane plant in Elmwood avenue are being considered. Tefft Johnson will be in charge of the local studio. United has been making two-reel comedies. Officers said that Buffalo was an ideal location for a studio and that many producers were leaving Gotham because of the high cost of maintaining studios there.

The Opera House and Temple theatre in Cortland, N. Y., owned by J. S. Burnham have been purchased by Myron Bloom of Fulton, N. Y.

T. Cecil Leonard, manager, announces a change of policy at the Olympic. Hercafter there will be two changes of program each week instead of one. Mr. Leonard has designated Friday evening as "Family Night," when to all children presenting a coupon from the newspapers he is giving entrance for five cents. "The Oregon Trail," is being added Friday night and Saturday matinee.

Howard J. Smith, manager of the Palace theatre, is a live wire showman. He is now inviting all former satisfied Strand patrons to make the Palace their amusement headquarters. Mr. Smith says that his added vaudeville section is helping business.

"Robin Hood" opens in Buffalo for an indefinite run at Shea's Hippodrome, commencing Sunday, March 4, according to an announcement by Vincent McFaul, managing director of the "Hipp." Mr. McFaul is planning an elaborate pres-

(*Continued on last column*)

Around Buffalo's Branch-Offices

THE big event of the week was the formal opening of the Buffalo exchange of Renown Pictures, Inc., of New York at 505 Pearl street with Robert T. Murphy as manager and the private screening of "The World's a Stage," in the Statler Hotel in the evening, followed by a reception and dance. Southard Brown of the home office publicity forces came to town to aid "Bob" put the show over. Walter Dion was in charge of projection at the Statler. There was a large attendance at the hotel end of the day's activities.

Colonel Howard F. Brink is anxiously awaiting a print of Dr. Coue's screen message. The Colonel wants to get a flash at it himself and see if it will help him in trying to smile exhibitors into signing contracts. One thing is certain, Howard ought to have an easy time of it booking this one. Clara Gross has resigned from the Educational office staff to accept a position with F.B.O. Educational is now installed in its fine new offices—the old Nu-Art exchange in the big new film building at Pearl and Tupper streets.

Hiram Abrams was a Buffalo visitor last week. He dropped into town for a conference with Chester A. Saunders, local exchange manager. Rose Owen and Rose Middleman have resigned from the United office force.

Henry W. Kahn, Metro manager, was in Syracuse last week end and while there met Jackie Coogan, who was in his old home town for a brief visit. Jackie assured Henry that he ought to break all booking records when his new Metro pictures came through.

H. L. Berkowitz, assistant manager of the First Graphic exchange journeyed to New York this week for a peek at the bright lights. Jack, manager, and H. L.'s brother has just returned from his peeking tour along Broadway. Phil Gentille invaded the Southern Tier this week and signed up a lot of business for the new Richard Talmadge pictures.

Josephine Genco, formerly with Fox exchange, has succeeded Miss Ruth Rappeport as secretary at the local Merit exchange, which is now in charge of N. I. Filkins. Miss Rappeport is now with Renown Pictures, Inc.

There has been much activity at First National the past few days. Edwin Walsh, booker, eloped with Miss Hazel McClellan, director of the Colonial theatre orchestra, and the reports got out that Harold Lloyd Beecroft, exploitationist extraordinary, is soon to wed Miss Genevieve Kehoe of Syracuse. No wonder this guy has always wanted to go to Syracuse to put on campaigns. We have a sneaking suspicion that much of the campaigning was at the home of Genevieve. We understand that Harold will do the bridegroom stuff this month and that he has already been set back several years through the purchase of a diamond ring that glows like a headlight on a Ford. Branch Manager E. J. Hayes has signed a mammoth contract with Shea's Hippodrome for First National productions and announces that the local exchange will go way over its quota for F. N. week, Feb. 3 to 10. R. H. Clark was in town last week end.

Joe Fitzer is now representing Universal in the Syracuse district, according to an announcement by Jim Savage, assistant-manager of the Buffalo exchange.

Fenton D. Lawlor, former manager and recently salesman at the Hodkinson exchange, has resigned. Paul Shaver has succeeded Howard Riehl for Hodkinson in the Syracuse district. Riehl is now with Renown. John Gentille, shipper, has resigned to go into business for himself. He has been succeeded by Elmer J. Tuksch, formerly with F.B.O. Ruth Lincoln has returned to her old job on the office staff. A. W. Carrick, salesmanager, visited towns along the Southern Tier this week.

George J. Canty, formerly with Fox, has been added to the sales force of Bond Photoplays, Inc. Mike Resnick has resigned. He has returned to New York, his old stamping grounds.

With Charlotte's Branch-Offices

FRITZ FRIEND, veteran Metro salesman in the Carolinas, and Jimmy Hicks, of Enterprise Distributing Corporation, detail harrowing experiences of being snowbound in the mountains of North Carolina, around Chimney Rock, early in January. They were traveling in their automobiles and were unable to negotiate the tortuous mountain roads during the worst snow storm of the winter, the men suffering intensely from exposure before relief came.

E. F. Dardine, Charlotte manager for Universal, has just returned from a trip through the Virginia territory. He also visited Raleigh and met many of his friends among the legislators, building anti-censorship fences, etc.

Fred H. Kirby, for several years Carolina salesman for Educational, is now covering the same territory for American Releasing Corporation.

V. P. Whitaker, special representative for Al Lichtman, has been in the Carolina territory with Branch Manager Rufus A. Davis, making calls on important key city exhibitors.

John Scruggs, of the accessory department of Goldwyn, was called to Greenville, S. C., last week on account of the death of his father.

W. B. Corby, former Universal salesman out of Charlotte, has resigned his position, but has not announced his new affiliation.

George V. Atkison, short subject salesman for Charlotte Pathe, is covering Eastern North Carolina.

H. H. Anderson, who formerly controlled a circuit of theatres in the Carolinas, has moved to Charlotte, where he has secured the premises formerly occupied by the Select offices, which have closed. It is rumored that Anderson will, at an early date, enter the independent state right field with an exchange in Charlotte.

(*Continued from first column*)

entation of this Douglas Fairbanks' production de luxe.

The Shea Amusement Company's first house in Canada, Shea's in Toronto, now the Strand, is being offered for lease after May 15, according to ads in the local papers.

The new Strand theatre will open the end of this month in Endicott, N. Y. It is being built by the Kodeco corporation on Washington street. It has a capacity of 900. It is a beautifully decorated and modern equipped theatre.

In order to arouse interest in the first episode of "Plunder," Pearl White's new serial, Arthur L. Skinner, manager of the Victoria, arranged to have motion pictures taken of all folks entering the "Vic" last Saturday afternoon. These pictures will be shown on the screen at the next Saturday matinee and you can bet all the kids will come again to see themselves "in de movies."

Al Becker of the Becker Theatre Supply company has installed two new Simplex machines in Shea's Court street vaudeville house. He has also furnished the Kensington theatre with a new Crystal beaded screen, and Manager James Cardino hopes to thus acquire perfect pictures.

Carolina Bulletins

Carl Bamford, district supervisor of theatres in North Carolina for Southern Enterprises, Inc., has purchased the Majestic Theatre, Asheville, from the Southern Enterprises, Inc., and will hereafter operate it independently. It is a new theatre, one of the finest in the South and was formerly one of the best first run houses of the Lynch organization in Asheville, which is the original home of the vast Lynch enterprises.

Percy W. Wells, of Wilmington, N. C., president of the North Carolina M.P.T.O. is receiving the sympathy of his many friends upon two bank failures in Wilmington during the past four weeks, in each instance wiping out the cash surplus of the company on deposit in these banks. In addition to the different checking accounts of the amusement company, each bank at the time carried the entire accumulation of all theatres of admission taxes which had been collected for almost two months.

R. D. Craver, of Charlotte's "Broadway" and owner of the First National exchange there, has acquired the Broadway theatre, Columbia, S. C., by purchase. He formerly owned the house at one time. He will thoroughly remodel and redecorate it and install a mammoth pipe organ.

U. K. Rice, of the Pilot, Broadway and Auditorium theatres, Winston-Salem, was a visitor on Charlotte's Film Row during the past week.

H. F. Stallings, of Kinston, N. C. and H. R. Mason, of Goldsboro, N. C., operating the Mason-Stallings Enterprises, with theatres in Goldsboro, Kinston and Wilson, N. C., were visitors in Charlotte during the week.

Seattle Bulletins

"To have and To Hold" closed its engagement at the Strand theatre here the end of January, after having played to seventeen days of capacity business. The picture opened at Manager H. B. Wright's house in the middle of the week, and it was at first expected that it would play for ten days only, but attendance at the theatre held up so well that the attraction was held over for a two and half week run. "Ebb Tide" followed it as the next attraction.

"The Tale of the Pipe" a special propaganda reel produced in conjunction with the Seattle Post-Intelligencer, was recently introduced by Manager R. W. Case of the Columbia theatre to aid in the fight now going on in this city against the dope and drug evil. According to present plans, "The Tale of the Fipe" will be made into a series of pictures, and one reel will be shown at the Columbia each week. The film is made by "Shorty" Randolph, cameraman for the International News in Seattle. It contains figures on the narcotic evil and is supplemented by scenes in opium dens, exhibits of narcotic instruments, and descriptive titles regarding all phases of the situation. In the first series, flashed from "Broken Blossoms" and other pictures of that type, loaned by the various exchanges, as well as a telegram from Luther Burbank to Mr. Case, helped to introduce the subject to the theatre patrons, who were loud in their praises of the work the Columbia is doing.

A suit for $20,000 was filed against the Southern Pacific railway recently by Miss Frankie Darling, while she was appearing in this city at the Blue Mouse theatre in the "Irene Castle Fashion Promenade" offered as a prologue to the Hodkinson release, "Slim Shoulders." The suit is a result of an accident occurring at Medford, Oregon, recently, when the train gave a sudden lurch and Miss Darling was thrown to the floor, suffering a broken nose and other injuries as a result of her fall. She was unable to appear in the revue for over a week after the accident, and declares, in her suit, that three physicians have told her the scar on her nose will be permanent.

Word has just been received in this city that Miss Jean Haskell, who up to a few months ago had always resided in Seattle, has signed a long-term contract with the Goldwyn Pictures Corporation. She was recently announced as winner of a motion picture magazine "opportunity" contest, and will enter the "university of the motion picture" on the Goldwyn lot. She is the daughter of the president of one of Seattle's largest meat packing organizations.

Two traveling auditors have been recent visitors in the city. Joe De Maio, representing the First National exchanges, and Frank W. Talbert, of Universal, have both been working in their respective local exchanges for the past several weeks.

News of Seattle's Exchanges

S. J. VOGEL, western district manager for the W. W. Hodkinson Corporation, was a visitor in Seattle recently, en route to his general headquarters in San Francisco, after an extended business trip to New York and a tour of inspection of his territory. Mr. Vogel was a guest of J. R. Beal, manager of the local exchange, during his stay here. Another out-of-town man around the Hodkinson exchange was Jack Tripp publicity and exploitation manager for the Irene Castle Fashion Promenade, which is now touring the Pacific Coast in conjunction with the Hodkinson release, "Slim Shoulders." The picture was showing at the Blue Mouse this week, and Mr. Tripp left the city in the middle of the week for Tacoma to make arrangements for the engagement beginning there the following week. The picture and show has been meeting with capacity houses at all the cities on the Coast.

Roy Boomer, a special representative of the Universal Film Company, who handles key city bookings on most of the Universal Jewel productions, has returned to his headquarters in this city after a recent trip to the East, and in a short time expects to get on in the territory and work around Portland and San Francisco. Mr. Boomer reports business in the eastern part of Washington rather quiet, but much better in western Washington and Oregon. Edward Armstrong, assistant general sales manager for Universal, has also been in the city, where he has been watching the progress of the eight local territory offices in the "Armstrong Week" contest to determine which exchange made the greatest increase in sales over a ten-week period a year ago. Although the results had not been finally tabulated, it was believed that the Seattle exchange would share the cash prize awarded to the office that made the largest gain.

Visitors last week on Seattle's Film Row included E. A. Halberg of the Lincoln theatre, Port Angeles; W. G. Ripley of the Bijou in Aberdeen, and R. L. Ruggles of the Dream and Liberty in Chehalis.

Along Atlanta's Film Row

THE entire industry mourns the of a veteran of the game—Hugh M. Cardoza, who has been in the film game for more than sixteen years. Mr. Cardoza died January 27th, after an illness of several weeks. For the last several months, he had held down most ably the post of Exploitation Manager in the local Associated First National Exhibitors Exchange. His loss will be keenly felt.

Business with Savini Films, Inc., must be extraordinarily good, for genial "Bob" Savini, president of the firm, is wearing a particularly joyous smile these days, and, instead of the cautious "not so good" that some of the exchange men hand you in reply to the inevitable "How's business?" Mr. Savini chortles, gleefully, "Great! Couldn't be better!"

It is good to see Miss Bianca T. Bak, Assistant Manager of the local Goldwyn Exchange back on the job, again. Miss Bak has had a particularly severe tussle with the old "dengue fever" menace, which has kept her from Film Row for a number of weeks.

Frank W. Salley, formerly a popular member of Film Row, who has been in Miami, Fla., for several months, has returned to Atlanta, and taken over the duties of the late Hugh M. Cardoza, in the offices of First National.

G. B. Holt, formerly in the office of Bromberg Attractions, has acquired passports and necessary "scraps of paper" which will enable him to sail for France, on the fifteenth of February, to take up his permanent residence in "that dear Paris." Mrs. Holt is French, a native Parisienne and has been homesick for the old country. Mr. Holt will act as cameraman for a number of American firms and is quite enthusiastic over the new venture.

It was with deep and sincere regret that the local Film Row, and its ramifications, saw Stephen A. Lynch depart for New York. Mr. Lynch has been identified with the industry in the South so long that it doesn't seem possible to imagine a "film game" in the South without him. An air of deep gloom has hung over the offices of Southern Enterprises ever since he left.

Joseph L. Marentette, who made himself tremendously popular as manager of the now defunct Realart Exchange in Atlanta, has gone over to Goldwyn, where his exhibitor-friends will be delighted to find him as much interested in their problems as before.

The society editors grew quite excited over chronicling the marriage, last week, of Oscar Oldknow, only son of William Oldknow, one of the oldest pioneers, in point of service, in the picture industry, to charming Miss Louise Scruggs, daughter of a prominent and wealthy Atlanta family. Mr. Old-

In the Des Moines Exchanges

JOE COWAN, shipping clerk for Universal, is getting a lot of kidding this week. He dressed as "The Sheik" at a masquerade ball he attended last week. And he won first prize. So his friends mailed him a photo of Valentino inscribed as follows: "To my nearest rival."

The girls of the office staff at the Pathe exchange were entertained at the home of Mrs. Mary Frase last week. The guests were Helen Ditzler, Rose Browder and Mrs. M. R. Gallaway, and there were also a number of their friends invited. They had a lov-a-ly time.

Business has been so rushing at the Universal exchange that they have added two new stenographers to the staff, Miss Hughes and Miss Herman of Des Moines.

Atlanta Gossip

Manager De Sales Harrison, of the Howard theatre, is very busy just now with elaborate plans for a fashion revue which he will put on in conjunction with the smartest shop in the South, the week of Feb. 12. Ten girls, selected from the seventy-five most beautiful girls in Atlanta (talk about Ziegfeld choruses, and Mack Sennett girls!) will wear a bewildering assortment of gowns, the cream of New York fashion designers—and it's all going to be very wonderful—and feminine Atlanta is holding its breath in anticipation.

William R. Bedell, of the Rialto theatre, believes in contests, and his belief has been upheld by the pleasing success of several of his most recent ones. The grand prize of the last contest was a white enamel kitchen cabinet, that fired the eye of every feminine patron who saw it—and the essays on the value of the feature picture flew thick and fast, gathering for Mr. Bedell and the Rialto considerable free publicity.

Manager Kimball, of the Bonita, has an unusually clean and amusing tab show, labelled "Flappers of 1923," which is pleasing his patrons. He uses a five-reel feature, a two-reel comedy, and a news weekly in addition to his tab show and is doing excellent business.

Heretofore, a house with a three-changes-a-week policy, the Alamo No. 2, under the good showmanship of the manager and owner, Mr. Samuels, has successfully weathered a change to one picture a week. Each picture is booked for an indefinite run, with a minimum of four days and the new policy has met with success. Second runs of the really big specials, "Three Musketeers," "Way Down East," "When Knighthood was in Flower," has made the change possible.

Des Moines Flashes

J. E. Boyle, Iowa's oldest exhibitor, was removed to the hospital this week. He is in a very serious condition.

Mr. Harry Pace, of Pocahontas, is the father of a fine baby boy. Mr. Face is now acting as manager of the theatre at Pocahontas while Mr. Bauma who has been in partnership with him there, joins the Universal Sales force. Mr. Bauma will have territory 3.

The theatre at Mt. Ayr has changed hands. Mr. Kramer, of Great Bend, Kansas, has bought the theatre at Mt. Ayr.

Mr. Arthur Stolte, of the Des Moines theatre, has suffered an attack of the grippe or something like it.

Dan Burgum, of the Garden theatre, Des Moines, reports that a letter from his daughter, Ruth, in California, says that she agrees with boosters of the climate. She has gained ten pounds.

Mr. Helmts, manager of the Strand theatre, took a trip out ot town this week.

New England Jottings

More than 200 service and ex-service men were the guests of the Park theatre (Boston), management last Tuesday for a matinee of "Robin Hood," which is nearing the end of its run here after a great series of houses. The operetta of the same name by De Koven is to be given at the U. S. Naval Hospital here, and when the management heard of it they invited all men and nurses, not only there, but from all the veteran's hospitals in the vicinity of Boston.

A. W. Plummer has produced a New England photoplay from the old stage attraction, "Darkness and Daylight." Alta Vera is featured, others in the cast being Jack O'Brien, Audrey Berry, Harlan Knight and Wallace Ray. The scenes were all taken in the vicinity of Worcester.

William P. Connory, Jr., Congressman-elect from the Seventh Massachusetts district, has submitted his resignation to Mayor McPheters, of Lynn, Mass., as chairman of the Lynn censorship committee and the Mayor's secretary, to take effect February 17, preparatory to assuming his Washington duties.

Knights Templars, Pilgrim Commandery, of Lawrence, Mass., took over the Strand theatre in that city last Wednesday night for a special entertainment of pictures, dancing and buffet lunch. The affair was not limited to members and their friends, but anyone could get tickets. Following the photoplays the large lobby was turned into a dance hall.

Louise Lovely, who was at the Olympia theatre, New Bedford, the past week, was the guest of the Rotary Club there on Wednesday where she spoke on the false impressions gained among the public on Hollywood. At the theatre she invited young men and women to take part in her sketch, "A Day at the Studio," and declared that she would lend assistance in getting professional engagements for them if talent appeared.

Last Wednesday saw the third annual ball of the Theatrical Stage Employees and Motion Picture Operators' in Boston. It was held at Mechanics Hall, and more than 15,000 were there during most of the evening. The feature of the evening was the "fountain of perfume," placed in the center of the floor, and spouting fragrance throughout the evening. It was a sizable affair looking as if made of brown marble, and was constructed by Edward E. Chapman, of Loew's theatre, and William Morrell, and Robert McKee, of Keith's theatre. Vivian Martin led the grand march at midnight with Jack Donahue. Of the stars perhaps the most loudly applauded was Pauline Frederick.

The many methods employed by fish hatcheries in the state of Massachusetts were shown last Monday night at Leominster at a meeting of the Sportsman's Association of that city. The methods at hatcheries and the habits of game were shown, while Game Warden Bowen, of Boston, explained the film.

Among the Butte Exchanges

EDWARD ARMSTRONG, assistant general salesman of the Universal Film Exchanges on a tour of inspection of the Western Division was a Butte visitor the week of January 23. He reported conditions improving in general throughout the Northwest and was pleased to see that conditions in Butte had improved.

Mr. and Mrs. Scott of the Imperial and Margaret theatres in Anaconda paid the Universal a visit last week. While in the office they booked "The Flirt," "Flame of Life," "New Leather Pushers," the "Laemmle Nine," as well as Around the World in Eighteen Days."

P. C. Hurst, exhibitor at Bozeman, was a visitor in Butte a few days ago. While here he did considerable business with the Universal, giving his order for "The Flirt," "The Flame of Life," "New Leather Pushers," and the "Laemmle Nine."

Manager C. C. Pratt of the American theatre, Butte, has been running "The Flirt" for the past four days.

Power White, exhibitor of Livingston and F. A. Boedecker from Bozeman, were in the city last week calling on the various exchanges.

E. P. McCafferty of New York, manager of Fox Educational and Industrial Department, is making a tour of the Fox offices all over the world and he is scheduled to arrive in Butte on February 8th. He plans to be in Butte for four days.

Western representative of the Fox Exchange, George Ekre, has been in Great Falls the past few days screening for the exhibitors the newest Fox specials, "The Town That Forgot God," "The Village Blacksmith," "Custard Cup," "Face on the Barroom Floor," "Lupino Lane" and the comedy, "A Friendly Husband."

Fox's representative, "Whirlwind" Hughart, is now in Eastern Montana covering the territory for the Fox specials.

Merle Davis, General Manager of the Ansonia Amusement Company, with headquarters at Butte, has been in Seattle on a business trip, while there he was taken with La Grippe and hurried home. He is reported much improved.

Manager C. C. Fratt of the American theatre at Butte has been very ill with an infected throat. His friends have been very much concerned but at this writing he is improving and hopes to take up his office work next week.

Melvin Winstock, an old time film man of Montana, now connected with the Warner Bros. in Oregon, was a caller this week at the Butte office of the Famous Players-Lasky corporation, exchanging compliments with F. H. Smith, Manager of the city office.

L. J. McGinley, Paramount representative was in the office at the time and the two enjoyed a social hour discussing old times.

J. A. English, one of the Peppy Paramount salesmen of Eastern Montana stopped off in Butte. He was enroute to Salt Lake where he expects to have an operation on his ear. His friends regret the necessity of the operation but hope to see him back in Montana within the month in his normal health.

Last Saturday in Portland, Me., while the manager was absent for a moment, a young man walked into the office of the Strand theatre, opened a cash box, and walked quietly away with $25 before the manager came back.

Eastern New York Items

The residents of Mechanicsville, N. Y., will vote on the question of Sunday movies at a special election to be held on February 28. At a recent meeting of the board of aldermen, it was decided that the best way to settle the matter was in a referendum vote. Those working for Sunday shows in Mechanicville have adopted as a slogan, the following: "What other places have, we should also have." The Sunday movie question was agitated a year ago in Mechanicville, but so much opposition developed along certain lines that those behind the proposition decided to withdraw for the time being.

The Liberty, at Newburgh, recently purchased by W. W. Berinstein, will hereafter be known as The Strand, and will reopen on February 14.

George Roberts, handling the Colonial and Hudson in Albany, spent a portion of last week in Elmira.

Charles Walder, manager of Goldwyn's exchange in Albany, has been confined to his house for a week or more, from a severe attack of influenza.

Lou Buettner, of Cohoes, in Albany recently, reported that the Strand, which he has just opened in Hudson Falls, is doing a capacity business, with a daily change of pictures. The house supports a six-piece orchestra besides an organ.

Ground will be broken on April 1 for William Berinstein's new theatre in Little Falls. Bids will be opened this week.

Manager Herman, of the First National Exchange in Albany, took a swing through northern New York last week, where he encountered snowdrifts as high as the trains.

No manager has yet been appointed to the Palace in Troy. Harry Berinstein, who has been handling the house, has been transferred to Newburgh, although eventually, he will handle the Little Falls house.

Olin L. Hawk, of New York, has just been named as manager of the Strand in Mechanicville, succeeding J. E. Fitzgerald, who has been transferred to Hudson Falls. Mr. Hawk will assume his duties on February 12.

Charles McCarthy, of Hoosick Falls, better known over the state as "Judge" McCarthy, and one of the old timers in the business, visited the Albany exchanges last week. T. J. McCarthy, of Port Henry, was also in town.

Manager Herman of the First National in Albany, now changes his collars twice a day, having been presented with a big supply from one of the Troy collar factories, in a tie-up with "The Hottentot."

As an exhibitor, there are few women in New York state the equal of Mrs. D. S. Regan, of the Star in Greenwich. Mrs. Regan was in Albany last week, selecting several pictures for early presentation.

An important motion picture deal was consummated in Cortland last week, in which the Opera House, as well as the Temple theatre was sold by J. S. Burnham to Michael Bloom, of Fulton. It is said that Meyer Schine was also out after the two houses.

The Strand of Phoenix changed hands last week, being sold to a Greek named Vernakas, of Watertown.

Jimmie Rose, one of the Pathe salesmen out of Albany, is back on the job, after three weeks in the hospital.

Uly Hill, managing director of the Mark Strand in Albany, will also handle the Troy, when it opens the latter part of this month. "The Flirt" will be used as the opening feature, with "Dr. Jack" running for a straight week at both houses, opening February 26.

Harry Bernstein, Buffalo manager for Universal, with supervision over Albany as well, was in the Capital City last week.

The Park, of Utica, and other theatres are heavily exploiting "Plunder," the latest Pearl White serial.

According to E. S. Johnson, a Pathe salesman out of Albany, just back from a two weeks' trip through northern New York, theatres in that section of the state have lost thousands of dollars during the past month because of the almost impassable condition of the roads.

Charles J. Rose, who has been handling the two Schine houses in Oneonta, has been transferred to Oswego.

L. L. Connor, of the Victory in Cambridge, prominent in American Legion affairs, was in Albany last week.

David C. Lithgow, of Green Island, is executing two mural paintings of large size for the new Troy theatre. One represents Emma Willard instructing a class in 1824, while the other shows the laying of the cornerstone of the first Court House.

Negotiations are pending in Syracuse, which may result in the Nate Robbins Enterprises of Utica acquiring the Grand Opera House. It is the first move in a vast expansion program planned by the Robbins interests.

Pre-release Reviews of Features

"Jazzmania"

Tiffany-Metro—Eight Reels

(Reviewed by Charles Larkin)

JAZZMANIA. We'll say it is. But we'll wager that the exponents of syncopation eat this one up. Today the nation is in the grip of jazz. It dominates every social activity, at least the successful events. Taking cognizance of this state of affairs, Director Leonard has opened wide the purse strings and let a golden stream fall into the production of one of the most elaborately staged pictures of the season.

Made for fun purposes only, the story may be passed over quickly. It is a sort of syncopated Graustark theme with an American and Monte Carlo locale thrown in for good measure. Tiring of the continual plottings and bomb throwings of her countryfolk and determined not to marry Prince Otto, the pretender to the throne, Queen Ninon flees to America with the star reporter of one of the big dailies. There she becomes all the rage because of her dances, but in the end returns to her country to expose the perfidy of Otto. Her American lover follows thither and all ends well.

The story has been written with Miss Murray's dancing proclivities in mind. At every step Mae is given an opportunity to shake a wicked shoulder or gyrate on her pretty tootsies. The while, of course, she is donned in striking costumes, each more original than its predecessor and costing enough to make Britain's debt to U. S. pale into insignificance.

The settings, as in every Murray production, are unusually elaborate, some of them reaching heights of artistic splendor. A saving grace of the whole thing is the fact that the director and author have seen to it that seriousness does not intrude at any time.

There are some thrilling airplane shots showing a plane doing a tail spin. The mob scenes are well handled. From a photographic viewpoint, "Jazzmania," is a masterpiece. This picture answers the demand for pep in our picture programs.

The cast is a good one.

The Cast

Queen Ninon.....Mae Murray
Jerry Langdon.....Rod LaRoque
Jerry's Uncle.....Herbert Standing
"Buddy" Daimler.....Eddie Burns
Prince Otto.....Jean Herscholt
Captain Valmar.....Robert Frazer
Baron Bolo.....Lionel Belmore
American Capitalist.....Harry Northrup
American Capitalist.....Wilfred Lucas
General Muroff.....Thomas Guise
August Daimler.....Henry Barrows

By Edmund Goulding. Directed by Robert Z. Leonard. Photographed by Oliver T. Marsh.

The Story—Prince Otto threatens revolution in Jazzmania unless the queen consents to marry him. She refuses. Revolution starts. The queen becomes a jazz enthusiast and when the bombs begin to fall fast and furious she flees to America. She goes back, grabs the throne, turns the land into a republic, introduces flivvers and other modern equipment—and accepts American's love.

Classification—Graustark stuff jazzed up and set in elaborate scenes. The whole serving as a background for Miss Murray's dances.

Production Highlights—The dances performed by the star. The sets. The gowns worn by Miss Murray. The revolution in Jazzmania. The scenes attending the airplane wreck at Monte Carlo. The fine photography. The snappy subtitles.

Exploitationo Angles—The title. The star. Wonderful opportunities for putting over elaborate window displays in the leading music stores of your town.

Drawing Power—Will have a decided appeal to our modern jazz followers. The intelligencia may not care for it.

A scene from "Rob 'Em Good," Metro Comedy, starring Bull Montana, directed by Hunt Stromberg.

"The Pauper Millionaire"

Playgoers—Five Reels

(Reviewed by Laurence Reid)

HERE we have the wealthy-father-determined-to-prevent-his-son's-marriage-to-a-girl-beneath-his-station formula—an old and obvious formula, incidentally, which becomes so involved that it never seems to get anywhere. It is an English production, carrying an English cast and is quite ordinary in most every department. Poor continuity seems to be a fault with these English productions—though once in a while one of these importations register sufficiently to pass muster—particularly if it contains players who are fairly well known and is directed by some one who knows how to put it over in the American way.

"The Pauper Millionaire" is slow-moving and after the theme is introduced it gets off on another tack without any of the situations being cleverly dovetailed. Such a type of story needs to be balanced with a humorous vein, but most of the action here is heavy with plot. The millionaire, an American, goes broke in London and suffers a deal of hardships before he is able to admit his failure in preventing the romance. In fact, the girl, a nurse, brings him back to health. And so he grants his consent to her becoming a member of his family.

The most pleasing highlights of the picture is some first rate atmosphere of London during one of its enveloping fogs. The acting is only fair—the millionaire suggesting a Britisher more than he does a New Yorker. Katherine Blair as the girl is charming and deserves a more outstanding part, while the rest of the cast is competent without displaying unusual qualities of screen pantomime.

Once in a while some praiseworthy incident flashes through the sequences, but there are not enough of them to carry the picture through a winner. The title and the theme should have been treated in a semi-humorous fashion, and the chances are it would have offered far better entertainment.

The Cast

John Pye Smith.....C. M. Hallard
Mrs. Pye Smith.....Norma Whaley
Harry Smith.....J. P. Roberts
Hilda Martin.....Katherine Blair
Jenks.....Jeff Barlow

By Austin Fryers. Scenario by Elliot Stannard. Directed by Frank H. Crane.

The Story—New York millionaire is determined to break up his son's engagement, and goes to London to "settle" with the pretty nurse to whom the youth is engaged. Through a stress of circumstances he loses his money and becomes injured. But the nurse brings him back to health and the father grants his consent to the boy's marriage.

Classification—Based upon conflict of father vesus son because latter is determined to marry.

Production Highlights—English atmosphere.

Exploitation Angles—Title looks like best feature to exploit here, since cast is unknown.

"Truxton King"

Fox—5613 Feet

(Reviewed by Laurence Reid)

THE mythical kingdom formula is resurrected again and since this particular film is an adaptation of George Barr McCutcheon's story of the same name, it is certain of a definite appeal because this author has become popular through being more experienced than any other in dealing with this ancient theme. Besides, his name is sufficiently familiar with the average patron to enlist his patronage. There isn't so much comic opera flavor to this picture as one would expect and the answer may be found in the adventure and romance which are not over-stuffed with hokum.

"Truxton King" is the best picture which has come John Gilbert's way in some time. Not since "Monte Cristo" has he had a story which gives him the opportunities to show what he can do until his sponsors gave him the McCutcheon yarn. Oh, there is nothing original about it; there is the same dashing American who rescues the fair daughter of royalty and wins her undying gratitude and affection. And the usual conflict between the ruling faction and the revolutionists is exposed to provide a more or less exciting climax. The popular elements of such a story are in their customary places. And because it keeps moving, furnishing a good line of action and adventure, it must be put down as a likely attraction for the everyday patron.

While humor is usually the saving grace of this type of play when it is exaggerated, here it looks out of place. In fact it appears labored in execution because it is entrusted to a corpulent player who impersonates a tourist guide. The director has provided a good production and deserves praise for his excellent lighting effects. Some of the shots featuring the battle between the rival factions were taken at night—and they offer a picturesque appeal.

And the plot? Well, the American is suspected of being a spy by the royalists. But when he protects them and effects the rescue of the girl and saves the kingdom he is taken right into the royal household. An active picture, this, and calculated to bring Gilbert back into the good graces of the public.

The Cast

Truxton King.....John Gilbert
Lorraine.....Ruth Clifford
Count Marlanx.....Frank Leigh
Prince Robin, aged 6.....Mickey Moore
Hobbs.....Otis Harlan
Count Carlos Von Enge.....Henry John Miller
John Tullis.....Richard Wayne
William Spanz.....Willis Marks
Olga Platanova.....Winifred Bryson
Baron Dangloss.....Mark Fenton

By George Barr McCutcheon. Scenario by Paul Schofield. Directed by Jerome Storm. Produced by Fox.

The Story—American in Graustark seeking adventure scrapes acquaintance with little prince and a meeting with the boy's charming aunt follows. Later he discovers that revolutionists are seeking to overthrow the government and appoints himself her protector. He is taken prisoner but escapes to effect the rescue of the aunt.

Classification—Adaptation of story of same name by George Barr McCutcheon. Based upon mythical kingdom formula.

Production Highlights—The line of action which is well sustained with adventure. The encounter between the revolutionists and the royalists.

Exploitation Angles—Author's name well known. Might link up with book-dealers in exploiting book and other novels by author.

Drawing Power—Suitable for any house catering to the fans.

"The Bohemian Girl"

American Releasing—Six Reels

(Reviewed by Laurence Reid)

HARLEY KNOLES has paid his respects to the memory of Balfe by producing "The Bohemian Girl," one of the most popular romantic operas ever written. There is scarcely enough substance to provide picture material. So he relies mostly upon atmosphere and makes it a well-staged production. It is lavishly produced and fairly colorful. Most of us are familiar with the opera, but seeing it revivified for the screen will kindle a feeling of sentiment even though the spectator will not be conquered by the plot. Most of the sets are interiors, and the libretto is followed with true fidelity.

If Knoles has erred it is in holding his scenes too long, so that the action seems to drag throughout the entire footage. Also it seems as if he could have ordered the players who interpreted the gypsy roles to act more spiritedly. This is not condemning Constance Collier and C. Aubrey Smith, English actors who have appeared in American stage and screen productions, who, as the chief gypsies, manage to appear in character.

Ivor Novello, however, did not put enough animation in his study of the youthful Pole who became a gypsy to escape the Austrian conquerors. Moreover, when the Count's child is kidnapped and reared as a gypsy, he allows the years to rest lightly upon his shoulders, although ten or fifteen years must have elapsed. Ellen Terry as the old nurse of the girl has a small part, but her pantomime is perfect, and Gladys Cooper, in the title role, succeeds in lending a charming wistfulness to the interpretation. This personable English star is given several close-ups, and she can stand them. Again, she knows how to use make-up with discretion. Novello comes into the close-up considerably, too, mostly with his profile.

The story does not sustain one's interest throughout because the plot is slow in developing and very little adventure and incident are shown. The famous songs, "The Heart Bowed Down," "Then You'll Remember Me" and "I Dreamt I Dwelt in Marble Halls," are neatly dovetailed in captions and scenes. The picture, however, should draw well at any house and carries good exploitation possibilities.

The Cast

Arline.....Gladys Cooper
Thaddeus.....Ivor Novello
Buda.....Ellen Terry
The Gypsy Queen.....Constance Collier
Devilshoof.....C. Aubrey Smith
Count Arnheim.....Henry Vibart
Count Florestein.....Gibb McLaughlin

By William Balfe. Adapted from opera. Directed by Harley Knoles. Photographed by Rene Guissart. Released by American Releasing Corp.

The Story—Austrian count gives hunt dinner at which young gypsy is guest of honor—the gypsy having saved the life of the count's little daughter. The gypsy's comrade kidnaps the child and escapes, and the girl is brought up a gypsy, ignorant of her real identity. The youth who saved her life is in reality a Pole of royal blood. They fall in love with one another and are separated when the girl is reunited to her father. Explanations follow and the count grants his consent to their engagement.

Classification—Adaptation of Balfe's famous opera. Features adventure and romance.

Production Highlights—The good production. The notable names in cast—the players contributing good performances. Gladys Cooper's beauty. The scenes in the castle.

Exploitation Angles—Most every one is familiar with the score of Balfe's opera. Feature the music in your presentation. Stage a prologue featuring gypsy life and gypsy songs—with Balfe's "Dreamt I Dwelled in Marble Halls," "The Heart Bowed Down," and "Then You'll Remember Me," sung by soloists or featured by the orchestra. Play up the cast.

Drawing Power—Title should attract patrons of second class houses. Suitable for small town houses.

"Adam's Rib"

Paramount—Ten Reels

(Reviewed by Charles Larkin)

CECIL B. DEMILLE has come to the defense of the flapper. And in passing it might be mentioned that the defense has cost a pretty penny. If ever a picture showed disregard for the money bags this one is it. From a production viewpoint it is DeMille's masterpiece and probably one of the most elaborate pictures in the history of the industry when the interior sets are taken into consideration. We are told that the prehistoric forest scene in which is set forth the life of the caveman is the largest indoor set ever staged. We believe it and confess that few will ever believe it possible that it is an interior scene.

"Adam's Rib" is a vivid refutation of the argument that there is nothing new in motion pictures. The natural history museum is that "something new." It shows us gigantic reproductions of dinosaurs and other 30-foot 2-ton playmates of our stone age ancestors. It is a novelty that is bound to cause comment. The grand ball scene is a triumph of color, photography and beauty. The forest scene in the "Adam Period" shows us that even then flappers held forth and that passion reigned. It is DeMille at his bizarre best.

In this picture the director seeks to prove that the modern girl is not as bad as his "Manslaughter" would have us believe. He argues on the screen that under the bobbed hair there may be brains and somewhere beneath the folds of the latest Poiret—a heart. In putting over this defense of flapperism he tells us a richly entertaining story. He has selected a cast that could not be improved upon—what with Milton Sills, Elliott Dexter, Anna Q. Nilsson, Theodore Kosloff and Pauline Garon—to play the characters.

The production is filled with typical DeMille surprises. Even at the close he introduced several thousand feet of color photography to make us sit up and take notice. Spice, snap, color, love, thrills—they're all here.

The Cast

Michael Ramsay.....Milton Sills
Prof. Nathan Reade.....Elliott Dexter
M. Jaromir.....Theodore Kosloff
(King of Morania)
Mrs. Michael Ramsay.....Anna Q. Nilsson
Mathilde Ramsay.....Pauline Garon
James Kilkenna.....Clarence Geldart
Minister to Morania.....George Field
Hugo Kermaier.....Robert Brower
Kramar.....Forrest Robinson

By Jeanie Macpherson. Directed by Cecil B. deMille.

The Story—Deals with passion through the ages. Mrs. Michael Ramsay, neglected by her husband and daughter, meets and falls in love with M. Jaromir, deposed king of Morania. Her daughter is in love with Reade, a professor. To save mother from King, daughter tries to win King away. Failing, she is also abandoned by professor. Mother and King plan to elope. Mother is shocked at daughter sacrifice, realizes conduct and quits king. The husband's fortune, which he spent to get the king back on his throne, is restored and all ends happily. A similar story is worked out in prehistoric settings.

Classification—A lavish society drama that sets a new standard in elaborate scenic investiture.

Production Highlights—The Natural history museum. The reproduction of the Chicago Board of Trade. The lavish ball scene. The fine cast. The exquisitive camera work, lighting effects and near the close the color photography. The elaborate sets throughout the picture.

Exploitation Angles—Probably the prize picture of the year for exploitation purposes. DeMille, Sills, Dexter, Nilsson, Kosloff, Macpherson, etc. Theme offers opportunities for tieups with your local board of trade, your natural history museum, your style emporiums, etc. It ought to be a winner if you plug it.

Drawing Power—We feel sure that this one can make money for any house, anywhere.

"The Gentleman from America"

Universal—4658 Feet

(Reviewed by Laurence Reid)

THEY'VE left the shootin' and the trenches out of this serio-comic sketch of a buddy's adventures during a two weeks' furlough and the picture with Ed Gibson in the title role is certain to be called snappy entertainment, even though it is packed with hokum. "The Gentleman from America" presents a group of buddies waiting for sailing orders after the armistice. Naturally there is no suggestion of actual warfare. Gibson and his pal get a two weeks' furlough, hop a train for Paris, but are taken into a principality of Spain lying in the Pyrenees Mountains. And then the fun begins.

The sponsors have flavored the picture with life-like incident. Indeed, what happens here doubtless happened time and again during the war. The buddies, with characteristic American pep, breeze through some ticklish situations and our hero saves the girl from the unwelcome attentions of a Spanish don. The latter, the son of the over-lord, is determined to marry her, for, while she is ignorant that she is the reigning duke's daughter, the conspirators have full knowledge of this fact. This gives Gibson a chance to masquerade as a bandit with a price on his head—a bandit who robs the rich to help the poor. Therefore, he is always welcomed on his visits to the community.

There is not so much plot as there is incident. And the star's horsemanship is neglected for once. He saves the girl and is elected to the office of over-lord. Which accounts for the hokum, for not knowing any Spanish, he is able to get away with it by simply wearing a picturesque costume which might have seen service in "Carmen." Then the M. P. comes after him (the high light of the picture, incidentally), and he is next discovered in camp peeling onions.

It's a sure winner—this offering. It will satisfy any of the boys who were over there. And wise is that exhibitor who makes a play for the Legion patronage. It carries adventure and romance and, above all, retains the flavor of army life when the cares of war are forgotten. Moreover, it builds evenly and releases proper atmosphere.

The Cast

Dennis O'Shane.....Ed "Hoot" Gibson
Johnny Day.....Tom O'Brien
Carmen Navarro.....Louise Lorraine
The Vamp.....Carmen Phillips
Don Ramon Gonzales.....Frank Leigh
Juan Gonzales.....Jack Crane
San Felipe.....Bob McKenzie
Grand Duke.....Albert Prisco
Old Inez.....Rosa Rosonova

By Raymond Schrock. Directed by Edward Sedgwick. Produced by Universal.

The Story—Doughboy and his buddy get two weeks furlough and decide on Paris. They are carried into a principality of Spain and the hero falls in love with the reigning duke's daughter. She is pledged to a Spanish don but does not love him. The doughboy masquerades as a bandit and rescues her and is elected as overlord of the province. The military police come after him eventually. But he returns to the girl after his punishment.

Classification—Adventure-romance of buddy's experiences during a furlough, A. W. O. L. gets him into trouble.

Production Highlights—The spirited incident. The good interpretation of Gibson. The scene when the Spanish don and the doughboy have a bayonet fight. The scene when the M. P. comes after him.

Exploitation Angles—Here is your chance to co-operate with the American Legion. It will interest any of the boys who were over there. Would use war "stuff" for lobby display. Use stills of Gibson in his Castilian costume. Put on a Spanish dance for a prologue.

Drawing Power—Will please 'em in any down town or neighborhood house. Also suitable for small towns and country districts.

Opinions on Current Short Subjects

"A Hulu Honeymoon"

(Christie-Educational—Two Reels)

WHEN on the trail of a good comedy, don't overlook this one. In addition to being entertaining farce, it also answers the description of novelty.

The editor of a small town paper conceives the idea of running a popularity contest, newly-weds or near prospects eligible, the prize a trip to and from Honolulu, with all expenses paid.

Henry Smudge has his eye on a plump and good natured mate (Babe London) and believes on the strength of their combined popularities, that they stand a chance to win. They do not learn that all couples must be married when the ballots close until five minutes previous to the last vote. Which occasions a hurry up wedding.

The real fun begins, however, when the couple make a start for Los Angeles to board the tropic going vessel. Before the end of the first reel, they have arrived in Honolulu and discover the loss of hotel reservations. Therefore, they come in close contact with natives and the groom makes the fatal mistake of getting too close to a native daughter to whom, by an old custom, he accidentally becomes married. It is up to the first new wife to come to the husband's rescue. She finally assumes native attire and in grass skirts, endeavors to "vamp" the attentions of the male members of the Hawaiian girl's family, and after many humorous and hard fought efforts, succeeds in boarding another boat, leaving the intruding wife behind. Then they find they are on a boat bound for China, and we see them homeward bound in a rowboat.

The exteriors, obviously taken on actual location, are interesting, in addition to the comedy that is held at race-horse tempo throughout, resulting in a worth-while two reeler, apt to amuse generally.—*LILLIAN GALE.*

"Tattle Tail"

(Universal—Two Reels)

BROWNIE, of the cocked ears and the expressive tail, continues his screen career in this one with no diminution of stellar brilliance. He plays the part of a literal rum-hound, and assisted by a remarkably small boy and several adults, depicts the sleuthing, pursuit and capture of a band of bootleggers who dispense their wares through the medium of a piano hitched on a wagon, which emits liquid notes when given keys are struck. Brownie "soaks up the evidence" by rolling in it, but is captured by the bootleggers and thrown into a lake. He manages to keep his tail above water, and the liquor still upon it is drained off and used as evidence.—*STUART GIBSON.*

"Jailed and Bailed"

(Roach-Pathe—One Reel)

HERE we have Jobyna Ralston as a girl, unable to decide which of two suitors she desires to wed. She plans to test them out by getting arested for speeding—the one who successfully gets her out of jail, to be the winner. Both suitors "speed" to the rescue, with the usual getting-in-each-other's-way incidents, and almost forget the girl getting themselves out of "jams." However, the hero finally succeeds in getting arrested himself, which wins the bet, the girl, etc. A comedy with a lot of action, but not an excess of humor. Paul Parrott is the hero, who, about to be "tricked" out of winning the girl, gets there anyway.—*LILLIAN GALE.*

"Lost, Strayed or Stolen"

(Range Rider-Pathe—Two Reels)

A SPLENDID young westerner, in love with the pretty daughter of a neighboring rancher, finds himself in a difficult position. He has borrowed, on security, from the girl's father and unless he can secure an extension, faces severe loss. The two men quarrel about the deal and the younger man is ordered off the ranch. This pleases a ranch hand, who also looks with favor upon the girl, and who decides to take advantage of a situation that arises which will throw suspicion on his rival, as guilty of kidnapping.

Other neighbors become involved upon the disappearance of the baby brother of the girl and idol of her father's heart. A party is formed to lynch Maloney, who has committed no crime, but, on the contrary, has sent the missing child home, long before. The quick thinking of the girl and rapid action of Maloney prevent further trouble, and Maloney wins the reward offered for the return of the child, which the father substitutes by extending Maloney's note and approving of his daughter's choice among the ranchmen aspiring for her hand.

There is the usual good riding, good fighting and out-of-door activities identified with the series. This is not the strongest one, but is a pleasing modest western.—*LILLIAN GALE.*

"A Loose Tight-Wad"

(Roach-Pathe—One Reel)

PAUL PARROTT does not appear in the title role, but as the nephew of a man who has accumulated money by holding on to small bits of it. Paul is a student in college, behind in his studies and advanced on his allowance. The Uncle and his pretty ward plan to curb the boy's extravagances, so a telegram is sent calling the college man to the Uncle's home. In order to command the boy's confidence, the Uncle and girl decide to change places with the servants. The Uncle borrows the butler's outfit, while the girl acts as maid. Then Uncle's wife arrives and finding her home undergoing radical changes, disapproves.

The real butler sees an opportunity to get away with some money, attempts to do so, and that makes Paul who saves the situation, a hero.

This comedy is a bit above unseemly slapstick, yet lacks genuine laughs. However, it is inoffensive and stands a chance to amuse those who find over-drawn situations humerous.—*LILLIAN GALE.*

"The Nuisance"

(Burr All-Star-Hodkinson—Two Reels)

THIS comedy relates the story of a young man who gains possession of a letter of introduction intended for someone else and on the strength of it proceeds to get a job. He manages to cause any number of complications through his well-meant efforts, which provide the basis for a number of ingenious gags. Raymond McKee appears as "the nuisance" in question, with Mary Anderson opposite as the boss's daughter. Charles Murray appears as the father, and is good for a number of laughs with his characteristic business. There is a fair element of story here, adequate to carry to gags and business. Mary Anderson is attractive in the leading female role. This should be a very satisfactory audience comedy.—*L. C. MOEN.*

"The Cobbler"

("Our Gang"-Pathe—Two Reels)

A GREAT deal has been said about the "perfect picture of the future." Well, the perfect two reel comedy is here and now, one of the "Our Gang' Series and sailing triumphantly under the title of "The Cobbler." In the cast are those juvenile artists, Sunshine Sammy, Farina, Mickey Daniels, and the rest usually among "Our Gang" players. They are at their individual best in a comedy that is thoroughly saturated with amusing incident and human interest touches.

The story hinges upon the good nature of a hard working cobbler, who looks forward through the week to Saturday when the "gang" are sure to use his shop for a play-house and generally disrupt order. On this particular Saturday, he is not disappointed, for as each one makes an appearance, that one does so with an individual disaster. In the midst of the excitement, a customer appears. She is a daintily dressed little girl, who rides in a handsome limousine, accompanied by a nurse, and who comes into the shop to have a little white shoe made comfortable. The boys in the "gang" flirt like veterans and all seem to register. The departure of the rich child makes the world seem commonplace again until a long anticipated check for back pension is delivered the cobbler, by the postman. That closes the shop for a pic-nic, "the gang," guests of the kindly man, all pile in a decrepit Ford. Things happen so fast, it would be difficult to enumerate them, but Farina's inclination to meditate, leads her to a watermelon patch, while two of the boys have a lively encounter with a tramp, whose hiding place they accidentally disclose.

The accuracy in connecting incidents, the splendid characterizations of these children, even the parrot, the dog, cats, pigs, etc., indicate Tom McNamara's ability as a director, and the extent of his patience. Nevertheless, if there is anyone who dares the world to make him laugh he had better not look at "The Cobbler," for there is a laugh every foot of the way.—*LILLIAN GALE.*

"Gambling with the Gulf Stream"

(Bray Romance-Hodkinson—One Reel)

NEARLY all of us remember from back in school the importance of the Gulf Stream in its relation to climate, so this Bray Romance should prove a fascinating subject.

It is one of those "What would happen if—" affairs, the "if" in this case being the deflection of the Gulf Stream, so that, instead of going across to England, it came up along our own coast. We are then shown, in animated form, the stream of cold water that pours down from Labrador, and how this might be deflected at the Grand Banks. Should this go across to England, England would become an icebound island. The removal of this "cold wall" would then transform North America into a tropical region. The Gulf Stream would flow into the Polar regions, melting the ice and perhaps altering the position of the earth in relation to the sun. All of this, and more, is shown in photographic form, including some amusing shots of New York as it would appear under tropical conditions.

There is food for thought in this release, and a good bit of interest as well.—*L. C. MOEN.*

Comedies, Short Subjects & Serials

Special Press Book on Emile "Message

An extra size press book prepared for the Educational Special, "The Message of Emile Coue," carries many suggestions to exhibitors for exploiting this subject in the street, lobby and through the mails. For newspaper advertising, one, two and three column cuts and mats will be available to the exhibitor as well as prepared advance feature publicity material for use in newspapers, including one and two column cuts and mats.

In addition to the regular line of paper ordinarily issued on a two-reel subject, Educational is preparing a twenty-four sheet in colors. It is believed, according to Educational, that this is the first time that a twenty-four sheet has ever been issued on a two-reeler.

A broadside is going out to exhibitors, and exploitation novelties are also in preparation.

"Breath of Mankind" is Analysis of Air

Popular and highly interesting illustrations showing how pure air, when breathed by man, is changed into a slow poison are presented in Pathe Review No. 7. These are scientific laboratory tests screened in a way to be understood by everybody. The pictures—some rather startling—are accompanied by titles which make clear the whole subject.

A man's breath is shown being forced through lime water which causes the poison in the breath, called carbon dioxide to settle in a white powder at the bottom of the test tube. This poison, which the lungs extract from the blood, thus purifying the life current, is artificially produced by mixing dust, soda and acid. In this form it is used—as shown on the screen—as a fire extinguisher.

THEY DON'T COME ANY BIGGER!
A BIG AUTHOR—
A BIG NOVEL—
A BIG PRODUCTION
H.G.WELLS'
LITERARY SENSATION
"THE PASSIONATE FRIENDS"

Ex-Kaiser Is Shown in Exile

Government Officials, Newspapermen Approve Picture at Washington Showing

MORE than 1,500 members of Congress and other officials of Washington, foreign diplomats, newspaper correspondents and others recently viewed and approved "The Ex-Kaiser in Exile" in two reels, produced by Fred E. Hamlin and distributed through the W. W. Hodkinson Corporation, at two private showings of the only motion picture film of the former Emperor in his twenty-acre exile at Doorn, Holland.

The Washington showings were at the National Press Club and three days later, by invitation, to the Congressional and other officials of Washington at the dedication ceremonies of Harding Hall, a department of the Government Printing Office.

Recalling the scenes of a few years ago, when all Washington was bending every energy toward directing the war operations on this side, the government officials took particular interest in seeing how the ex-Kaiser looks, acts and otherwise exists in exile at Doorn.

The film was shown by Mr. Hamlin, of New York City, through invitation extended to the Newspaper Club of New York City. Mr. Hamlin, a member of the New York Club, had previously shown the film to the club here. It was accorded such an enthusiastic reception that the Washington showings followed. The newspaper clubs were perhaps quicker to realize, than the ordinary person, the fact that the film represents a big international scoop—the first film successfully taken after many others had failed.

"The Ex-Kaiser in Exile" is shortly to be released through the W. W. Hodkinson Corporation, and, although the film was taken by a German nobleman, it was later turned over to Mr. Hamlin and the production is credited to him.

Statesmen Series for N. Y. Mass Meeting

"George Washington" and "Abraham Lincoln," two of the Great American Statesmen Series of the Urban Popular Classics released by Vitagraph, were selected by the Americanization Committee as particularly appropriate for screening at the special mass meeting at Town Hall, New York City, on Thursday night, Feb. 22nd.

The Americanization Committee appointed by Mayor Hylan, with Mrs. William Randolph Hearst as Chairman, arranged to make the meeting on Washington's birthday one of the biggest and most attractive since the Committee was organized and in addition to the pictures, there were addresses by Herbert Hoover and Bainbridge Colby.

The two one-reel Urban subjects, "George Washington" and "Abraham Lincoln" were shown privately to Mr. and Mrs. William Randolph Hearst and invited dinner guests at Mr. Hearst's residence last Sunday night.

The Americanization Committee is encouraging similar mass meetings throughout the country at which, it is expected, the Great American Statesmen Series will be part of the entertainment.

Pathe's Feb. 18 Releases Named

List of Nine Subjects Led by "Our Gang" and Leo Maloney Two Reelers

THE nine releases which Pathe announces for Feb. 18 include two two-reelers in series which are gaining favor with exhibitors all over the country as high-calibre box office winners. Hal Roach's famous Our Gang is represented by a comic disturbance called, "The Cobbler," while the hero of the Range Riders in life-like Western comedy drama will be seen in "Lost, Strayed or Stolen." In the list are included Pathe News Nos. 16 and 17, and Topics of the Day No. 7.

In the Our Gang attraction a huge stack of bales of hay full of caverns and angular passages furnishes a new angle for the urchins and the bulldog in their joyous chase of a tramp who has purloined their picnic lunch. The production is described as "a case of turning Sunshine Sammy, Jackie Condon, Mickey Daniels, Little Farina, and the rest loose to do their worst."

Leo Maloney seldom has ridden or fought harder than in "Lost, Strayed or Stolen." With the best of intentions the hero gets himself where a rival lover can charge him with kidnaping—which means a lynching with the rival lover handling the noose. The result is a whirlwind mix-up out of which the lost child and the lovers emerge triumphant.

The weekly one-reel comedy on the Pathe release schedule is "A Loose Tightwad," with Paul Parrott and Jobyna Ralston. Parrott is the scapegrace nephew in need of funds.

"Troubles on the Ark" is the inviting title of the Aesop's Film Fable of this release list.

The Patheserial, "Plunder," with Pearl White, reaches its fourth episode, "Ruin."

Pathe Review No. 7 screens engrossing scenes of an Alaskan postman on his rounds; also spectacular laboratory analysis of "The Breath of Mankind." Sculptor Willie Hopkins, with lumps of clay, illustrates how "The Worm Turns," while the Pathecolor offering takes the audience to that ancient city of Timbuctoo, in Africa. Pictorial studies in babyhood are in the "Living Paintings" series.

"School Days in Japan" Interesting Half-Reel

The Japanese seem to have earned the title of "Yankees of the East," because of their industry and commercial prowess. With a view of adapting American methods of education, the foremost families in Japan have sent their last generation of sons to the United States to study at first hand our system of imparting learning. They have taken all these matters back with them and started excellent schools of their own. Concrete evidence of this fact will be found in "Schooldays in Japan," the second Fox Educational Entertainment released in February. This is a half reel, which contains close-ups picturing the Japanese manner of teaching.

Tiny Auto Used in "A Spooky Romance"

The smallest automobile in the world was used in making "A Spooky Romance," Century comedy, directed by Al Herman. The car used in the picture is the property of Arthur Anderson, and operates under its own power. It is six feet long and goes under the name of a baby Packard, because it has the body of a Packard. The motor, however, is composed of parts from practically every car on the market. The miniature carries extra tires, bumpers, in fact everything that a regular car would have, and while any normal person can sit in it, use the shift gear and self-starter, yet the entire car weighs five pounds and is two and a half feet high.

Arrow Closes Big Deal For Brazil

David J. Mountan, Foreign Manager of Arrow Film Corporation, announces the sale of the following pictures to Universal Pictures Corporation for Brazil:

"The Streets of New York," starring Barbara Castleton and Edward Earle; "The Price of Youth," with Neva Gerber; "God's Country and the Law," with Gladys Leslie; "Impulse," with Neva Gerber; "A Motion to Adjourn," with Marjorie Daw and Roy Stewart; "Bonnie May," with Bessie Love; "The Innocent Cheat," with Kathleen Kirkham and Roy Stewart; "Night Life in Hollywood," an Arrow Special; "The Hidden Light," with Dolores Cassinelli; "Penny of Top Hill Trail."

"The Five Fifteen" Unusual Two-Reeler

"The Five Fifteen," the latest Fox Sunshine Comedy, is another episode in the career of the fat young bachelor who adopted the boy child and who considers as designing each helpful act of the attractive young widow next door. The clean fun of the picture, and the almost impossible stunts that the young fat man does in his "tin lizzie" while taking his child and friends to a picnic, are said to be extremely laughable.

Everything would have been all right had not an attractive and wholly useless "friend" joined the crowded party and sat beside the widow—while the host had a man-sized job in keeping his temperamental rattler in the road.

Billy Engle Signed for Century Comedies

Billy Engle, formerly with Fox, Christie, Sennett and Educational, is another well known comedian who has been added to the comedy stock company of Century Film Corporation. Julius Stern has signed him for a series of pictures. "A Spooky Romance," the first, to be directed by Al Herman. Engle also appeared in "Sweet and Pretty," the Brownie release for March.

"A School of Dumb Bells" is now being made, in which Engle is scheduled to appear. He will also play in a comedy in which Jack Cooper will be tried in a starring role, by Stern Brothers.

Educational's Subjects Popular in Chicago

Evidence that Educational Pictures are well represented in Chicago is presented in the theatrical advertising page of the Chicago Sunday Tribune. Of the theatres advertising on this page in a recent issue, twenty-six of them were running Educational Short Subjects.

"Dog Sense" and "High Power" at N. Y. Houses

"Dog Sense," Educational-Cameo Comedy, is booked at the Rivoli theatre, New York, for two weeks, starting February 4. "High Power," an Educational-Mermaid Comedy, continues at the Criterion.

Record Bookings on Coue Picture

Flood of Inquiries Indicate Popularity of "Message of Emile Coue"

IN closing most of the key cities for representative runs on the Educational Pictures Special "The Message of Emile Coue," in the short space of time following the initial announcement that the picture was being produced, Educational Film Exchanges, Inc., has established a startling record for a short subject attraction.

Twenty-four hours after the news that Emile Coue would appear on the screen had been wired to branch managers, reports from the field indicated that "The Message of Emile Coue" would prove to be a most sensational box office attraction. The branch managers reported themselves flooded with offers for the picture from every city, town and hamlet in the country.

At Detroit four of the large houses of the Kunsky circuit have booked the Coue special and are using a program consisting also of a Christie Comedy, a Hamilton Comedy and Kinograms, Educational's news reel, to complete the program. This plan is being followed in other key cities as fast as dates can be arranged.

In many cities percentage bookings have been made. This is believed to be the first time that a short subject has carried percentage bookings in the large houses of the country.

Resumé of News Weeklies

Kinograms No. 2219:—New York, M. Coue turns to the motion picture as the latest help in his great work; St. Moritz, Switzerland, Flock to St. Moritz for winter sports; New York, Marries—Louis V. Eytinge, freed after serving 16 years of life sentence in Arizona prison; Groveland, Cal., Hetch-Hetchy Dam nears completion; New York, Players of Moscow Art theatre are given reception by Messrs. Belasco and Warfield; Gary, Ill., 35,000 see jumpers in international skiing tournament; Essen, Germany, Frencb occupation of the Ruhr Valley; Columbia, Mo., University of Missouri proud of 30 fair co-eds who are all crack shots.

Fox News, Vol. 4, No. 34:—Ruhr Basin occupation by Frencb troops; Chicago, Ill., Pusbball on ice; Vienna, Austria, Unique wooden clock built in 23 years of labor; Norfolk, Va., City opens new electric grain elevator; Lake Virginia, Fla., Annual outdoor swimming and diving tournament is held; Seattle, Wash., Overseas veterans train for museum work; Buenos Aires, Novel ferry bridge relieves traffic congestion; Columbia, Mo., Governor Hyde inspects cbampion girls; Gary, Ill., Ski jumpers in international meet tbrill spectators; San Diego, Cal., U. S. destroyers, in maneuvers, test black and white smoke screens.

International News No. 11:—Gaya, India, Native leaders demand independence of India at National Congress; The Path of Glory, ex-King Constantine buried witb simplest ceremonies; Palermo, Italy, The ex-Queen, almost at the point of collapse, and members of the royal family accompany tbe former sovereign's body to Naples; In Los Angeles, Cal., a throng of 10,000 pay their last tribute of love to Wallace Reid; International Snapshots in the News of the Day: West's oldest street car still in use—and going strong; San Francisco, Cal., Introducing Teddy Roosevelt the Third; Washington, D. C., 1,500 ragged hungry waifs of the Near East are gathered into an American orphanage and given some much needed help, Constantinople, Turkey; Berlin, Germany, 300,000 Germans in mighty demonstration of protest as French Army holds rich Ruhr region in iron grip.

International News No. 12:—On the Hudson, N. Y., Ice-breaker plows path through frozen river; Interesting Folks in the Public Eye, Nathan Straus, famous pbilanthropist, celebrates his 75tb birthday; M. Emile Coue, French apostle of autosuggestion; His Holiness, Meletious, Patriarcb of the Greek Churcb, who refused to quit his post despite Turk threats; On the Atlantic, Porpoises trail fleet on way to Panama; International Snapshots, English factory girls cheer King's son on his engagement to wed—London, England; Tbe biggest bull-arena in Mexico is turned into an "opera house"—Mexico City; Greenwich Villager's latest is the "bug dance"—New York City; The Navy's best boxers compete for championship honors—aboard U.S.S. California; St. Moritz Switzerland, The world's cbampion trick skater, Howard Nicholson, American title holder; Champion William Steinmetz easily leads the field in Chicago's title skating races; Miss Gladys Robinson, woman title holder, has little difficulty in distancing her fair competitors; "War News" from Europe, German factories under French Army control; Jugo-Slavs stage a great demonstration against alleged Italian aggression—with many crying for war—Belgrade, Jugo-Slavia; While the Italian army on the border keeps fit with constant maneuvering.

Two Universal Serials Nearing Completion

Two educational chapter plays, in line with Universal's policy to combine facts and thrills in the continued features, are in the latter stages of production at Universal City.

"The Oregon Trail," starring Art Acord with Louise Lorraine opposite him and Edward Laemmle directing, will give to the screen the history of one of the most romantic chapters in the story of America, the exploration and conquest of the Northwest.

"The Phantom Fortune" is being made under the direction of Robert F. Hill, with William Desmond starring and Esther Ralson in the leading feminine role. It unfolds the mysteries of the American business game and promulgates higher ideals in commerce and trade.

"The Cold Homestead" Is Rock's Latest

Joe Rock Productions, the distributing organization for the series of twelve two-reel comedies produced by Joe Rock, announce the completion of the comedian's fifth comedy this season, "The Cold Homestead."

This burlesque on "The Old Homestead" is part of a series of parodies on the serious classics of the screen.

The plot of Rock's latest mimic is the frenzied effort of a faithful lover to save the home of his bride-to-be from the threatening sheriff. The action opens with a back-stage scene.

Five Educational Offerings Listed by Bulletin

The current Bulletin of the National Motion Picture League lists five Educational comedies as family films, recommended for adults and young people. They are "In Dutch," Christie Comedy, featuring Bobby Vernon; "Treasure Bound," Mermaid Comedy with Lige Conley; "Chicken Dressing," an Earl Hurd Cartoon-Comedy; and the two Robert C. Bruce Wilderness Tales, "By Lantern Light," and "Moonblind." The current issues of Kinograms, Educational's news reel, are also listed.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Production-Distribution Activities

Artist Paints Marion Davies on Broadway

W. T. BENDA, world famous artist and illustrator, appeared in a new role one day this week and tied up traffic at the corner of Broadway, Seventh Avenue and 47th Street, New York City.

Mr. Benda made a remarkable portrait of Marion Davies in her latest photoplay, "Adam and Eva," which comes to the Rivoli theatre the week of February 11th. This illustration is being used for painted signs and twenty-four sheet billboard stands throughout the country.

Mr. Benda was so anxious to have his sketch accurately reproduced, that he climbed up on the ladder and added the finishing touches to the portrait of the big sign.

The sign is one of the most beautiful seen on Broadway, the portrait being typical of Benda with all of his vivid colorings. The actual portrait of Miss Davies is 25 feet high by 18 feet wide.

Golf Champs Appear in "Fighting Blood"

Gene Sarazen, American champion golfer, and Jock Hutchinson, former holder of all titles in the gift of the links game, invaded the film studios recently accompanied by Bob Edgren, famous sporting writer and cartoonist. All three appeared in scenes being filmed at the R-C Studios for the H. C. Witwer "Fighting Blood" stories, under the direction of Mal St. Clair.

The scenes portrayed a ring contest in which George O'Hara boxed Leach Cross. Before the contest began, Edgren stepped into the ring, bowed before the eyes of the camera and was given a big hand by the assembled throng of "extras." Then followed Sarazen and Jock the Hutch, both taking their bows in nifty fashion and receiving the plaudits of the ring-siders.

"Temptation" Nearing Completion

Completion of "Temptation," the third of the Box Office Winners series, and the laying out of distribution and exploitation campaigns on three big productions, comprise the schedule that will make the current month a tremendously busy one for the C. B. C. Film Sales Corporation.

"Temptation" is being produced at the company's West Coast production centre, with an all star cast directed by Edward J. LeSaint, who directed the first two pictures on the series.

"Hearts Aflame" is Approved

Critics in Boston and Los Angeles Commend Reginald Barker Production

ATLANTIC and Pacific Coasts have approved "Hearts Aflame," the Reginald Barker spectacle drama.

After viewing the film at the first showing at Loew's State Theatre, Los Angeles, Allen Claire of the Los Angeles Record wrote:

"The zenith of realism in motion pictures is reached in 'Hearts Aflame,' the wonder spectacle now showing at Loew's State Theatre.

"Acres of forests, blazing high, give the picture a punch that will long be remembered. Anna Q. Nilsson, the star, personally drives a locomotive through the burning forests, with real tongues of flame licking at her through the window of the engine cab."

"Not only, states the Los Angeles Express, "does 'Hearts Aflame' supply exceptionally good entertainment with its stirring story of life in the timber country of Northern Michigan, culminating in a forest fire realistically depicted in colored photography, but it combines with its thrills certain episodes that have come to be recognized in the vernacular of the movies as 'educational' . . . Miss Nilsson plays the leading role charmingly and Mr. Keenan is excellent throughout."

Loew's Orpheum Theatre housed "Hearts Aflame" at its opening showing in Boston. The Boston Herald of January 16 reported: "'Hearts Aflame,' the big screen production shown at Loew's Orpheum Theatre yesterday, is a thrilling photoplay. There is a vivid forest fire, the blowing up of a hillside, the spectacle of thousands of logs floating down a river after a dam had been wrecked."

The Post found the picture to be "a thrilling photoplay telling a good story with episodes that should be remembered for a long time by those who saw it. The characters that are presented in it are drawn with amazing fidelity. Frank Keenan and Anna Q. Nilsson head the large and capable cast."

Of Miss Nilsson's acting the Advertiser observes: ". . . the best work of her film career," Frank Keenan, "given many opportunities to display his virile art, responded with vim." The forest fire "surpasses anything of the kind hithertofore attempted in the silent drama."

"A thrilling photoplay" is the Traveler's verdict, and the Telegram's observations are equally enthusiastic.

"Hearts Aflame" adapted from the Harold Titus novel, "Timber," is a Reginald Barker production presented by Louis B. Mayer and distributed by Metro Pictures Corporation. In the cast are Frank Keenan, Anna Q. Nilsson, Craig Ward, Richard Headrick, Russell Simpson, Richard Tucker, Stanton Heck, Martha Mattox, Walt Whitman, Joan Standing, Ralph Cloninger, Lee Shumway, John Dill, Gordon Magee and Irene Hunt.

"Brass" Shown at Coast Review

Warner Brothers Receive Telegrams Acclaiming Production Screen Classic

BEFORE a special audience of prominent motion picture people at Glendale, Los Angeles, a preview showing of the Warner Brothers "Brass," a Harry Rapf production directed by Sidney Franklin, was greeted with applause, according to telegrams received at the Warner offices from the coast studios.

J. H. Goldberg, of the S. & O. Pictures Corp., Los Angeles, wired as follows: "Previewed 'Brass' and went over million per cent. Absolutely the greatest picture released in months. Monte Blue simply wonderful. In fact entire cast at its best. If 'Main Street' is as good as 'Brass' you will be sitting on top of the world."

Sam Warner wired: "You can put us down for saying that this is positively the last word in motion pictures. It is something entirely different than has heretofore been produced and is far superior to Franklin's 'Smilin' Thru' or 'East is West.'"

Harry Rapf and Mr. Warner are expected to arrive east this week with the production. Since the Strand theatre, New York, has contracted for the Warner classics, it is given a first run showing at the theatre within the very near future.

"Brass" was adapted by Julien Josephson from the popular novel written by Charles G. Norris. The novel is in its fifty-third edition. The subject of the novel has been widely discussed, dealing as it does with marriage and divorce.

"Dr. Jack" Continues Record S. F. Run

The New Portola theatre, San Francisco, has the satisfaction at the close of its seventh big week of "Dr. Jack" of having set a new long run picture record for that city.

"Flirt" Scores in Four Weeks Pittsburg Run

"THE FLIRT," the Hobart Henley production made for Universal-Jewel release, is just closing the last of its four weeks' run in the Cameo theatre, Pittsburgh. Although it originally was planned to run the picture only one week, the crowds which, the crowds which flocked to the Cameo were so great that the addition of an extra show late in the evening did not lessen the box office line, it is stated.

The run was first extended to a second week, then to a third and finally to a fourth. Latest reports from Pittsburgh indicate that the attendance, not now so good as during the first week or so, still keeps the house filled. But for the obligatory presentation of another picture beginning next week, "The Flirt" might continue in the Cameo for a longer run.

Essanay Studio Making Final Shots

Director W. S. Van Dyke made the final shots for "The Little Girl Next Door," at the Essanay studios, Chicago, this week, and the work of titling this picture, which is the first to be made by Blair Coan Productions, Inc., of Chicago, will be started immediately.

Pauline Starke, Carmel Meyers, James Morrison, Mitchell Lewis, and other members of the strong cast brought to Chicago for this picture, left for Los Angeles on Saturday, where they all have signed up for work in other important pictures.

A remarkable feature of "The Little Girl Next Door," is an expose of how spirit photographs are taken, which occurs during the action, and is part of the very interesting story told by this feature.

The spirit photographs' angle to "The Little Girl Next Door" will prove a valuable advertising and exploitation feature in view of the world-wide interest and discussion of these matters.

Marshall Neilan Signs Orchestra

Marshall Neilan has just placed under a long-term contract a most important piece of studio atmosphere—a motion picture orchestra called the "Studio String Quartette," which now is playing for Neilan's present production "The Eternal Three."

E. E. McGarger, Cecil Grandall, F. B. Pendleton, and Ray S. Martinez comprise the personnel of the portable orchestra, consisting of two violins, a cello, and a bass violin.

The Photodramatic Gem of 1923

HAS THE WOR

"HAS The World Gone Mad?" What a picture! What a title! And what exploitation possibilities! Seldom before has such a high class picture offered the seat-selling possibilities contained in this one—and never before has a picture been backed by such a showman's campaign — a showman's campaign which will bring millions of fans to theatres in Main Street as well as theatres on Broadway. Here's the photodramatic gem of 1923—backed by showmanship that will spread its virtues to the world that is awaiting a picture that TELLS SOMETHING.

To All Independents—

Distribution of This Great Picture Now Being Made—Wire Us Today

Daniel Carson Goodman's Masterpicture

LD GONE MAD!

HERE is the thundering answer to the cry of exhibitors and public for something different—for a picture that TELLS SOMETHING. Here it is—a gigantic ENTERTAINMENT that dramatically delves deep down into the very souls of real men and women of today and brings their lives, their emotions, their reactions—their very beings themselves—to life in an unescapable sweep of universally appealing drama.

HERE is the picture that is not only an answer to a cry but a challenge to those who will imitate. It is Daniel Carson Goodman's supreme achievement, as well as it is Equity Pictures Corporation's rightful claim to a place in the foremost ranks of the industry. "Has The World Gone Mad" is drama—pure, unadulterated drama—of such high class and so splendidly produced as to stamp it a masterpiece that will create new records for the exhibitors who book it.

Distributed Throughout the World By

EQUITY PICTURES CORPORATION

723 7TH AVENUE, NEW YORK

Fans Choose Favorites for "Ben Hur"

THE American motion picture "fans" are being heard from by the thousand as to which favorite screen player they would like to have Goldwyn cast for the title role in its production of "Ben Hur," founded upon A. L. Erlanger's stage version of Gen. Lew Wallace's famous novel.

Votes began to come in at the Goldwyn studios in Culver City, Calif., by the hundred soon after the announcement was made. Now they are being received by the thousand.

More than a dozen men have been entered in the "contest," but the first official announcement, just made by production officials at the studios, is that Rodolph Valentino has taken the lead for the name part. Others whose names have been entered in the race by the "fans" are William Desmond, Richard Dix, William Farnum, Conway Tearle, Gaston Glass, Thomas Meighan, Bert Lytell, Milton Sills, Forrest Stanley, Antonio Moreno, Ramon Navarro, Wm. S. Hart and J. W. Kerrigan.

Will Run "Shopgirl" as Novel

A complete novelized version of "Only a Shopgirl" is being carried in the syndicated supplement of the Milwaukee Sunday Sentinel as one of the tie-ups being made in conjunction with the release of the C. B. C. Film Sales Corporation feature in that territory.

The picture opens for a special run at the Rialto Theatre there on February 10th, and Celebrated Players Film Corporation of Milwaukee, which controls territorial rights, reports such wide interest throughout the field that the Sentinel broached the subject of novel rights, according to C. B. C.

C.B.C. Series Sold in Washington

Another sale was completed this week on the C. B. C. Film Sales Corporation Box Office Winners series, when Strand Film Service of Washington, D. C. took over territorial rights to them.

D. M. Thomas, head of Strand Film Service, made a special trip to New York for the purpose of seeing "More To Be Pitied" and "Only a Shopgirl" and immediately following the showing arranged to take them over for the Maryland, District of Columbia, and Virginia territory.

Three Jewels Near Completion

Strong List of Universal Super Productions on Schedule for 1923

THREE new Universal Jewel productions have reached the last stage of production and now are in the cutting and editing rooms at Universal City, according to information just received from the Universal home office. They are "The Abysmal Brute," starring Reginald Denny, "White Tiger," starring Priscilla Dean, and "Bavu" with an all-star cast.

The early completion of these three Jewels will mark a great forward step in Universal's super-picture schedule for 1923. It will assure a monthly release up to and including the month of June. According to Universal present schedule of announced Jewel releases for the present year, "The Abysmal Brute" is due to reach the screen April 2nd, "White Tiger" on May 7th, and "Bavu" on June 4th.

Assurances of a further supply of Jewels for the succeeding months of 1923 are indicated in the report that four other Jewels are now in production at Universal City for release between June and December, and that two others, to fill the monthly schedule, soon will be under way. The four now under production are "Jewel," "Drifting," "Merry-Go-Round," and "The Hunchback of Notre Dame." The two additional ones are to be "Up The Ladder" and "A Lady of Quality," both scheduled as starring vehicles for Virginia Valli.

"The Abysmal Brute," is a screen adaptation of Jack London's famous novel. Of all the stars on the screen Reginald Denny was chosen as the most fitting for the leading role. The "abysmal brute" is the nickname given to a young prize ring hero of perfect physical attainments combined with lofty ideals and refinement.

Mabel Julienne Scott, a star in her own right, plays the role of the girl, opposite Denny. Others in the cast are Nell Craig, Hayden Stevenson, Fritzi Ridgeway, Al Edmundson, Tom McGuire, Dorothea Wolbert, Irene Haisman, Buddy Messenger, Eddie Gribbon, Tom O'Brien and George Stewart.

"White Tiger," the Universal release for May, will cause a sensation among the followers of Priscilla Dean, it is predicted by Universal. Matt Moore, Ray Griffith and Wallace Beery play the leading roles opposite Miss Dean.

"Bavu," also known as "The Attic of Felix Bavu," is a picture of Russian revolution. Stuart Paton is directing it.

The picture was adapted from the play "Bavu" written and produced by Earl Carroll in the Earl Carroll Theatre, New York City, last season.

Wallace Beery plays the title role. Forrest Stanley takes the part of a young member of the intelligensia who throws his lot in with the revolutionists for the good of Russia. Estelle Taylor has the part of a Russian princess around whom whirls the conflict of the picture. Sylvia Breamer and Martha Mattox also have important roles.

L. A. Critics Laud "Adam's Rib"

De Mille's Latest Production for Paramount Unanimously Commended

CECIL B. DeMILLE'S latest production for Paramount, "Adam's Rib," by Jeanie Macpherson, had its world premiere at Grauman's Rialto Theatre, Los Angeles, last Sunday and registered the greatest triumph of the producer's career, according to the Los Angeles newspapers, all of which gave high praise to the picture.

Guy. Price, in the Evening Herald, said: "For novel daring in the production of forest and cave-man sequences in the midst of a portrayal of Twentieth Century life it is doubtful if this picture has ever been equalled. Cecil B. DeMille deserves great commendation as a director. The excellence of the photography cannot be gainsaid. Milton Sills wins the unrestricted approval of all spectators, Elliott Dexter made the most of his part, Theodore Kosloff is a success and Anna Q. Nilsson and Pauline Garon are well suited to their roles."

Edwin Schallert, in the Times said: "DeMille is more clever than usual in 'Adam's Rib.' It is just full of fascinating stuff."

The Examiner's critic said: "'Adam's Rib' is rich in philosophy on married life. The plot, with all of its richness of detail, its sumptuous settings and its beauty of evolution, takes Cecil DeMille back to the philosophies which made his earlier pictures such great popular successes."

The Express said: "'Adam's Rib' stirs up a Pandora's Box of sophistry and brilliant technic. It is a fascinating study in directorial psychology and cunning craftsmanship."

Exhibitors Benefit by "Plunder" Campaign

IN a national advertising campaign for "Plunder" just launched by Pathe, individual exhibitors of the new Pearl White serial are receiving much direct benefit. The campaign includes newspaper and billboard displays. An important feature of these displays is their listing of the theatres in each city which are playing or have booked "Plunder."

The cities in which this campaign is now under way include: Atlanta, Birmingham, Chattanooga, Macon, Nashville, Knoxville, Jacksonville, Augusta, Savannah, Chicago, Utica, Watertown, Des Moines, Davenport, Kansas City, St. Joseph, Mo., Cleveland, Evansville, Terra Haute, Lafayette, Logansport, Lincoln, Denver, Salt Lake City, Memphis, Little Rock, Oklahoma City, Dallas, Houston, Fort Worth, St. Louis, Newark, Paterson, Buffalo, Minneapolis, St. Paul, Great Falls, Mont., San Francisco, Oakland.

The Chicago Herald "Plunder" display printed on Jan. 21, for example, listed 111 theatres which had booked the serial up to that date. On Jan. 23 the St. Louis Globe-Democrat list contained 37 houses.

"Main Street" Shooting Half Finished

More than half of the scenes for the Warner Brothers classic of the screen, "Main Street," have been filmed by Director Harry Beaumont, according to reports from the Warner coast studios. The completion of this production will mark the seventh and last classic to be produced for this season.

Plans are now being formulated by Harry M. Warner for the picturization of eighteen classics for 1923-24. Announcement of the producing units, directors, players and the complete roster of plays and novels secured for the coming year is expected to be made after "Main Street" has been completed.

Display Ads for Holy Land Picture

The Apollo theatre, Kansas City, advertises "The Voice of the Land," American Releasing's series of one-reel pictures of the Holy Land, to the same extent it does a big feature, according to space taken by the theatre in Kansas City newspapers.

While their advertising policy does not usually prompt special announcement of short subjects, the Bible pictures were found worthy of display advertising.

Empire PRINTS
EMPIRE LABORATORIES, Inc.
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
Empire PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM

Fox to Release "The Net" Feb. 25

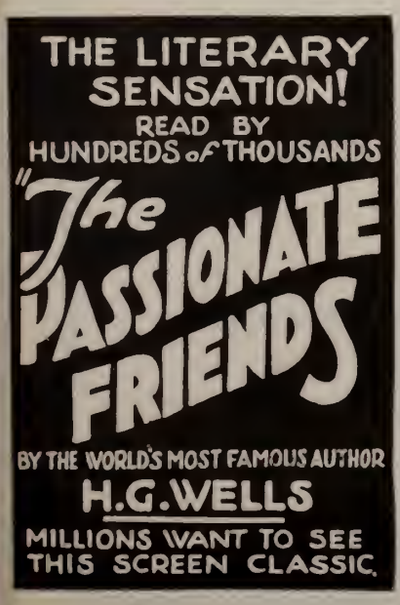
FOX FILM CORPORATION announces the release for national distribution on February 25th, of "The Net," an elaborate special. The picture is one directed by J. Gordon Edwards. On the list of the cast appear such well known names as Barbara Castleton, Raymond Bloomer, Albert Roscoe, Peggy Davis, Arthur Gordoni and Helen Tracy.

Special attention has been devoted to the advertising possibilities and a bounteous array of material has been prepared by experts to aid the exhibitor. There is a 16 page exploitation book, beautifully printed and replete with catching scenes as well as many useful suggestions that ought to be of great help. In the 12 page press book are many unusual features, descriptive articles dealing with the story, sketches of some of the better known men and women in the cast, suggestions for newspaper contests and many other features.

Numerous Tieups for "Jazzmania"

Taking early advantage of the exceptional appeal of its title, according to Metro, merchants all over the country dealing in sheet music, phonographs, records and the like, have flooded the offices of Metro Pictures Corporation with messages asking for tieups with "Jazzmania," the latest Tiffany production in which Robert Z. Leonard presents Mae Murray.

This unusual procedure, in which the merchant is said to be taking the initiative in arranging co-operative stunts, window displays and other exploitation devices, is based on several important factors. In the first place, there is the excellent title, easily linked with any type of shop dealing in music and musical instruments. Store owners as well as theatre managers have been quick to sense the exploitable quality of "Jazzmania."


THE LITERARY SENSATION!
READ BY HUNDREDS of THOUSANDS
"The PASSIONATE FRIENDS"
BY THE WORLD'S MOST FAMOUS AUTHOR
H.G. WELLS
MILLIONS WANT TO SEE THIS SCREEN CLASSIC.

"Romance Land" Due Feb. 11th

"Truxton King" Is Next Fox Starring Vehicle Announced for John Gilbert

FEBRUARY 11th has been set as release day for "Romance Land," the next Tom Mix feature, according to Fox Film Corporation.

It is a story of a man and a maid on the Western plains who become inspired by the romance and adventures set forth in Walter Scott's "Ivanhoe" and the tales of King Arthur and his round table.

Barbara Bedford as the feminine lead portrays the romantic maid. Tom Mix carries out his part as the youth who becomes so saturated with the adventures of Scott's "Ivanhoe," that he starts out to emulate that hero. There is a tournament done in modern Western style, which furnishes much thrilling incident. Tom Mix is said to go through many exciting stunts.

Among the others in the cast are: Frank Brownlee, George Webb, Pat Chrisman and Wynn Mace. The story is by Kenneth Perkins and was adapted by Joseph F. Poland, Edward Sedgwick directed.

"Truxton King," by George Barr McCutcheon, will be the next starring vehicle for John Gilbert, whose work in "Monte Cristo" and "Shame" won for him the promotion to stardom. It is scheduled for release on February 18th.

The announcement of the selection of this highly romantic and widely-read story is in line with the policy of the Fox organization to produce for the screen a great number of the best sellers of the past and the present.

Jerome Storm, the director, has endowed the production with elaborate and pretentious settings, and many of the interior scenes in the Prince's palace are replicas of those in the castles along the Rhine.

The title role is that of an adventurous American, Truxton King, who suddenly finds himself entwined in the intrigue and mystery of a revolution in Graustark. Ruth Clifford has the leading feminine role while little Mickey Moore is cast as Prince Robin. Others in the cast are: Frank Leigh, Otis Harlan, Henry John Miller, Richard Wayne, Willis Marks, Winifred Bryson, and Mark Fenton. Paul Schofield is credited with the scenario.

The week of February 5th brought two new Fox releases.

"The Town That Forgot God," the special which recently completed a three months' run at the Astor Theatre, New York, will be ready for release on February 11th.

"Romance Land," the Tom Mix starring vehicle, is the other production scheduled for the week. In the feminine lead is Barbara Bedford, once a star in her own right.

"Spoilers" Gets Under Way Soon

Goldwyn to Start Production of Rex Beach Story Within Three Weeks

SCORE another big production for Goldwyn Pictures Corporation! Rex Beach's most famous story, "The Spoilers," is to go into production within three weeks and Goldwyn is handling it. The picture will be photographed at Goldwyn's studios in Culver City, Calif., with exteriors, probably, being taken in Alaska.

This new film version of "The Spoilers" will be one of the great special productions to which Goldwyn is confining itself and will keep glorious company with "The Christian," "The Strangers' Banquet," "Vanity Fair" and "Ben Hur." It is said that $130,000 was paid for the picture rights to "The Spoilers."

Lambert Hillyer has been induced to forego other plans which he had in view to direct this great production of "The Spoilers."

Actual photography is soon to start on the Goldwyn lot. The scenario is all ready, having been prepared by Fred Myton, Elliott Clawson and Hope Loring. In its final stages the continuity has been looked over by June Mathis, Editorial Director for Goldwyn, whose suggestions have been incorporated into the manuscript. The picture has been in preparation for the past four months, so that when photography has actually begun, it can be rushed through with great speed.

Twelve players of stellar prominence will appear in the leading roles of the picture; some of these have already been signed; negotiations are still pending with others and will be closed in a day or two.

Rex Beach will personally assist in the picturization of his story.

"The Spoilers" was filmed once before—ten years ago, by Col. William Selig. It was the first of the big American photoplays and set records that are still remembered by everyone connected with the industry. It was the first attraction ever shown at the Strand theatre in New York.

Premium Pictures Has Stock Company

Word has been received from the coast that Premium Picture Productions, producing for exclusive distribution through Independent Pictures Corporation, has formed a permanent stock company and is rapidly placing under annual contract representative actors and actresses who will play principal roles, while the smaller parts will be cast at the time each picture goes into production. A large staff of technical workers is also being placed under contract.

Officials of the company express themselves as extremely pleased at the outlook for the independent producer and feel certain that business conditions will more than justify the extension of their activities and their securing of the entire services of the various artists who are to appear in their future productions.

"Knighthood" Floods Chicago Papers

THE amusement pages of the Chicago newspapers last week, particularly on Sunday, looked like special editions gotten out for Marion Davies in "When Knighthood Was in Flower." It was all brought about by the fact that thirty-two theatres in the Windy City were playing week engagements of "When Knighthood Was in Flower" simultaneously. Everyone of these theatres carried advertisements in the Sunday newspapers and some of them in the weekday newspapers as well.

In order to provide sufficient prints for these record breaking engagements, it was necessary to draw upon New York, where the second run had not yet started, for a part of its quota of prints.

Review Board Approves Burr Photoplays

The National Board of Review announced last week that it had included in the January list of commendable photoplays, two C. C. Burr pictures which they particularly recommended to exhibitors and picture audiences. These are "The Last Hour" a feature with Milton Sills and Carmel Myers in the leading roles now awaiting a definite release date and "Faint Hearts," an All-Star comedy, featuring Ray McKee, Charlie Murray and Mary Anderson. "Faint Hearts" is distributed through the W. W. Hodkinson Corporation.

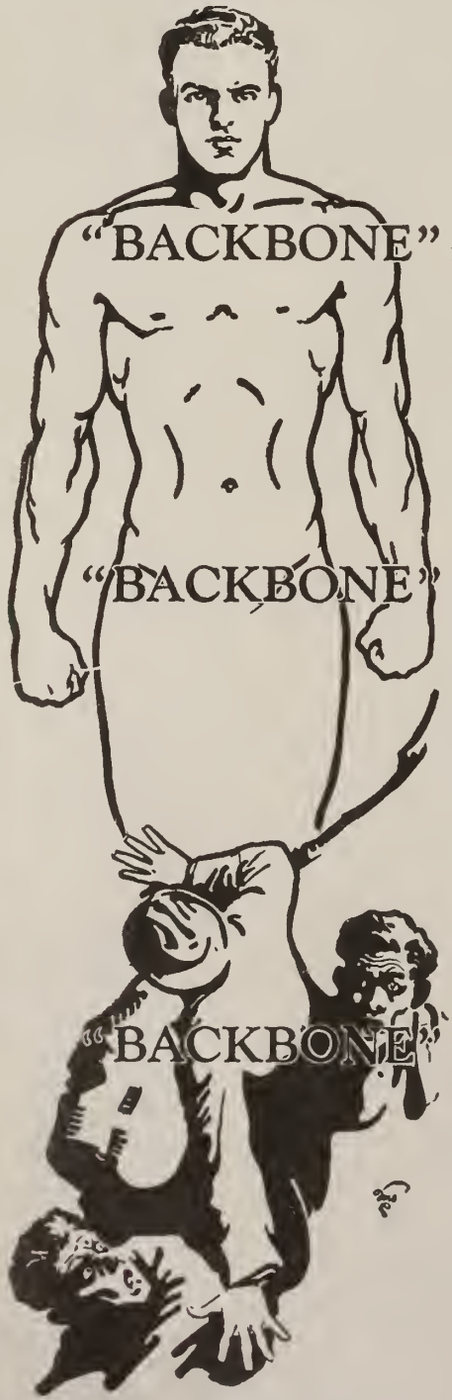
"Faint Hearts" was also praised by the Oregon Council of the National Motion Picture League and received special mention in its publication, along with "The Lake of Silence," a scenic photographed by Roland Lester Dixon and distributed for C. C. Burr by Educational.

The National Board of Review in citing "The Last Hour" favorably, stated that this picture was one particularly adaptable to adult audiences and deserving of high praise for its artistry, coherence and high dramatic qualities.

A MAN WITH

BACKBONE

WILL HAVE A SMASHING SUCCESS!



When you want a thing and smash your way through competition to get it—you have BACKBONE!

"BACKBONE" is a Distinctive Picture—the first of the 1923 list of big, smashing features which will get what exhibitors want: Box-office returns and artistic success! Profits and Good Will!

When you know what you want and fight for it without fear—you have BACKBONE!

"BACKBONE" is a story of courage, fortitude and power! Its characters know what they want in love and romance—and they fight their way through opposition, intrigue, mystery, tragedy! They triumph because they have BACKBONE! Alfred Lunt and Edith Roberts head a Distinctive cast, directed by Edward Sloman. Harry Fischbeck's photography is supreme.

BACKBONE is a great asset for any man. It drives away fear.

"BACKBONE" will be a golden asset for all exhibitors. It will drive away the fear of an empty house. It will bring Profits and Good Will! Charles Whittaker made it into a screen play from Clarence Budington Kelland's story in the Saturday Evening Post.

Address inquiries to

Distinctive Pictures Corporation

366 Madison Ave., New York

Arthur S. Friend, *President* Henry M. Hobart, *Vice-President*

A DISTINCTIVE PICTURE

ENTERTAINMENT ARTISTRY ENTERTAINMENT

Picture Cabaret Scene Is Copyrighted

Realizing that he has a scene in his latest "Special" that is a real innovation in film production, Daniel Carson Goodman, the author and producer of "Has the World Gone Mad," has set about protecting his new idea fully and announces that "The Ascending Stairs," the lavish cabaret scene in his production is now copyrighted and, as such, cannot be used, duplicated nor imitated in any other film production from now on.

The scene itself is said to represent the highest type of showmanship and class that any Broadway cabaret could use as a design and it is so constructed that it seems to the eye of the individual onlooker to be a continual succession of gorgeous steps of beauty without end. This feature of it is accomplished by the ingenious curve given to the ascending stairs and fully conveys the effect and the idea that Daniel Carson Goodman has copyrighted.

CHOICE PRODUCTIONS INC
6044 SUNSET BLVD.
LOS ANGELES

Editorial Lauds "Robin Hood"

Denver Times Comments Editorially for First Time on Fairbanks Production

FOR the first time in the history of motion pictures a photoplay has been commented upon editorially by a Denver newspaper, according to United Artists. The picture was "Douglas Fairbanks in Robin Hood" and the newspaper was the Denver Times.

Mr. Fairbanks, latest screen sensation, a United Artists release, was being shown at the Colorado theatre, later being transferred to the American. Not only did this photoplay win extensive editorial comment in the Times but it also drew flattering paragraphs from "Observer" who writes a column on the first page of the Denver Express under the title "Getting Down to Brass Tacks."

"As an historical narrative, recreating the scenes and atmosphere of the Middle Ages and presenting to modern eyes a vivid and fascinating picture of the age of chivalry, 'Robin Hood,' now being shown at the Colorado theatre, quite justifies, in our opinion, all the glowing comments made upon it by the dramatic critics of the East, who have welcomed it as an epoch-making film," wrote George Sanford Holmes in the Denver Times. "It is a triumph in all the features which go to make up the art of the silent drama, and in producing it Douglas Fairbanks and his associates have made a notable contribution to the development of the moving picture as a medium of entertainment and instruction.

"It is not often, in spite of the advances made in photoplay technique, that pictures are encountered which reproduce with convincing accuracy the very spirit which grips one from between the pages of the historian or the novelist. Flaws and anachronisms crop out here and there to shatter the illusion and destroy the land of make-believe in which the mind travels. But in 'Robin Hood' one is silently ushered into the realm of romance, in which the spell of interest and absorption is not dissipated until the picture itself fades from view. Then one steps reluctantly from the days of knighthood back into the prosaic life of the twentieth century with the consciousness of having a page out of time's book dominated by figures of heroic size."

"A Clouded Name" Due Feb. 18

Norma Shearer, Gladden James, Yvonne Logan Featured in Playgoers' Release

NORMA SHEARER, Gladden James and little Yvonne Logan are featured in "A Clouded Name," a five-reel drama which Playgoers Pictures has set for release February 18th.

Miss Shearer, who has the leading woman's role, would seem to be in direct line for stardom. She was Eugene O'Brien's leading lady in "Channing of the Northwest," and was with Reginald Denny in the 5th Round of "The Leather Pushers." She also is a featured player in the Iroquois production, "The Devil's Partner," and in two finished but unreleased pictures, Ernest Shipman's "Blue Water" and Arrow's "Man and Wife."

Gladden James has been in pictures almost since the early days and has a splendid record. He was with Vitagraph seven years. Recently he has been seen in the Fox all-star film, "Footfalls," and in support of Norma Talmadge in such photoplays as "The Heart of Wetona," and "Yes Or No."

A third featured player in "A Clouded Name" is little Yvonne Logan, who, though only six years old and now making her picture debut, has already won renown as a singer and dancer. The director was Austin O. Huhn, who, on the stage, directed Nazimova's stage productions of Ibsen's "A Doll's House," "Hedda Gabler" and "A Wild Duck," and in the films has wielded the megaphone for Walker Whiteside, Mollie King, Irving Cummings and others.

An appealing story, cleverly developed, is said to be excellently portrayed in this Playgoers offering. A strange double tragedy casts a cloud of disgrace over the names of the hero and the heroine. The man tries to avoid the girl, but she is not afraid to go after what she wants, and, in fleeing his fair pursuer, the hero finds a clue to the mystery, which is finally cleared up to the satisfaction of all.

Davis Complimented on Production

Geo. H. Davis, since his announcement in the trade press of the release of "The Passionate Friends," by H. G. Wells, has been the recipient of congratulatory letters and messages complimenting him on getting worthwhile literature for screen production and declaring it to be a marked step in the advancement of the motion picture.

The name of H. G. Wells coupled with motion pictures is considered an additional asset to the industry. His unique position in the rank of famous authors, and the great popularity of his novels, are responsible for many inquiries which Geo. H. Davis is receiving, asking if Wells' famous novels, "The Time Machine," "The Invisible Man," "The First Men in the Moon," "The Sea Lady," "The Food of the Gods," "Mankind in the Making," "Kipps" and "A Modern Utopia" will be adapted to the screen.

Mr. Davis has no statement to make as to what his plans are for picturizing other Wells popular novels. He is greatly pleased with the responses to the announcement and feels certain that "The Passionate Friends" will play to satisfied audiences everywhere.

Irving Lesser Announces Many Deals Closed

Irving Lesser, eastern manager of Principal Pictures Corporation, has closed a deal with Harry Charnas, owner of the Standard Film Service Exchanges in Cleveland, Cincinnati and Detroit, and the Federated Film Exchange of Pittsburgh, whereby those exchanges will handle the distribution of "The World's A Stage" and "Environment" in Ohio, Michigan, Western Pennsylvania, Wset Virginia and Kentucky.

Mr. Lesser also announced the following sales:

"Environment", "The World's A Stage" and all Principal Pictures Corporation product to Midwest Film Exchange of Milwaukee for Wisconsin and the upper Michigan peninsular.

"Environment" to E. M. Thomas of Strand Film Exchange, Washington, D. C. for District of Columbia, Virginia, Maryland and Delaware.

Dick Hatton series to Oscar Oldknow, of Atlanta, Ga. for Louisiana and Mississippi.

Nazimova's "Salome" Praised in S. F.

"'Salome' will be found the sensation of the week—the art sensation. This is Nazimova's triumph. There never was better acting on the screen," said the critic for the San Francisco *Examiner* when Nazimova's screen version of Oscar Wilde's "Salome," was shown at the Imperial theatre, San Francisco under an Allied Producers and Distributors Corporation release.

"As spectacle, as drama, as symphony and as a fantastical historic document Nazimova's 'Salome' has carved for itself an important niche in the photodramatic Hall of Fame," said the critic for the *Call*.

"Nazimova has made her most daring venture into the realms of the motion picture with the production of 'Salome' says the critic of the *Chronicle*. "Nazimova's strange beauty lends itself well to the impersonation of Salome. The incident of the 'Dance of the Seven Veils' is handled delicately by Nazimova who has achieved the impossible feat of being 'clothed in nudity.'"

Attractive Posters for "No Wedding Bells"

Vitagraph is issuing some very unusual, but at the same time, exceedingly attractive posters on "No Wedding Bells," the newest Larry Semon comedy. They are the work of J. Norman Lynd, well known cartoonist, for many years associated with the New York Herald, and have the advantage of having created subject matter and not just copies or combinations of stills. The general effect is a sort of colored line drawings.

Avoiding the use of stills the artist has been able to crowd a great deal of action into each poster and these original drawings, before being turned over for coloring, were utilized for a splendid set of line advertising cuts for the exhibitor. After coloring and lettering the drawings were turned over for the usual lithographic treatment and printing.

"Bishop of Ozarks" Is February Release

"The Bishop of the Ozarks" will be issued in February by F. B. O., heading the list of feature releases for that month. Ex-Congressman Milford W. Howard, of Alabama, is the author of the story. His novels are well known throughout the country, but "The Bishop of the Ozarks" is the first of his stories to reach the screen. Mr. Howard also plays the leading male role. In his supporting cast is Derelys Perdue, who will be seen as the featured player in forthcoming F. B. O. productions. Following it will be "Stormswept," a story of the sea by H. H. Van Loan, directed by Robert Thornby, with a cast including Wallace and Noah Beery, Arline Pretty and Virginia Faire.

Carewe Engages Veteran Character Actor

Russell Simpson, the veteran character actor, who has been engaged to play Sheriff Jack Rance in Edwin Carewes production of "The Girl of the Golden West" for First National will create the same role on the screen which he played on the stage for more than a year.

A decade ago Simpson was touring the country in "The Girl of the Golden West" and he was playing the part of Sheriff Jack Rance. Because of his ability to play the role Director Carewe engaged him for the picture.

Charley Chaplin Has New Protege

Dean Franklin, "Dinky Dean" Introduced by Comedian in "The Pilgrim"

FORMERLY known to fame by virtue of large, shuffling feet, a trimmed mustache and a smileless countenance, Charlie Chaplin, whose next picture "The Pilgrim" is to be released by First National, is coming to have a new name as a maker of juvenile stars. The growing reputation and the release of "The Pilgrim" are simultaneous for it is in this production that Chaplin introduces his latest find, young Dean Franklin, or Dinky Dean as he is popularly known.

Followers of the silent screen recall how, four years ago, little Jackie Coogan made a meteoric rise to fame by appearing in "The Kid." Even during the production of that picture young Jackie was receiving what was regarded as a marvelous salary for a four year old youngster in the $75 a week that he was receiving from Chaplin. But when, on the completion of "The Kid" he was able, by virtue of the reputation acquired in that picture to jump into a series of starring roles that have netted him a fortune, he established a record for juvenile affluence that has never been equalled.

It has never been threatened even until Dinky Dean came on the horizon. Those who have seen "The Pilgrim" and watched the performance of Chaplin's new find predict that another juvenile star may have been discovered as the result of association with the comedy king.

Dinky is now four years old, the same age that Jackie was when he made his initial appearance with Chaplin. Like his predecessor, Dinky is the son of an actor, the father in this case being Chuck Reisner, popular song writer and a principal in the casts of many Chaplin pictures. Dinky was born while his dad was playing with Charlie in "A Dog's Life," and the engagement of Dinky for a part in a Chaplin picture is the fulfilment of a promise made to Reisner at that time, albeit Dinky's own ability had made the reminder of such a promise unnecessary.

Preferred Picture Wins Praise

Reviewers of Philadelphia Papers Like "Thorns and Orange Blossoms"

"THORNS and Orange Blossoms," one of the Preferred Eight, had a successful run at the Aldine Theatre, Philadelphia, and was praised by the motion picture critics there. Following are some of the comments:

North American: "Thorns and Orange Blossoms," a picture version of the famous novel by Bertha M. Clay, with Kenneth Harlan, Estelle Taylor and Edith Roberts in the star roles, is the feature at the Aldine this week. Kenneth Harlan, who has been seen chiefly heretofore as Constance Talmadge's leading man is the real star of the picture. As the hero he depicts a very attractive, and likeable young man who is torn between the fiery love of a Spanish Prima Donna who was well versed in the ways of the world and a sweet, demure little Southern beauty.

Inquirer: Bertha M. Clay's romance, "Thorns and Orange Blossoms," has lost none of its throbs in its transition to the screen and the picture, set in all this generation's modernness, will likely prove as popular at the Aldine Theatre this week as the book was. The story is well photographed and many of the scenes are exceptionally good.

Public Ledger: One has not heard much heretofore of Bertha M. Clay's stories on the screen, yet there is a wealth of material in her romances which might be deemed priceless for film commercial purposes. Gasnier has approached the story in a sympathetic frame of mind and he has given it both beauty and as much honesty as possible.

Record: The romance is worked out with considerable skill and the general result is satisfactory.

"Three Wise Fools" Is Vidor's First

"Three Wise Fools," one of the most successful stage plays of the last decade, will be King Vidor's first production under his new Goldwyn contract. Mr. Vidor had had an option on the work for two years and has been awaiting the time when he would have at his disposal all the resources necessary to produce it in the manner it deserved. Vidor will personally make the adaptation in consultation with June Mathis, Editorial Director.

"Three Wise Fools" was produced in New York in 1918 and ran for eleven months on Broadway. It has been playing on the road ever since. In the original cast were Claude Gillingwater, Helen Menckcn and Harry Davenport.

Ad Men Shown "Front Page Story"

"A Front Page Story," a Vitagraph, Jess Robbins production, which has been entertaining many Newspaper and Press Clubs over the country at private showings owing to its newspaper theme, is now drawing the attention of the advertising clubs. One of the first of these organizations to have the special production screened privately was the Greater Buffalo Advertising Club which includes in its membership advertising men not only at Buffalo but in the surrounding towns.

"A Front Page Story" was made a special and extra attraction for the meeting of the organization in Buffalo on January 29th. Special notices were sent to the 270 members and the result was that it was one of the largest attended meetings of the club and the Buffalo newspapers in their notices of the meeting gave exceedingly high praise to the newspaper story as shown on the screen.

Doug's Bow and Arrow to Boy Scout Winner

Douglas Fairbanks has sent word that he will present to the Boy Scout of Chicago who writes the best essay on the subject archery, the original bow and arrow used by him in the making of his latest picture, "Douglas Fairbanks in Robin Hood," a United Artists release, booked for showing at the Roosevelt theatre, Chicago.

In the production of this picture Mr. Fairbanks became an enthusiast on the subject of archery and its benefits for the lad of the Boy Scout type. Since Scouts encourage archery among their members it was decided to have them look after a contest as the result of which some boy would win the bow and arrow used by Mr. Fairbanks while he played the role of Robin Hood. The bow and arrow are now on view in Chicago, having been shipped on from the Fairbanks studio at Hollywood. They have been placed in the Roosevelt theatre lobby together with details of the essay contest.

"Little Johnny Jones" Being Prepared

"Little Johnny Jones," the famous George M. Cohan stage success, which will be the first of three Warner Brothers classics of the screen, featuring Wesley Barry, for the coming season, is being whipped into shape by William Beaudine and Julien Josephson at the coast studios, according to advices received at the eastern offices of the organization.

Beaudine, who directed the freckled youngster in "Heroes of the Street," has been engaged to direct the three Barry features. "Freckles," who is at present making a personal appearance tour in connection with his latest picture is expected to arrive on the west coast in March, when active work will be started on the first production. Following "Little Johnny Jones," it is planned to film "George Washington, Jr.," another Cohan success.

A "Blind Swap"

You swap big round dollars for prints that you don't know will represent your negative until you see it on the screen. You've made a "Blind Swap."

Evans Individual Attention Prints can never represent a "Blind Swap" because *Personal Interest* follows them through every stage.

And Our Insurance Rate Is the Lowest in New York and New Jersey

EVANS FILM LABORATORIES

416 West 216th St., New York City

Wadsworth 3443

Goldburg Sees Light for Independents

The New York office of the Independent Pictures Corporation is in receipt of a communication from its president, Jesse J. Goldburg, who is on the coast casting the first of a series of special productions which his organization is to release, in which he says that he broke his trip to the coast by various stopovers in key cities and that both exhibitors and state right buyers are unanimous in affirming that this is emphatically the day of the independent.

As a general proposition the demand for independent productions vastly exceeds the available supply and, according to Mr. Goldburg, any independent producer with worthwhile product can be sure of the most gratifying support. The problem of the average independent exchange man today seems to be not one of finding a market for his product, but rather in finding sufficient product to supply his market.

Christie Comedies New Releases Announced

"Second Childhood" and "A Hula Honeymoon" are announced as the new Christie Comedies to be released in February through Educational Film Exchanges. The latter is one of the special events of the Christie season, the first comedy starring Henry Murdock, filmed in Honolulu.

In this new comedy Christie announces a new team of players in Henry Murdock and Babe London, Murdock being elevated to a featured position for the first time in Christie Comedies, although he has been appearing in prominent comedy roles during the last year. Babe London is the heavyweight girl who has also received favorable mention by reviewers of some of the recent comedy releases.

"Second Childhood," the other February release, features Bobby Vernon in a farce in which the star plays the role of "Little Oscar" to deceive a philanthropic uncle into a continuance of an allowance sent a supposed nephew.

Ivor Novello and Gladyss Cooper in the Harley Knowles production "The Bohemian Girl," American Releasing Corporation Picture.

Bray Productions Enjoy Encouraging Sales

A. Canter, in charge of sales of Bray Magazine and Bray Nature Pictures on the independent market, reports the following sales:

For Eastern Pennsylvanian and Southern New Jersey to Ben Amsterdam, Masterpiece Film Attractions, Philadelphia; for Delaware, Maryland, District of Columbia and Virginia to E. A. Sherwood, Exhibitors Film Exchange, Washington; for Ohio, Michigan, Kentucky and Western Pennsylvania and West Virginia to Harry Chairns, Standard Film Service Company, Cleveland.

Hodkinson Productions on Broadway

Following upon the heels of other announcements relative to the appearance of Hodkinson film successes at New York's leading film theatres, it is further added that the Victor Schertzinger production "The Kingdom Within" made its bow to the New York public at Loew's State theatre.

At the same time "Colonel Heeza Liar's Treasure Island," the first of the series of Bray Comedies produced by the Bray Productions, Inc., has been booked by the Strand theatre, New York.

Scenes from "The Hero," a Preferred Picture, distributed by Al Lichtman

"Bulldog Drummond" to Be Seen in Philly

Continued gratifying reports are coming into the Home Office of the W. W. Hodkinson Corporation regarding the Hollandia Film Corporations production of "Bulldog Drummond." The latest important report is from the Philadelphia Branch of the Hodkinson Corporation stating that a very important contract has been signed with the Victoria theatre, Phila., for this production.

It is understood that the Victoria theatre, in conjunction with the Philadelphia Branch, is planning exceptional advertising and exploitation and that an extended run is expected in the Quaker City.

Reports show that "Bulldog Drummond" has been meeting with widespread success wherever shown. This production is an adaptation of the famous book and stage success by "Sapper." It was directed by Oscar Apfel featuring Carlyle Blackwell and Evelyn Greeley in the stellar roles.

"Brothers Under Skin" Clubs Thrive

The proportions of the "Brothers Under the Skin" club publicity stunt put across originally in New York early in November for the showing of Goldwyn's photoplay, "Brothers Under the Skin," at the Capitol theatre, by Howard Dietz, director of advertising and publicity for Goldwyn, and by Eddie Bonns, manager of exploitation, continues to grow.

Three months after the stunt was started, the daily and weekly newspapers of the country are still printing the original story which was broadcast from New York by the correspondents of out-of-town papers, by the press associations and by the newspaper syndicates.

Several newspaper clippings have recorded the organization of such clubs in towns where the picture has already been shown, proving that the down-trodden husbands of the country have seen a great light and are firmly convinced that in union there is strength, even against domineering wives.

"The Woman of Bronze" Ready Soon

The success of "Enter Madame" and "The Hands of Nara," the two most recent Metro releases starring Clara Kimball Young, has brought about exceptionally heavy bookings for "The Woman of Bronze," the latest photoplay in which this popular star is soon to be seen, according to the Metro offices. Although this picture is not yet ready for general release, bookings in unprecedented volume have been already recorded, says Metro.

"The Woman of Bronze," served as a stage play for Margaret Anglin in her successful season in New York recently, having been adapted for the American theatre from the novel of Henry Kistaemaecher. In support of the star are seen John Bowers, Edwin Stevens, Lloyd Whitlock, Katherine McGuire and Edward Kimball. King Vidor was director.

Priscilla Dean in a Scene from "The Flame of Life" Universal.

"Climbing" Taken From Stage Play

More complete information regarding "Climbing," the next John M. Stahl production for First National release through Louis B. Mayer's organization, supplements the initial announcement last week with data that this story is based on a well known play and that the screen rights cost far more than the average eastern stage offering.

This fact is accounted for by virtue of the stage version's unusually successful run at the Majestic theatre, Los Angeles.

The story is based on the theme that there is only one class of people in America, all spiritually equal. It has, in story values, the same fine touches and realistic appeal that were found in such previous John M. Stahl productions as "One Clear Call" and "The Dangerous Age."

"Breaking Home Ties" Gets Contracts

"Breaking Home Ties," the Associated Exhibitors feature based on "Eili, Eili," the song-prayer, has scored a notable success in New York and is still going strong, according to Associated Exhibitors. Although it already has had runs in a large number of theatres, and has played second engagements in some, nearly sixty additional houses have contracted for showings in the near future, and other bookings are being made daily.

The production offers unusual opportunities for exploitation features and many clever ideas have been adapted in the arrangement of special displays and prologues.

Scenes from "Heart's Aflame" a Reginald Barker production for Louis B. Mayer.

The picture is being released by Metro.

Anna Q. Nilsson who plays the leading feminine role is shown above.

Another member of the all-star cast is Frank Keenan.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Methods Employed for Splicing Negative and Positive Film

Paper Before S. M. P. E. on the Superiority of Automatic Machines

By J. H. McNABB.

SYNOPSIS

The paper contains a brief historical résumé of the art, including the development of the Automatic Film Splicing Machine, with comparative results of various methods of splicing both the negative and positive film, and the results in printing spliced film. The figures show the superiority of automatic film splicing over the method of splicing by hand and with film clamping devices. An endeavor is made to prove greater longevity of film spliced by machine methods. The paper also contains other technical data pertaining to splicing and joining of film.

IN the early days of the motion picture, when subjects ranged in length anywhere from twenty-five to two hundred feet, the art of film splicing required only scant consideration; but, with the natural evolution in the perfection of the mechanics employed in the industry, film splicing has become an operation that requires very serious and important consideration. Authors who have written about motion pictures have dwelt sparingly on the subject, so that few, if any, references to the prior art can be found. Most of the veterans in the industry, however, can readily recall how the operations were performed, and the conventional equipment used for making splices. There was then nothing very formidable in the operation of cementing two pieces of motion picture film in a continuous strip; the only tools required being: a pair of shears, a knife, and a bottle of cement.

To many it would seem logical that the crude methods of those early days should soon have been supplanted by mechanical means; yet, a recent investigation disclosed the fact that in one of the largest exchange centres in the country less than twenty-five per cent. of film splicing is being accomplished by mechanical means; while the antiquated hand method is invariably employed in the majority of the film exchanges.

Earlier Practices

Until the advent of semi-mechanical means for film splicing some twenty years ago, in the form of a small, hand operated clamping or pressing machine, the patch was not a weld in the film but merely a temporary connection. It was reasoned that, with the application of pressure during the splicing operation, the pieces of film would become bonded and the splice made permanent. With this idea in view, the Edison Company produced a hand-operated splicing device, which presented a great improvement in results over the plain hand-made splice. The Edison clamp may be considered the first real practical device, and nearly all other hand operated machines built since its introduction were patterned along identical lines of construction and operation. While they were styled "machines," the actuation of these devices presented a manual, rather than a mechanical, process. Splicing was accomplished in the same manner as by hand, excepting that the two ends of the film to be joined were clamped securely after the application of the cement. Some of the devices had pilot pins as an aid in locating the film ends in relation to the perforations; but, while the pins aided registration in the newer or prime stock, they really were a detriment in the splicing of shrunken film. Most of these earlier hand operated splicing devices were referred to as splicing clamps, splicing blocks, splicing presses, film menders, etc., for the reason that they were considered to embody the advanced feature enabling the application of pressure during the splicing operation. The kind of splices usually made varied from 1/8" to 1/4" in width, and the thickness approximately .011.

The splice overlapping as much as 1/4 or even 3/16 of an inch soon becomes hard and inelastic; because, in applying moisture and cement to this excessive width, the film base softens, and in due time hardens; in which latter condition it does not readily conform to the curvature of the projector or printing machine sprockets, and by improper spacing between the perforations frequently "jumps" sprockets altogether. Its lack of flexibility weakens the film by preventing the yielding but tenacious contact that is a necessary requisite to a good bond, and, further, often causes the film to break parallel to the splice.

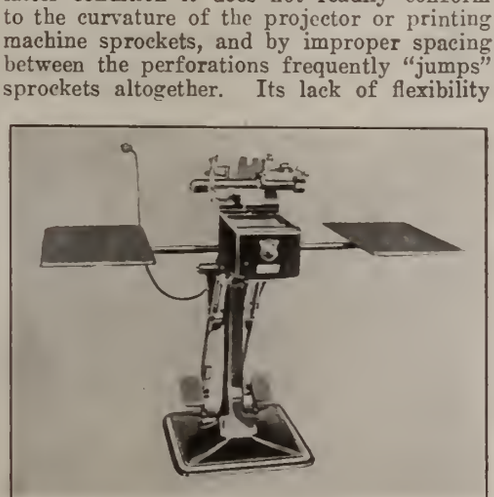


Fig. 1—B and H Semi-Automatic Film Splicing Machine

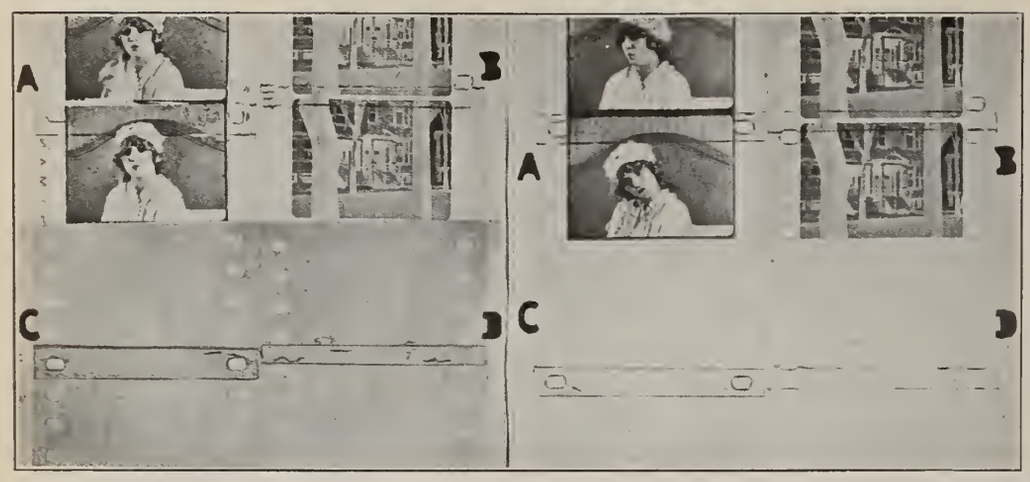
The motion picture producers and laboratories have always been untiring in their efforts to produce a film of the highest attainable quality, and great credit is due to them for the progress attained, but, unfortunately, these excellent films, which, with proper handling, would last as long as the subjects, seldom make much headway toward longevity. This, in the main, may be attributed to obsolete and antequated methods of handling—including, principally, the operation of splicing in a great many theatres and exchanges of the present day. Because these methods are crude and costly, they have no place in the processing routine of a great industry, and the sooner they are entirely supplanted the sooner shall we have lower distribution and replacement costs and exceptionally better and pleasing projection results.

Results With Semi-Automatic Film Splicing Machine

The development of a practical film splicing machine presented problems quite as intricate as those of its allies: the printing machine, the perforator, the camera, and the projector, and its present degree of perfection was obtained only after considerable experimenting. The first essential, constantly kept in view, was a mechanism to take the uncertainty out of splicing and make the joint an element of strength, rather than one of weakness—at the same time, combining accuracy and efficiency.

A cut of the first really practical semi-automatic film splicing machine is appended hereto. This machine is interchangeable for either negative or positive joining, and adjustable for any desired width of splice. As to quantity of output, a beginner is enabled to splice double that of an experienced operator using the smaller or hand operated devices; while the machine operator, with a few days' experience, turns out four or five times the quantity of splices that was previously possible, besides very materially improving the quality of the product. The machine is provided with two pilot register pins, located in fixed relation to the frame line of the film to be spliced, which automatically compensates for any shrinkage that might exist in the stock; that is, both ends of the film to be spliced locate from the same pins, thereby affecting correct registration. Besides greatly

(Continued on next page)



"A" "B" "C" "D"
Positive Negative Raw Stock Raw Stock
Fig. 2—Plain hand-made splices

"A" "B" "C" "D"
Positive Negative Raw Stock Raw Stock
Fig. 3—Clamp or block made splices

Splicing Negative and Positive Film

(*Continued from preceding page*)

facilitating the setting-up operations, as well as scrapping, cementing, etc., the machine automatically shears and discards both the superfluous film ends, throws off excess cement, and leaves the splice a bonded portion of the film, clean and free from the necessity of wiping or trimming. An electric heating unit, placed beneath the lower cutter plates, furnishes heat to hurry the drying of the cement, so that the splice ordinarily is ready for immediate service.

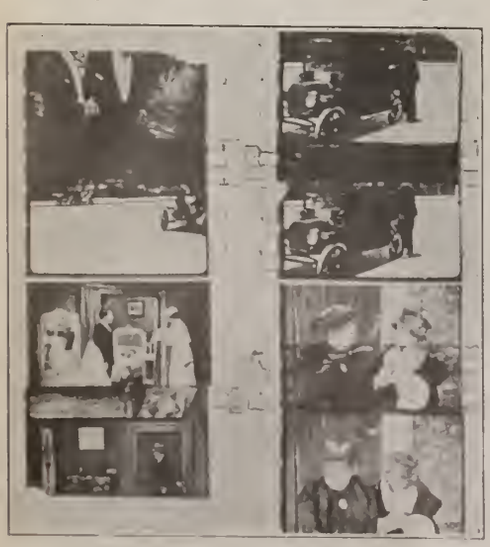
It is not the purpose of this paper to recommend the adoption of any particular size or kind of splice, nor to suggest a standard; but to show what has been accomplished in the development of a machine which may be adjusted to conform to almost any desired type of splice, and to compare its results with those most commonly used in the industry; further, to show, by comparison, the superiority of service which has been determined by exhaustive experiments of certain kinds of splices with respect to the duty imposed upon them.

The original theory was (and it still has its adherents) that the wider the splice the stronger it became. The practice was, and is today, largely that of using a splice almost invariably three-sixteenths to one-quarter inches in width. Regardless of how natural the supposition may be, the comparative strength of the splices of extra large width was early proved erroneous. From the experiments which were conducted covering the continuous running through the projectors and printers of film spliced by all known methods, there was finally evolved certain formulæ which would produce the most perfect results for negative and positive film.

Among the conclusions reached were: that a beveled splice, approximately one thirty-second of an inch in width, and which would increase the thickness of the spliced portion but .0025, would be the most satisfactory for negative film. First, because it would permit the splicing of raw negative so that its travel through the camera would be without interference; second, the developed negative could be spliced together for printing, and the resultant positive print would be one which would require no cutouts, as the splice being the approximate width of the frame line would not be noticeable. This resulted in being able to affect a considerable saving in the laboratory assembly and joining rooms, particularly as longer rolls could be printed and little cutting up of the positive would be required.

It was further determined that the splice approximately the width equal to the distance between the standard film perforations, or 5/64 inch, would be the most suitable and efficient for the positive film. It was demonstrated that splices of greater width, while evidencing a stronger surface appearance when stressed in parallel alignment, yet after passing over the projection machine sprockets for several runnings, exhibited a tendency to loosen at the corners, as a result of the tangent force exerted in the pulldown of the intermittent. The wider splice lacked the necessary degree of flexibility, owing to the film base becoming stiffened and curled by the hardening of the cement, and naturally it would not long withstand being conformed to the curvature of the film sprockets. This contention may easily be proved by making the following simple test:

Take two pieces of cardboard, stiff paper, or film, overlap each piece approximately one-half inch, and thoroughly secure one to the other by means of cement, glue, or other adhesive. Thence take two similar pieces, securing one to the other, as before, only overlapping one-quarter inch. It will be found that the piece embodying the narrow patch can be bent to a smaller radius before breaking than can the unit containing the wide patch.



"A" "B" "C" "D"
Positive Positive Positive Positive
Fig. 4—Cut-outs from the average exchange and projection booths

This example serves to illustrate the relative merit of a narrow and wide splice in its particular application to positive film. The splice unnecessarily wide requires a greater amount of labor and cement in its making; it creates the irregularities and difficulties which have been so long identified with the exhibition of motion pictures to be regarded as necessary evils. The semi-narrow splice, as made by the automatic film splicing machine for positive film which has been subjected to exhaustive comparative tests, should mark the passage of haphazard methods, waste, and destruction, and fill a predetermined place in the modern practice of the art of motion picture making.

Figure No. 2 shows a fair example of the average hand-made splices for different uses. Sample "A" is almost invariably used in the projection rooms and in a great many exchanges. It should have been discarded fifteen years ago. "B," printed, would pass most screen inspectors in the laboratory, but difficulty often attends its life in the printing machine. "C" and "D," if a negative, would not pass through the average camera mechanism; if a positive, doubt would ensue as to its proper passage through the printer; and the splice would obviously require deleting in assembly.

"A"—Raw Stock—Positive or Negative
"B"—Negative
"C"—Positive with Negative adjustment
"D"—Positive Semi-Narrow
Fig. 5—Samples of splices made on the B and H semi-automatic film splicing machine

Figure No. 3 shows examples of splices made with representative hand clamping devices. They compare, in a certain degree, with those shown in Figure No. 2, except that better registration and alignment have been made possible, due to the setting and location of the frame with the use of pilot pins, although, more frequently, in the splicing of shrunken stock, the pilot registration of the present type of block does not anticipate compensation for shrinkage, and, consequently, cannot be properly joined in frame. The same conclusions are deduced, with respect to their ultimate practicability, as have been stated for the samples in Figure No. 2.

These positive splices were made either by hand or with the use of hand clamping devices. In the slide, they are flattened out but wound in a roll of film; they are warped and curled, and in time become stiff and brittle. This type of splice has been the cause of more annoyance, waste and spoilage than all other projection irregularities combined.

(*Continued on page* 862)

POWER'S 6B IMPROVED PROJECTOR

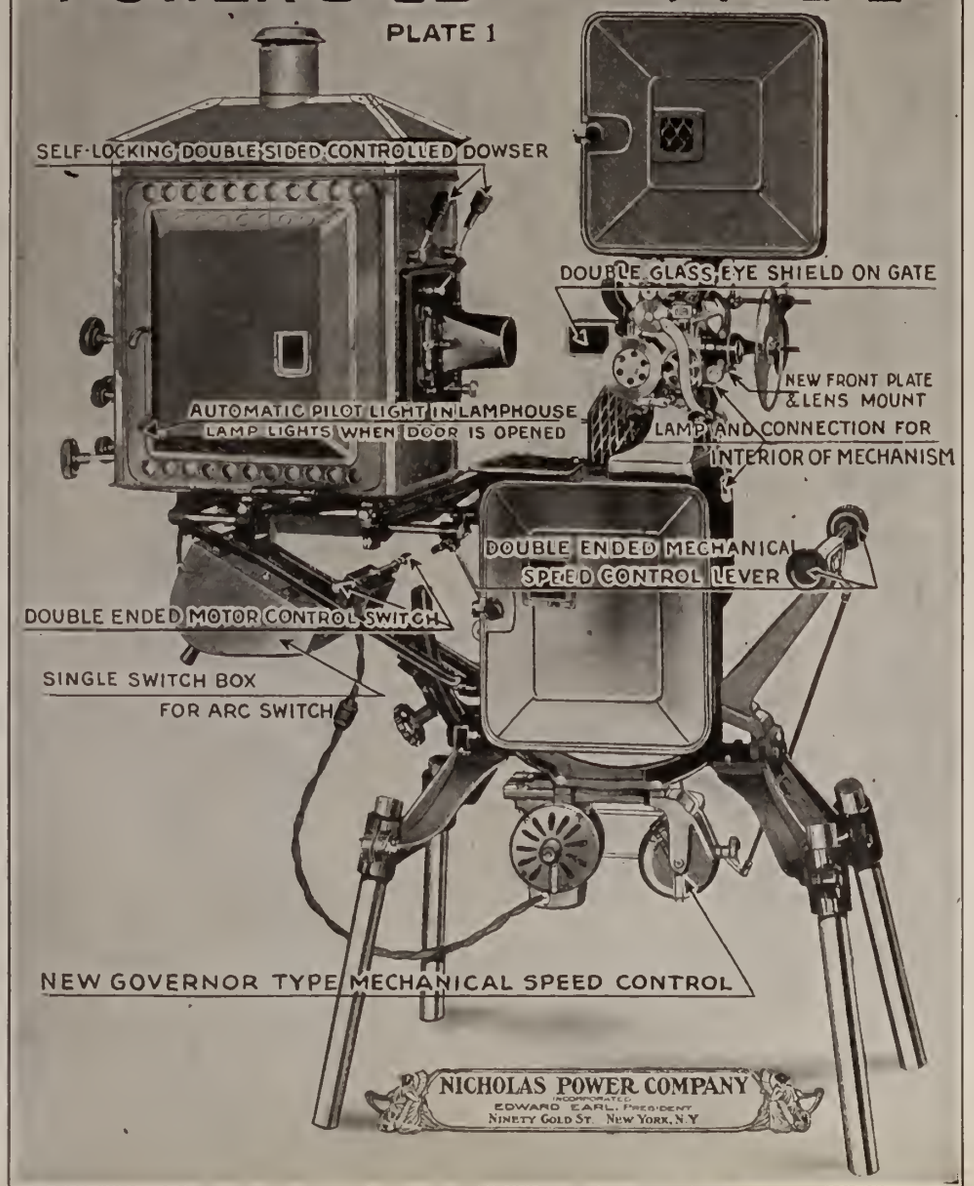
Installed During the Past Year in Many of America's Representative Theatres

With

TYPE E, POWER'S-G. E. HIGH INTENSITY OR INCANDESCENT EQUIPMENTS

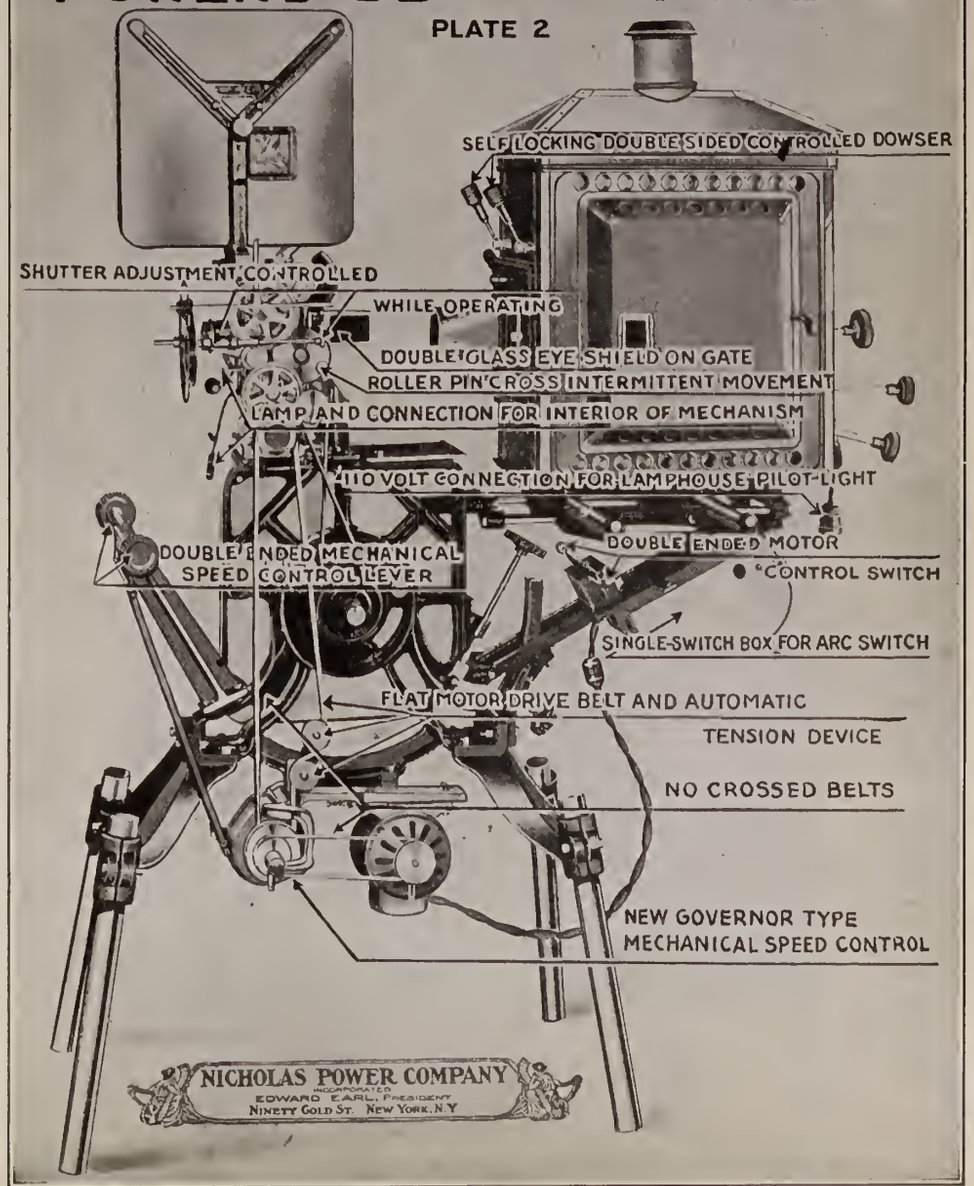
POWER'S 6B TYPE E

PLATE 1


SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
DOUBLE GLASS EYE SHIELD ON GATE
NEW FRONT PLATE & LENS MOUNT
AUTOMATIC PILOT LIGHT IN LAMPHOUSE
LAMP LIGHTS WHEN DOOR IS OPENED
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
DOUBLE ENDED MOTOR CONTROL SWITCH
SINGLE SWITCH BOX FOR ARC SWITCH
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL
NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

POWER'S 6B TYPE-E

PLATE 2


SELF-LOCKING DOUBLE-SIDED CONTROLLED DOWSER
SHUTTER ADJUSTMENT CONTROLLED WHILE OPERATING
DOUBLE GLASS EYE SHIELD ON GATE
ROLLER PIN CROSS INTERMITTENT MOVEMENT
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
110 VOLT CONNECTION FOR LAMPHOUSE PILOT-LIGHT
DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
DOUBLE ENDED MOTOR CONTROL SWITCH
SINGLE-SWITCH BOX FOR ARC SWITCH
FLAT MOTOR DRIVE BELT AND AUTOMATIC TENSION DEVICE
NO CROSSED BELTS
NEW GOVERNOR TYPE MECHANICAL SPEED CONTROL
NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

National Anti-Misframe League Forum

Outline of Series of Articles for Course in Electricity

AS mentioned in several preceding issues of the NEWS, a series of articles, dealing first with electrical subjects and later with optics, will be presented in the Projection Department. The first article of this series will be given in next week's (February 24) issue.

The program calls for such a comprehensive list of subjects as will give the projectionist at least a working knowledge of all common phases of the subject of electricity. It is not expected that anything startlingly new will be brought out in these articles. Rather, an attempt will be made to simplify the presentation so as to enable the projectionist to obtain a clear understanding of the fundamental principles of the subject. Thus a firm foundation will be laid down on which he can build up, by means of his practical experience and every day observation, the means of bettering his daily work and broadening his vision of the field.

No doubt some of the projectionists are already familiar with many of the points slated for treatment. It is our intention, however, to start at the very beginning in order to reach those who have had none of the elementary training. The main object of this course will be to give a simplified, true explanation of the various electrical actions and their causes. It may seem strange to include the word "true" in the above description, but the fact is that some writers, when endeavoring to give a simple explanation of a difficult subject, resort to such crude analogies, or comparisons, in an effort to compare the subject under discussion with one they think the reader familiar with, that a wrong conception of the very basic principles involved are left in the projectionist's mind.

These writers attempt to justify their actions by saying that anything which will drive home their point is excusable. They are driving home one point, however, at the expense of another. The excuse is often made that the subject is too complicated to describe it correctly and so a hasty, general, misleading description is given in order to "cover" it.

At this rate the projectionist will never be able to thoroughly understand the underlying principles for the simple reason that they are never correctly explained to him.

It is not exactly an easy matter to write a series of articles which will meet the entire satisfaction of all readers when it is considered that there are classes of projectionists from the good, earnest, painstaking kind, to the thoughtless, shiftless variety, commonly known as "clock-watchers." Then again, there are those who learn and understand a thing quicker than others.

In order to give you an idea of the points to be covered, an outline is given below. Any suggestions concerning additions, changes, etc., will be welcomed, as after all, this department is run solely for the benefit of the projectionists. If you think the subjects are too simple, remember there are others who may not know as much as about it as you. If you are one of those who are well advanced in your chosen profession and are "above" such easy explanations, remember there are those who are young in the game and require just such simplicity in order to give them a clear understanding of the principles involved.

Run your eye down the outline and ask yourself if you could pass a stiff "exam." covering those points. If your answer is "yes," then you might just as well stop here, close the book and go to sleep for the rest of your life. You know it all!

A word to the wise. As the series progresses, references will be made back to article already published so it would be well to cut out each week's article and save it for future use. Later they can be bound into book form for permanent reference.

Here goes:

Simplified Electricity for Projectionists

I. Definition and Explanations of Mathematical Terms and Electrical Units.
II. The Laws of Magnetism and Magnetic Forces.
III. Simple Electric Circuits. (Direct Current.)
IV. Simple Electric Circuits. (Alternating Current.)
V. Power: Its Relations and Measurement.
VI. Direct Current Machinery.
  (a) Motors.
    Series.
    Shunt.
    Compound.
  (b) Generators.
    Series.
    Shunt.
    Compound.
  (c) Motor generators.
  (d) Three-wire generators.
  (e) Motor starters.
    and hot cathode).
  (g) Primary cells and storage batteries.
  (h) D. C. arc.
VIII. Alternating Current Machinery.
  (a) Motors.
    Synchronous.
    Induction.
      Squirrel cage.
      Wound rotor.
    Commutator.
  (b) Generators.
  (c) Transformers.
    Constant potential.
    Constant current.
    Auto transformers.
  (d) Synchronous convertors.
  (e) A. C. arc.
  (f) Miscellaneous.
    Frequency changers.
    Synchronous condensors.
    Phase changers.
    Voltage regulators.
VIII. Electrical Measuring Instruments.
  (a Voltmeters.
  (b) Ammeters.
  (c) Wattmeters.
  (d) Frequency meters.
  (e) Instrument transformers.
IX. Electric Distribution.
  (a) Local lines.
  (b) Transmission lines.
X. Electric Lighting.
  (a) Definitions and candle power relations.
  (b) Incandescent lamps.
    Construction.
    Operating characteristics.
    Light control with reflectors and projectors.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New members when sending in application blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button

Interior of EASTMAN THEATRE from Stage
Rochester, N. Y.

Russell B. Smith, Engineers-Architect — Seating by The American Seating Company

In America's Foremost Theatres

MERE splendor in outward appearance will not make a theatre chair. There must also be those less apparent but none the less essential qualities of correct construction, skilled workmanship and sound materials that make for dependable and satisfactory service over a long period of time. With so large and important an investment as seating for auditorium and theatre, years, not weeks and months, must be the measure of value.

Theatre owners and managers of longest experience know well that underneath the beauty and good taste of American Seating Company theatre chairs are present always those sterling qualities of enduring value and strength that make for lasting satisfaction and long wear.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

DEBRIE CAMERAS

REGULAR SPEED SLOW MOTION

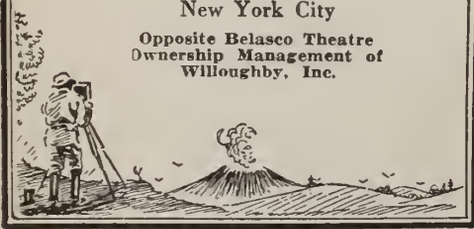
RECORD THE EVENTS OF THE WORLD

The take-up in the Debrie is operated by friction clutch which is positive in action both forward or reverse. There are no belts to change or get out of order. Lenses from 1⅜" to 17" focus can be fitted and easily interchanged.

MOTION PICTURE APPARATUS CO.
INCORPORATED

118 West 44th Street
New York City

Opposite Belasco Theatre
Ownership Management of
Willoughby, Inc.



On left is shown a new projector, the "Kodascope," for the amateur motion picture outfit developed by the Eastman Kodak Company. It is motor-driven and entirely automatic in operation. On the right is the new motion picture kodak the "Cine Kodak," also developed by the Eastman Kodak Company for amateur use which uses a narrow width film which has a special coating for making a direct positive

Amateur Motion Pictures Outfit Developed by Eastman Kodak Company

HOME movies, among other things, will act as feeders to motion picture theatres, according to the Eastman Kodak Company who have just announced the successful development of an amateur movie outfit. Just as the phonograph for example has helped so wonderfully in popularizing opera and the better things in music, so will home motion pictures be in a positon to educate popular taste in screen offerings. This, at least, is the belief of the Eastman industry whose stake in the movie theatre world is considerable.

The amateur outfit developed by the Kodak Company consists of a taking camera and a projector. The taking camera which weighs only seven pounds, is daylight loading and so simplified mechanically as to enable the amateur to take motion pictures with the same facility as he has recorded snapshots. The projector, equipped with a two inch lens for ordinary home use, will fill a screen 30x40 at a distance of 18 feet and a 40x54 screen at 21 feet. This projector to be known as the Kodascope, is motor driven, entirely automatic in operation and once threaded requires no further attention until the reel is exhausted.

The film on which the motion picture Kodak system is based is of special size being 11-16 inches in width as against the standard width of 1 3-8 inches. This is coated with a special emulsion which, by a reverse process, yields a direct positive. These prints can be duplicated in a special printer and can also be enlarged to standard size for theatre use. This special film, is of the non-inflammable type made from cellulose acetate. Five pictures on the small film, it will be seen, will occupy the same length as two on the standard so that 100 feet of Cine Kodak film will be equivalent to 250 feet of standard and 400 foot reel equal to a thousand foot standard reel.

The diminutive taking camera, to be known as the Cine Kodak, is on the whole of standard type. It is fitted with a Kodak anastigmat lens, working at 5.3.5, permitting pictures to be made under poor light conditions. The finder is just above the lens and by an ingenious attachment changes the position of its image as the lens is focused. In this way the image is shown through the center of the field at all times.

WORLD TICKETS

SIMPLEX TICKET REGISTERS
OUR PRICES WILL INTEREST YOU. WRITE US.
WORLD TICKET & SUPPLY CO., INC.
1600 BROADWAY
Telephone, Bryant 5471 New York City

Projectionists

Read the series of articles on Electricity beginning this week in the Technical Department.

Three of the Finest

MAJOR SYSTEM ADVANTAGES:

- Remote Control
- Extended Remote Control
- Remote Dimmer Control
- Cumulative Control
- Pre-selection
- Flashless, noiseless switch operation
- Minimum stage space
- Unit construction
- Experienced design
- Perfect workmanship
- Highest grade materials.

These motion picture theaters, the finest in this country, are equipped with the Major System of Theater Lighting Control. They represent the type that have accepted the Major System as the only one worthy of installation. The great number of theaters who boast of this advantage of Major installations is being added to every week—a definite assurance of leadership.

Both old and new theaters alike may be equipped with Major Systems, the unit construction of the system itself making it exceptionally adaptable in fulfilling the better lighting needs in any size of theatre. In addition, it is equipped with a momentary contact switch to lock the switchboard with any combination of lights on, insuring absolute safety from meddling.

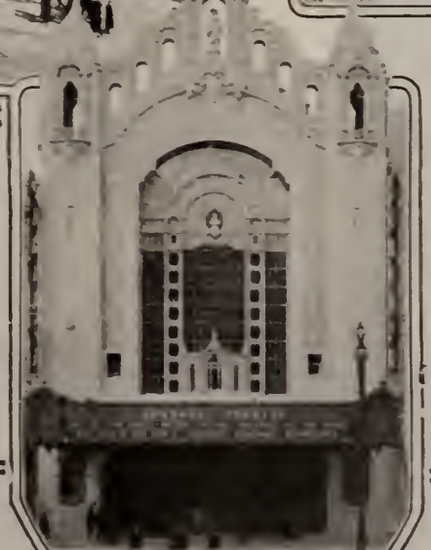
Another special feature is the " All-out " switch which is available only in the Major System of Light Control. With this device, every light on the stage may be turned out, regardless of the position of individual switches. The Major System of Theater Lighting Control is known to be the simplest to operate, the safest to handle and the most practical, and by these three reasons alone achieved its success.

Frank Adam Electric Co.

St. Louis

Chicago Theater, Chicago, Illinois
C. W. & Geo. L. Rapp, Architects

McVicker's Theatre, Chicago
Thomas W. Lamb, Architect
Henry L. Newhouse, Resident Architect



Granada Theater, San Francisco, California
Alfred H. Jacobs, Architect

District Offices

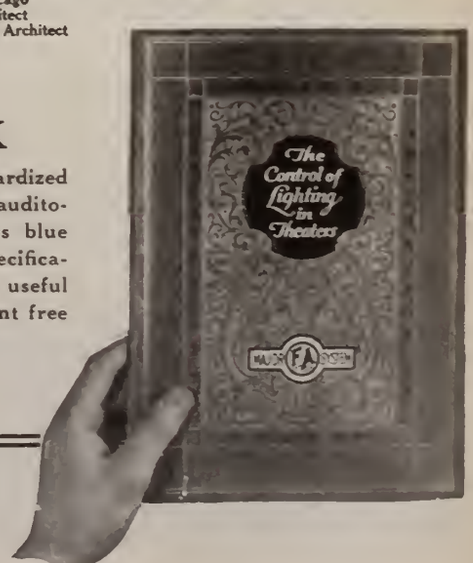
Detroit, Dallas,
Minneapolis, Kansas City,
Cincinnati, Cleveland,
New Orleans, Chicago,
San Francisco, Los Angeles,
Seattle, Pittsburgh,
Boston,
Philadelphia.

Other "F-A" Products

Triumph Line of Safety Type, Standardized Panel Boards and Cabinets; knife switches; safety switches; hanger outlets; reversible-cover floor boxes; A. C. and D. C. Distribution Switchboards.

THIS BOOK

Contains a basis of standardized practice in theater and auditorium lighting and supplies blue print charts, complete specifications and a great fund of useful information. It will be sent free of charge, upon request.



"A"—Machine-Made Negative Splice
"B"—Print of "A"
"C"—Hand-Made Negative Splice
"D"—Print of "C"
Fig. 6—Negative splices and prints of same

"A"—Negative Cutter
"B"—Semi-Narrow
"C"—Ex. Wide Hole Lap
"D"—Hand- or Clamp-Made Hole Lap
Fig. 7—Samples of positive splices

readily made by slight cutter adjustments on the semi-automatic machine. As is necessary for any successful splice, all the emulsion or scraped portion must be removed before applying the cement; for this reason, some users prefer the wet scrape, but the greater proportion of machine users today are making the dry scrape, as it eliminates one troublesome operation. This splice, while not as pliable as the beveled splice, is still very much advanced over the sprocket hole lap of the hand-made splice; it is the type which under running tests shows the greatest efficiency; it does not curl, or stiffen the film, and will readily conform to the radius of any sprocket, without jumping. It is now almost universally used by laboratories, in the assembling and joining of release prints.

Sample "A" shows an exposed negative splice made on a semi-automatic machine. Its characteristic neatness is transferred to print (sample "B"). No cut-out is necessary for this patch; it is not discernible on the screen;

(*Continued on page* 864)

Splicing Negative and Positive Films

(*Continued from page* 856)

Samples "A," "B" and "C" are beveled splices; that is, both emulsion and celluloid surfaces have been scraped to a bevel of 8°. The average width of these splices is one thirty-second of an inch, or approximately the width of the average frame line. The thickness at point of splice is but .0075, which is .0025 thicker than the average thickness of a single strip of film. Sample "A" for negative raw stock will readily pass through any of the present day camera movements, and a positive raw stock splice through the printers without interference or liability of breakage.

Sample "B" is an exposed negative splice, which will be compared in Figure No. 6 with a print of itself on positive stock.

Sample "C" is an exposed positive splice, beveled with the negative adjustment cutters. To all appearances this splice is barely noticeable, and even to the scrutinizing eye is as one continuous piece of film. It is as flexible as the film itself, and its longevity is determined only by the accuracy and care with which it is made and the proper adjustment of the machine cutters. For all practical purposes this splice, in positive release work, was not found successful, as the average machine operators would not give the time and attention that were necessary in the care and cleanliness of their machines. The cutters for this type of splice are adjusted and kept with tolerances of .0003 inch, so that, if care is not taken in keeping the machine free from cement and scrapings, the fine adjustment is soon lost, and the splice loses its efficiency. However, that this type of splice, carefully made, will last indefinitely has been proven by practical tests; samples of such splices made several years ago were run continuously in the same strip of film with present day, wider splices; the latter breaking away, but the old, beveled splices seemingly remained as strong as the film itself.

Sample "D" is a semi-narrow, exposed positive splice; its width being .078, and thickness, .010. It is too wide for successful beveling, as shown in sample "C." It is, however,

Fig. 8—Sample of splices showing nicety of registration with the negative cutters

WE CAN SERVE YOU IN MANY WAYS

Projection machines overhauled and repaired. We make your old machines good as new. Best equipped machine shop, expert mechanics. Prompt service, reasonable prices.

Making Screens is a fine art. We make the best in the country. We also recoat old screens. Get our quotations.

We can furnish your weekly supply of slides, photos and posters (all productions) at a saving of fifty per cent. Complete service, prompt shipment. Write for price list and order blanks.

For Sale. Entire equipment purchased from five theatres, including 2300 opera chairs, projection machines, compensarcs, ventilating fans, motors, generators, booths, screens, spot lights, portable projectors, poster and photo frames, rewinds, wall-fans, stereopticons, fire extinguishers, rubber matting, electric heaters, film cabinets, lenses, lightning changers, ticket machines and everything needed in a theatre.

We make artistic advertising slides. Lobby display frames made to order. Banners and sign work of all kinds. We can save you money on opera chairs, projection machines, screens, equipment, supplies, accessories, carbons, mazda lamps, tickets, etc. Send us your order.

MOVIE SUPPLY COMPANY
844 S. Wabash Ave. Chicago, Ill.

No. 7217 Basket filled with flowers, each 75c, per dozen $7.50

Our Spring Catalogue No. 7
illustrated in colors of Artificial Flowers, Plants, Vines, Baskets, etc.

Mailed Free For the Asking

Frank Netschert, Inc.
61 Barclay Street
New York, N. Y.

MINUSA Gold Fibre Screens

Mazda Projection equipment is incomplete without a MINUSA MAZ-DA-LITE SCREEN.

Samples and literature upon request.

MINUSA CINÉ SCREEN CO.
ST. LOUIS, MO.

World's Largest Producers of Motion Picture Screens.

"Protectall"

Stood the Test of 1250 Volts

Applied in the Laboratories of the
National Board of Fire Underwriters
And is Recommended by Them as
Affording Such Safeguarding
As Designed by the Manufacturer

Prevents Film Fire in the Projector
Due to Every Known Hazard

Requires No Human Attention of Any Kind

Is Absolutely Automatic

The Greatest Assistant to the Projectionist
Ever Placed in the Booth

And if he would be willing to exchange it for any other device of similar claims, on the market, we will

Refund the Purchase Price With a Premium

upon its return within thirty days after installation

THE "Protectall" CO.

752 South Wabash Ave., Chicago, Ill.
1324 East Front St., Fort Worth, Texas

Little Stories of

Successful Exhibitors No. 5

F. H. Gruneberg

F. H. Gruneberg takes pride in pointing to the fact that every theatre controlled by the company of which he is president, is "located on a main street near a busy corner." And these theatres constitute the biggest chain in the state of Indiana.

Mr. Gruneberg was a medical student, pharmacist, and a chemist. He was principal owner of a wholesale drug firm, but emerged from the world of Pills and Pain to rise to a place of prominence in the world of Film and Screen. Now, after only a few years, the Consolidated Corporation, which was organized by Mr. Gruneberg, owns theatres in the principal cities of Indiana, with a total seating capacity of over 15,000—and this number is continually on the increase.

Says Mr. Gruneberg: "If we did not have a GOLD SEAL Automatic ticket register in our booths we would not know if tickets were being resold. Our object in operating theatres is for *profit* and when hand sold tickets can be resold, we must protect our profits with GOLD SEALS."

How many theatre owners find this to be true! And just as a customer in a retail store is impressed by the efficient whir-r-r and merry tinkle of the modern cash register, so are theatre patrons impressed with the GOLD SEAL Automatic ticket selling service.

The GOLD SEAL *makes* money and *saves* money; it is an advertising device and an efficient bookkeeper at the same time. And it is *NOT expensive*. Write for price and free demonstration.

Latest GOLD SEAL Model Automatic Ticket Register as used in the Consolidated theatres in Indiana.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

NOTE:—Distributors in principal cities. Write for name of nearest one.

TICKETS TICKETS TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale.

Write for our low prices.

Society of Motion Picture Engineers' Transactions

A synopsis of the articles contained therein may be obtained from the Secretary, Room 402, 729 7th Avenue, New York City.

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

PERFECT LABORATORY RESULTS

Are Impossible Without

CORCORAN'S DEVELOPING TANKS

A. J. CORCORAN, Inc.

753 Jersey Avenue Jersey City, N. J.

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

1600 BROADWAY
NEW YORK CITY

702 SOUTH WABASH AVENUE
CHICAGO, ILL.

109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

Business Offerings

MANAGER—Wants immediate change. Ten years' theatrical experience. Past associations include some of country's leading firms. At present with one of world's finest theatres. Pep, energy, enthusiasm—requisites of all business—my qualifications. Let me convince you of my unusual ability to GET RESULTS. Will go anywhere. Write or wire A. B., care Motion Picture News, Chicago.

NEW THEATRE CHAIRS at $1.85 to $2.95; Mahogany finish; five-ply veneer; Steel standards; noiseless hinges. Western Seating Company, 6455 Bosworth, Chicago.

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

The Universal Favorite Screen

The best and cheapest screen on the market—makes a rich, clear, velvet tone picture; no eye strain. Best of references, etc.

The only screen that tightens itself. No art required installing it. Endorsed by Health Dept. and Eye Specialists. The Wonder Screen that is drawing full houses.

We can also supply you on short notice with anything you may need for your theatre.

Roanoke Theatre Supply Co.
Factory and Office
138½ Church Ave. Roanoke, Va.

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

THE NEWMAN TICKET CHOPPER
PATENTED
Mutilates each and every ticket. Guaranteed fully against clogging.
Used by all of the finest Chicago houses.
The price has just been reduced.
Write for Catalog "N."

NEWMAN MANUFACTURING CO.
418 Elm Street CINCINNATI, OHIO
Branch—68 W. Washington St. Chicago, Ill.

Splicing Negative and Positive Film

(*Continued from page* 862)

further, it saves much time and annoyance in the assemblying and joining rooms. It is particularly desirable for laboratories using the automatic system of developing in units of one-thousand-foot rolls. Ordinarily the negative is joined in lengths as long as is permissible by the laboratory system employed, and the resultant prints, with little or no breaks, eliminate much handling in assembling, and joining; moreover, because of the fewer splices used, the life of the positive is made considerably longer than one having a multiplicity of splices. It is for these reasons that the machine made negative splice has found almost universal usage in the laboratories of this country.

Compare the hand-made exposed negative splice, sample "C," with its print, sample "D." This print would probably pass in most laboratories, but would be rejected in many establishments where greater perfection is required. The negative splice in this instance has been very carefully and laboriously made, and, with good fortune, it might survive several runnings through the printer; more often, however, it breaks, causing mutilation of valuable negative and destruction of the continuity of the positive being printed, resulting in loss of time and additional film spoilage, owing to rethreading, etc.

In Figure No. 7 there is shown a comparison of various types of positive splices. "A," "B" and "C" are made on the semi-automatic machine, which, by slight cutter adjustment, is easily conformed to the desired type.

Sample "A" as has previously been stated, is not generally practical for positive release work, because of the precision and accuracy of adjustment required.

Sample "B" has been proven ideal for all practical purposes, both from the standpoint of performance in the machines and for conservation of the film.

Sample "C" is what has been commonly termed "a compromise splice"; that is, a type of splice demanded by a number of exchanges and distributors because of its size being nearer that which the average exhibitor has been accustomed to, as indicated by sample "D." While it has the outward appearance of strength, neatness, and accuracy of register, it lacks the fundamental requirements of an ideal splice, as was determined by the tests made with sample "B."

Sample "D" should be condemned, as it has no place in a well-organized industry. To its use may be charged thousands of dollars in film renewals, interrupted projection, "jumpy" registration on the screen, twisted, curled or kinky rolls, and many other irregularities that are not a part of the advanced mechanism used in the industry.

WISCONSIN

Milwaukee—Leigh Hunt, 445 Milwaukee St., has plans for two story theatre, 35 x 150, on Kinnickinnic & Logan Sts., for David Taxey, 550 Potter Ave. Building of concrete foundation, brick and tile walls, steel roof.

Outfit to Exhibit Legislative Films

The New Hotel President, being erected on Capitol Hill, near the House Office Building, is to have as a feature a unique motion picture theatre and projection outfit for the exhibition of legislative films. Major A. H. Gillis, the builder, said: "Although not generally known, thousands of feet of film are exhibited before the members of Congress weekly, covering varying phases of public welfare in all parts of the country. Films concerned with local industrial projects, irrigation and agricultural improvements, geological developments, forestry and fisheries, public safety and welfare campaigns shown the members constitute a large part in the legislation of today. The Hotel President in its projection room will have the most modern motion picture devices, and a silver screen. The little theatre will be at the disposal of the Congress and Government at all times." At present the House caucus and Senate conference rooms are used for this work, but no appropriation exists, and local equipment dealers must rent the projectors individually and are paid out of the committee funds, "for cost of hearing, testimony, etc."—Knappen.

Criterion Being Renovated

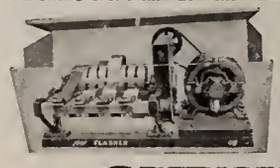
Work will start in a few weeks on rebuilding the Criterion theatre at Enid, Okla., Mr. Weil will again lease the Criterion and will run first run features as the policy. Power's Type "E" machines and a Transverter will be installed as the projection room equipment. Orchestra will be employed.—Trout.

WASHINGTON

Hoquiam—Negotiations for the erection of a new playhouse are under way and plans call for a theatre with seating capacity for 1,000, to be located on Eighth St. and be fireproof in every detail. Structure will cost about $45,000.

Wenatchee—Permit has been granted to Peoples Theatre Co. to construct a brick building in the rear of the Mission St. pavilion to house a stage with a proscenium 25 feet in width, to cost about $2,000.

FLASHING SIGNS ARE EYE CATCHERS



85% of the sign flashing of the country is done by RECO FLASHERS
Let's tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Color Hoods and Motors
2628 W. Congress St. CHICAGO

BUYS, SELLS OR LEASES THEATRES FOR YOU
I have a large list of clients for large and small theatres. Quick reliable action assured.
HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

Theatre and Exchange Mailing List Service
We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Aywon-S R.	5 reels	Sept. 4
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	8 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vidor	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 30
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 28
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Broadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady, The	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	8 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Eille Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 18
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	8 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd.	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	8 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 2
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2

Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec.	16
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov.	25
California Romance, A	John Gilbert	Fox	4 reels	Dec.	23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec.	30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan.	13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec.	30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec.	30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov.	18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec.	16
Duty First	Pete Morrison	Sanford-S. R.	5 reels		
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec.	2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec.	23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels		
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec.	16
Great City, The	Special Cast	Amer. Releasing	7 reels		
Great Night, The	William Russell	Fox	5 reels	Dec.	16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec.	23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec.	9
Jazzmania	Mae Murray	Metro	6 reels		
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels		
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov.	4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec.	30
Love in the Dark	Viola Dana	Metro	6 reels	Nov.	25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov.	25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec.	9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec.	9
One Exciting Night	Special Cast	United Artists	10 reels	Oct.	21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec.	23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan.	6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels		
Outcast	Elsie Ferguson	Paramount	6 reels	Dec.	16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan.	20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug.	26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels		
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels		
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec.	9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug.	19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan.	13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec.	30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov.	25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov.	4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec.	16
Woman Conquers, The	Kath. MacDonald	First National	5 reels		

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Brass	Monte Blue	Warner Bros.	8 reels	
Buster, The	Dustin Farnum	Fox		
Daddy	Jackie Coogan	First National		
Dark Secrets	Dorothy Dalton	Paramount	5 reels	Jan. 27
Drums of Fate	Mary M. Minter	Paramount	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Gentlemen from America	Hoot Gibson	Universal	5 reels	
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn		Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Romance Land	Tom Mix	Fox		
Town That Forgot God, The	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox		
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount		
Are You a Failure	Special Cast	Al Lichtman Corp.		
Bolted Door, The	Frank Mayo	Universal	5 reels	
Covered Wagon, The	Special Cast	Paramount		
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universsal	6 reels	Dec. 9
Gossip	Gladys Walton	Universal	5 reels	
Leopardess, The	Alice Brady	Paramount		
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	
Lost and Found	Special Cast	Goldwyn		
Mad Love	Pola Negri	Goldwyn		
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Ne'er Do Well, The	Thomas Meighan	Paramount		
Nth Commandment, The	Special Cast	Paramount		
Racing Hearts	Special Cast	Paramount		
Rupert of Hentzau	Special Cast	Selznick		
White Flower, The	Betty Compson	Paramount		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1	reel
Agent, The	Larry Semon	Vitagraph	2	reels
All At Sea	Smith-Williams	C. B. C.-S. R.	2	reels
All Wet	Al St. John	Fox	2	reels
Alarm, The	Al. St. John	Fox	2	reels
Aladdin, Jr.	Lewis Sargent	Universal	1	reel
American Plan	Lee Moran	Universal	2	reels
Baby Show in Squirrelville		Lee-Bradford-S. R.	1	reel
Balloonatic, The	Buster Keaton	First National	2	reels
Best Cellar, The	Neely Edwards	Universal	1	reel
Be Yourself	Neal Burns	Educational	2	reels Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3	reels
Big Scoop, The	Johnny Jones	Pathe	2	reels Nov. 25
Blaze Away	Paul Parrott	Pathe	1	reel Dec. 2
Blazes	Lige Conley	Educational	2	reels Nov. 4
Bone Dry	Paul Parrott	Pathe	1	reel Oct. 14
Bow Wow	Louise Fazenda	First National	2	reels
Boy and the Bear, The	Aesop's Fables	Pathe	2/3	reels
Boyhood Days	Buddy Messinger	Universal	2	reels
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2	reels
Broadcasting	Johnny Jones	Pathe	2	reels Oct. 21
Bully Pair, A	Molina	Universal	1	reel
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½	reel
Cabby, The	Lorraine-Maude	Universal	2	reels
Casey Jones, Jr.	Lige Conley	Educational	2	reels Jan. 20
Champeen, The	Children	Pathe	2	reels Feb. 3
Chased Bride, The	Neal Burns	Educational	2	reels Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3	reel Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½	reel
Chicken Dressing	Earl Hurd Cart'n.	Educational	1	reel
Chicken Parade, The	Jimmy Aubrey	Vitagraph	2	reels Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2	reels Nov. 11
Chop Suey	Dorothy Devore	Educational	2	reels Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2	reels Dec. 30
City Chap, The	Al. St. John	Fox	2	reels
Cobbler, The	Children	Pathe	2	reels
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½	reel
Counter Jumper, The	Larry Semon	Vitagraph	2	reels
Court Plastered	Mutt & Jeff Cart'n.	Fox	½	reel
Crash	Jimmie Adams	Educational	1	reel Nov. 18
Cupid's Elephant		Fox	2	reels
Cured	Queenie (horse)	Universal	2	reels Nov. 4
Cyclist, The	Clyde Cook	Fox	2	reels
Dandy Dan		Fox	2	reels
Day Dreams	Buster Keaton	First National	2	reels
Devilish Dragon, The	Sarg's Almanac	Educational	1	reel
Diary of a Nut		Lee-Bradford-S. R.	1	reel
Dig Up	Snub Pollard	Pathe	2	reels Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1	reel
Dog's Paradise, A	Aesop's Fables	Pathe	2/3	reel
Doing 'Em Good	Neely Edwards	Universal	1	reel
Don't Say Die	Paul Parrott	Pathe	1	reel
Double Trouble	Lee Kids	Fox	2	reels Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½	reel
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2	reels
Easy Pickin'	Jack Richardson	East Coast-S. R.	2	reels Sept. 23
Educator, The	Lloyd Hamilton	Educational	2	reels Dec. 30
Egg, The	Stan Laurel	Metro	2	reels Feb. 3
Electric House, The	Buster Keaton	First National	2	reels Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3	reel Nov. 4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3	reel
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2	reels Jan. 20
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3	reels
Face the Camera	Paul Parrott	Pathe	1	reel
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2	reels
Fair Week	Paul Parrott	Pathe	1	reel Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½	reel
Farm Follies		Universal	2	reels
Fearless Fido	Aesop's Fables	Pathe	2/3	reel
Fire Fighter, The	Dan Mason	Film Book. Offices	2	reels Nov. 11
Fire Fighters	Children	Pathe	2	reels

Fire the Fireman	Paul Parrott	Pathe	2	reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1	reel	
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3	reel	
Flivver, The	Paul Parrott	Pathe	1	reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1	reel	
Foolish Lives	Lee Moran	Universal	2	reels	
For Rent—Haunted	Johnny Jones	Pathe	2	reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3	reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2	reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1	reel	Oct. 7
Fresh Heir, The		Fox	2	reels	
Fresh Kid, The	Fox-Gregory	Universal	2	reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3	reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3	reel	
Ginger Face	Johnny Fox	Universal	2	reels	
Glad Rags	Bull Montana	Metro	2	reels	
Gliders, The	Aesop Fables	Pathe	2/3	reel	
Golf	Larry Semon	Vitagraph	2	reels	
Golf Bug, The	Paul Parrott	Pathe	1	reel	Oct. 28
Good Scout, A		Educational	2	reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2	reels	
Harvest Hands	Paul Parrott	Pathe	1	reel	Nov. 18
Haunted Castle, The		Educational	1	reel	
Haunted House, The		Fox	2	reels	
Hazel From Hollywood	Dorotby Devore	Educational	2	reels	Jan. 13
Hee Haw!	Trimble & Maud	Universal	1	reel	
Heeza Liar and Ghost		Hodkinson	1	reel	
Heeza Liar's Treasure Island		Hodkinson	1	reel	
Hello Judge	Lee Moran	Universal	2	reels	
Henpecked Harry	Aesop Fables	Pathe	2/3	reel	Oct. 28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3	reel	
High and Dry	Clyde Cook	Fox	2	reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2	reels	
High Power	Lige Conley	Educational	2	reels	Dec. 2
His First Job	Lewis Sargent	Universal	1	reel	Oct. 14
Hoboes de Luxe	Neely Edwards	Universal	1	reel	
Home Made Movies	Ben Turpin	First National	2	reels	
Home Plate, The	Lee Moran	Universal	2	reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2	reels	Nov. 18
Hurry Up		Educational	1	reel	
I'll Take Vanilla	Paul Parrott	Pathe	1	reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2	reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1	reel	
Jim Jams	Mutt & Jeff Cart'n.	Fox	½	reel	
Jungle Romeo, A	Snooky	Hodkinson	2	reels	
Just a Little Late Club, The		Second National	1	reel	Dec. 30
Just Dogs		Universal	2	reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2	reels	
Kickin' Fool, The	Maude (mule)	Universal	2	reels	
Kids and Skids	Lee Kids	Fox	2	reels	
Landlubber, The	Paul Parrott	Pathe	1	reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Lazy Bones	Clyde Cook	Fox	2	reels	
Let 'Er Run	Dorotby Devore	Educational	2	reels	Sept. 30
Look Out Below	Lige Conley	Educational	2	reels	Aug. 19
Lot O' Bull	Molina	Universal	1	reel	
Love Drops	Neely Edwards	Universal	1	reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3	reel	
Matinee Idles	Neely Edwards	Universal	1	reel	
Me and My Mules	Queenie (horse)	Universal	2	reels	
Model Messenger, A	Lewis Sargent	Universal	1	reel	
Mr. Hyppo	Paul Parrott	Pathe	1	reel	Jan. 20
Mud and Sand	Stan Laurel	Metro	2	reels	
My Hero	Lupino Lane	Fox	2	reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2	reels	
Mysterious Hat, The	Aesop Fables	Pathe	2/3	reel	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½	reel	
Newly Rich	Snub Pollard	Pathe	2	reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2	reels	
No Luck	Lloyd Hamilton	Educational	2	reels	Jan. 13
Ocean Swells	Neal Burns	Educational	2	reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1	reel	
Ogling Ogre, The	Sarg's Almanac	Educational	1	reel	
Old Sea Dog, The	Snub Pollard	Pathe	2	reels	
Once Over	Jimmie Adams	Educational	2	reels	Dec. 30
Once Over	Paul Parrott	Pathe	1	reel	
Once to Every Boy	Lewis Sargent	Universal	1	reel	Oct. 28
One Terrible Day	Children	Pathe	2	reels	
Ouch!	Jimmie Adams	Educational	1	reel	Jan. 20
Our Gang	Children	Pathe	2	reels	Nov. 4
Out on Bail	Paul Parrott	Patbe	1	reel	
Out of Place	Al. St. John	Fox	2	reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Pardon My Glove	Bobby Vernon	Educational	2	reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1	reel	Jan. 13
Peg o' the Movies	Baby Peggy	Universal	2	reels	
Pirate, The	Lupino Lane	Fox	2	reels	
Pitter Patter	Jimmie Adams	Educational	1	reel	Nov. 18
Please Be Careful		Fox	2	reels	Sept. 30
Poor Fish, A		Fox	2	reels	
Pop Tuttle, Detsckativs	Dan Mason	Film Book. Offices	2	reels	Feb. 3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2	reels	Sept. 16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2	reels	
Punctured Prince, A	Bull Montana	Metro	2	reels	Oct. 28
Puppy Love		Fox	2	reels	
Quiet Street, A	Children	Pathe	2	reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2	reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1	reel	
Railroading	Earl Hurd Cart'n.	Educational	1	reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3	reel	
Ranch Romeo, The		Fox	2	reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½	reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2	reels	
Rides and Slides		Fox	2	reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½	reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2	reels	
Ring Tail Romance, A		Educational	2	reels	
Rip Snoring Nigbt, A	Lewis Sargent	Universal	1	reel	
Rob 'Em Good	Bull Montana	Metro	2	reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3	reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3	reels	
Rookies	Brownie (dog)	Universal	2	reels	Feb. 3
Saturday Morning	Children	Pathe	2	reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1	reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1	reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2	reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2	reels	
Soak the Sheik	Paul Parrott	Patbe	1	reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2	reels	
Some Family	Lee Moran	Universal	2	reels	
Some Service	Neely Edwards	Universal	1	reel	
Speed Boy, Tbe	Lewis Sargent	Universal	1	reel	
Speeder, The	Lloyd Hamilton	Educational	2	reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Spuds	Lewis Sargent	Universal	1	reel	
Squirrelville Circus		Lee-Bradford-S. R.	1	reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1	reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½	reel	
Steeplechaser, The	Lige Conley	Educational	2	reels	Oct. 7
Step Lively Please		Fox	2	reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2	reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2	reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3	reel	
Stung	Johnny Jones	Pathe	2	reels	Jan. 13
Sweetie	Baby Peggy	Universal	2	reels	
Sweet Thirteen	Gloria Joy	Film Book, Offices	2	reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2	reels	
Tattle Tail, The	Brownie (dog)	Universal	2	reels	
Tea N. Tea	Jimmie Adams	Educational	1	reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagraph	2	reels	
Terrible Tree, The	Sarg's Almanac	Educational	1	reel	Feb. 3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
That Son of a Sbeik	Neal Burns	Educational	2	reels	Sept. 23
Tbeir First Vacation	Carter DeHavens	Film Book, Offices	2	reels	Sept. 16
Tbeir Steady Job	Neely Edwards	Universal	1	reel	
Three Hundred Sixty-Five Days	Snub Pollard	Patbe	2	reels	Dec. 9
Tin Bronco, The		Fox	2	reels	
Toonerville Topics	Dan Mason	Educational	2	reels	
Tough Winter, A	Snub Pollard	Pathe	2	reels	
Town Terrors, The	Lee Kids	Fox	2	reels	
Troubles on the Ark	Aesop's Fables	Patbe	2/3	reel	
True Blue	Qneenie (borse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, Tbe	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Paths	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, Tbe	Paul Parrott	Pathe	1	reel	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watcb Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelville		Lee-Bradford-S. R.	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Wby Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagrapb	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagraph	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagraph	1	reel	
Benjamin Franklin (Urban Classics)		Vitagraph	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobble's Ark (Urban Classics)		Vitagraph	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Eille Norwood		Educational	2	reels	

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2	reels	
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1	reel	
Dangerous Waters (Drama), Jack Mulhall	Universal	2	reels	
Deputized (Drama), Leo Maloney	Pathe	2	reels	
Doomed Sentinels (Drama), Roy Stewart	Universal	2	reels	
Drifter, The (Drama), Leo Maloney	Pathe	2	reels	Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2	reels	
Drifters, The (Wilderness Tales)	Educational	1	reel	
Duty First (Tenement Tales)	Clark-Cornelius	2	reels	
Dwellers of the Deep (Urban Classics)	Vitagraph	1	reel	
Empty House, The (Drama), Eille Norwood	Educational	2	reels	
Enchanted City, The	Educational	1	reel	Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1	reel	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2	reels	
Fleeced For Gold (Artfilm)	Pathe	1	reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2	reels	
Fruits of Faith (Drama), Will Rogers	Pathe	3	reels	Dec. 23
Fun From the Press	Hodkinson	1	reel	
Gambling With Gulf Stream	Hodkinson			
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2	reels	Nov. 11
Giants of the Open (Drama), Roy Stewart	Universal	2	reels	
Gibeah (Holy Land Series)	Amer. Releasing	1	reel	
Golden Bullet, The (Drama), Harry Carey	Universal	2	reels	
Goose Safari on Lower Mississippi	Hodkinson	1	reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1	reel	
Gypsy Trail, The (Drama), Art Acord	Universal	2	reels	
Hair Trigger Burke (Drama), Harry Carey	Universal	2	reels	
Hansel and Gretel, Baby Peggy	Universal	2	reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1	reel	
Hearts of Oak (Drama), Roy Stewart	Universal	2	reels	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1	reel	
He Raised Kane (Leather Pushers)	Universal	2	reels	
Here's Your Men (Drama), Leo Maloney	Pathe	2	reels	Dec. 29
His Enemy's Friend, Leo Maloney	Pathe	2	reels	Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2	reels	
His Own Law (Drama), Leo Maloney	Pathe	2	reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1	reel	
Hot Shots (Lyman H. Howe)	Educational	1	reel	
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1	reel	
In the Days of Buffalo Bill (Serial)	Universal	18	epis.	Sept. 16
Jack and the Beanstalk, Bahby Peggy	Universal	2	reels	
Joan of Newark (Leather Pushers)	Universal	2	reels	
Kings of the Forest (Drama), Roy Stewart	Universal	2	reels	
King Winter (Lyman Howe)	Educational	1	reel	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1	reel	
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2	reels	
Law of the Sea (Drama), Jack Mulhall	Universal	2	reels	
Little Knight, The, Arthur Trimble	Anchor-S. R.	2	reels	
Little Red Riding Hood, Baby Peggy	Universal	2	reels	
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1	reel	
Lost, Strayed or Stolen, Leo Maloney	Pathe	2	reels	
Love Charm, The, Arthur Trimble	Anchor-S. R.	2	reels	
Madonna of the Chair (Novelty)	Clark-Cornelius	1	reel	
Man vs. Beast	Educational	2	reels	Oct. 21
Mass Play (Sport Review)	Goldwyn	1	reel	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1	reel	
Mirror, The	Universal	1	reel	
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1	reel	
Mural Decorations of Sistine Chapel	Clark-Cornelius	1	reel	
Mystery Box, The	Hodkinson	1	reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)	Educational	2	reels	Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1	reel	
Nature's Wild Babies (Urban Classic)	Vitagraph	2	reels	
Old Spain	Fox	1	reel	
One Jump Ahead (Drama), Leo Maloney	Pathe	2	reels	Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2	reels	
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1	reel	
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2	reels	
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2	reels	
Pekin Ducks	Fox	½	reel	
Perils of the Yukon (Serial)	Universal	15	epis.	July 8
Pirates of the Air (Urban Classic)	Vitagraph	1	reel	
Pirates of the Deep (Drama), Jack Mulhall	Universal	2	reels	
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1	reel	
Plunder (Serial)	Pathe	15	epis'd's.	Dec. 16
Price of Progress, The	Pathe	2	reels	Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1	reel	Jan. 13
Priory School, The (Drama) Eille Norwood	Educational	2	Reels	Oct. 14
Quail, The	Hodkinson	1	reel	
Radio King, The (Serial)	Universal	10	epis.	Sept. 30
Redheaded League, The, Eille Norwood	Educational	2	reels	
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1	reel	
Resident Patient, The, Eille Norwood	Educational	2	reels	Nov. 25
Road to Jericho (Holy Land Series)	Amer. Releasing	1	reel	
Ropin' Fool, A	Pathe	2	reels	
Rough Going (Drama), Leo Maloney	Pathe	2	reels	Feb. 3
Roving Thomas in Nova Scotia	Vitagraph	1	reel	
Roving Thomas on an Aeroplane	Vitagraph	1	reel	
Roving Thomas on Fishing Trip	Vitagraph	1	reel	
Royal Chinook, The (Artfilm)	Pathe	1	reel	Jan. 20
Runaway Dog, The	Fox	1	reel	
Rustlers of the Redwoods, Roy Stewart	Universal	2	reels	
Samaria (Holy Land Series)	Amer. Releasing	1	reel	
Science At Home (Urban Classic)	Vitagraph	1	reel	
Sea Elephants (Lyman Howe)	Educational	1	reel	
Shechem (Holy Land Series)	Amer. Releasing	1	reel	
Shiloh (Holy Land Series)	Amer. Releasing	1	reel	
Siege of Lancashire Queen, Jack Mulhall	Universal	2	reels	
Six Shooter Justice, Harry Carey	Universal	2	reels	
Sky Splitter, The	Hodkinson	1	reel	Dec 9
Smoked Out (Drama), Leo Maloney	Pathe	2	reels	Feb. 3
Social Buccaneer, The (Serial)	Universal			
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2	reels	Oct. 28
Soul Herder, The (Drama), Harry Carey	Universal	2	reels	
Speed (Serial)	Pathe	15	eps'ds.	Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1	reel	
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2	reels	Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1	reel	Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1	reel	
Starland Revue	Film Book. Offices.	1	reel	
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2	reels	
Story of Ice, The	Fox	½	reel	
Strike Father, Strike Son (Leather Pushers)	Universal	2	reels	
Such Is Life Among Idlers of Paris	Film Book. Offices.	1	reel	Sept. 30
Such Is Life in Busy London	Film Book. Offices.	1	reel	
Such Is Life in the Riviera	Film Book. Offices.	1	reel	Sept. 30
Such Is Life Near London	Film Book. Offices.	1	reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2	reels	
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1	reel	
Texas Sphinx, The (Drama), Harry Carey	Universal	2	reels	
This Wife Business	Alexander Film	2	reels	
Thrills and Spills	Fox	½	reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2	reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2	reels	
Timber Queen, The (Serial)	Pathe	15	ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)	Vitagraph	1	reel	
Tracked Down (Drama), Art Acord	Universal	2	reels	
Trail and Stirrup (Sport Review)	Goldwyn	1	reel	
Under Suspicion, Leo Maloney	Pathe	2	reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2	reels	Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1	reel	
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1	reel	
Via Radio	Educational	1	reel	Dec. 23
Volcanoes of the World	Fox	1	reel	
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1	reel	
Water Sports	Fox	½	reel	Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2	reels	
White and Yellow (Drama), Jack Mulhall	Universal	2	reels	
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1	reel	
William Tell (Urban Classic)	Vitagraph	1	reel	
Without Evidence (Tenement Tales)	Clark-Cornelius	2	reels	
Wolves of the Water Front, Jack Mulhall	Universal	2	reels	
Wrong Man, The (Drama), Harry Carey	Universal	2	reels	
Yellow Handkerchief, The, Jack Mulhall	Universal	2	reels	
Young King Cole (Leather Pushers)	Universal	2	reels	

Studio and Players' Brevities

(*Continued from page* 815)

thy Yost. It will be produced for American release.

A crook story especially written by F. Scott Fitzgerald for Glenn Hunter will be the next Film Guild picture for W. W. Hodkinson. The scenario will be written by James Ashmore Creelman who has recently adapted "Smilin' Through" and "The Scarecrow" and will be directed by Frank Tuttle who has made all the previous Glenn Hunter starring vehicles.

Edward Cline, comedy director, motion picture industry, has signed a contract with Sol Lesser and Michel Rosenberg of Principal Pictures Corporation whereby he will have charge of the megaphone work on the forthcoming Sol Lesser production of "The Meanest Man in the World."

"Temporary Marriage," the first of a series of four pictures to be produced during the year by the Sacramento Pictures Corporation, is now in its final stages of production at the Fine Arts studios. Lambert Hillyer is directing and Mildred Davis, Kenneth Harlan, Stuart Holmes, Tully Marshall and Maud George are included in the cast.

Scenes from the Universal Attraction "The Flame of Life," starring Priscilla Dean.

Word comes from the Schulberg studios that Ruth Clifford has replaced Harriet Hammond in the cast of Tom Forman's production, "April Showers." Miss Hammond was forced to leave the cast because of illness.

Eve Unsell has finished editing "The Girl Who Came Back," the Blancy play which is to be presented by B. P. Schulberg as a Tom Forman Production. Its cast includes Miriam Cooper, Gaston Glass, Kenneth Harlan, Fred Malatesta, Joseph Dowling and Zasu Pitts.

Under the title of "So This is Hamlet," C. C. Burr will soon present a burlesque of Shakespeare's "Hamlet"—Charlie Murray has a role in it as the false King. Most of the scenes for this picture were taken in St. Augustine, Florida, among the old Spanish ruins for which this city is famous.

Katherine Martyn, stage beauty, and member of the Ziegfeld Follies for several seasons, has been added to the group of players featured in the All Star Comedies produced by C. C. Burr. Miss Martyn is now at work on a new comedy called "Beware of the Dog" at the Glendale, Long Island, studios of the company. Gregory La Cava is directing the production.

Word comes to the Arrow home office from Miami, Fla., where the company making "The Broken Violin" under the direction of Jack Dillon is working, that the stunt sequence in which Reed Howes, the star, was to make an airplane to speed-boat change, has been successfully filmed.

THE WILLIAMS PRINTING COMPANY, NEW YORK

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Charles Chaplin
in
"The Pilgrim"

Mr. Charles Spencer Chaplin
Presents "*The Pilgrim*" written,
Directed and played by *himself;*
Designed to make the world a
Bit merrier. *It does! Book it now!*
Photographed by Rollie Totheroh, A.S.C.
A First National Attraction
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

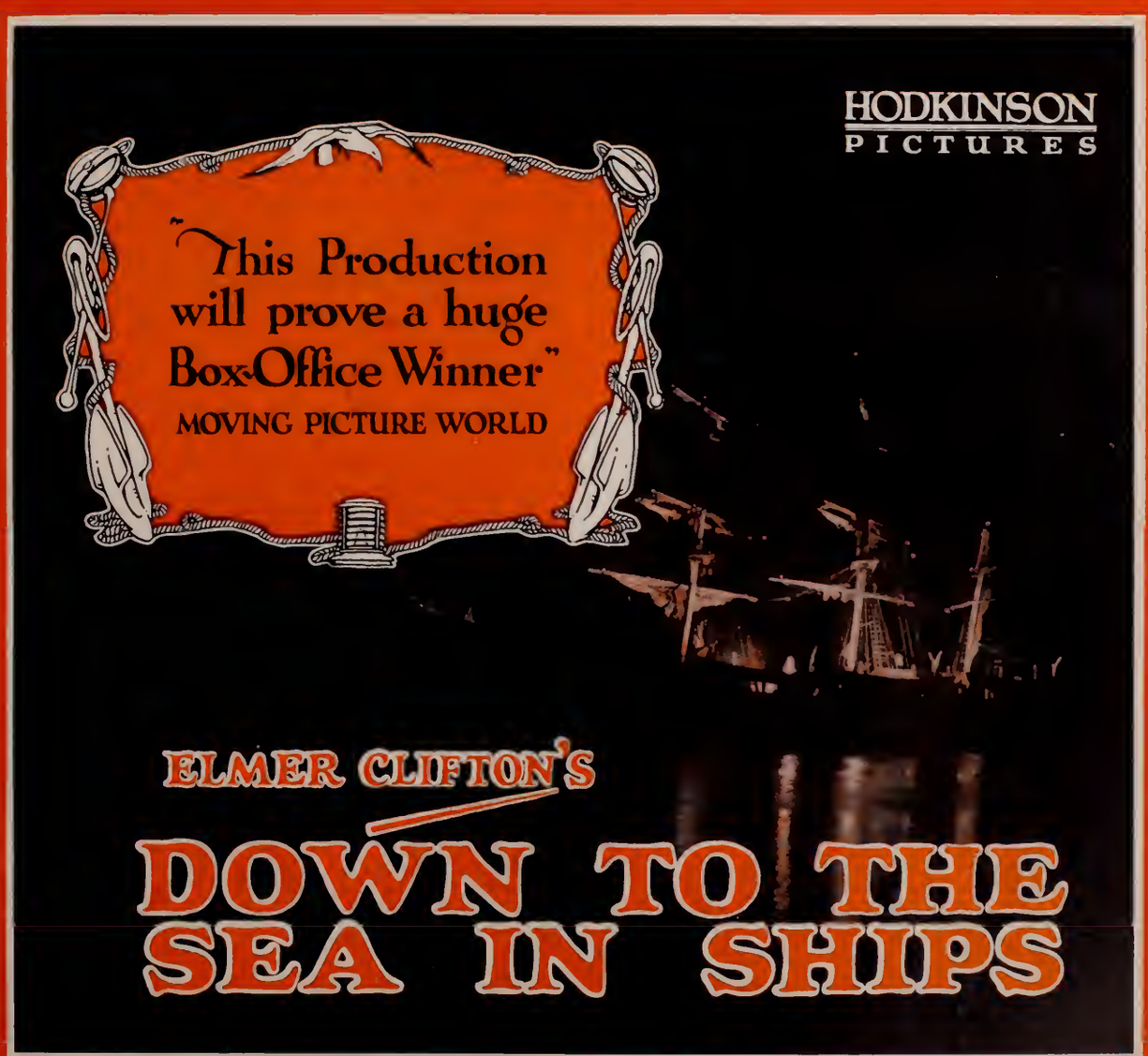
Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

FEBRUARY 24, 1923

Motion Picture News

Reg. U. S. Patent Office



VOL. XXVII No. 8

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879

PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

RESPONSIBILITY

A FILM laboratory has a grave responsibility to producers, directors and cinematographers. The producer's money and the professional reputation of all whose brains and artistry go into the making of a motion picture are, in a sense, entrusted to the laboratory. The artistic and financial success of a picture depends largely upon the photography. The photography depends largely upon the skillful co-operation the cinematographer gets in the laboratory.

EACH member of our organization realizes this responsibility. Each appreciates the importance of what he contributes toward making every STANDARD PRINT the best it is possible to turn out. This realization and the individual interest of each employee in what he is doing preclude the possibility of carelessness in STANDARD FILM LABORATORIES. It is one of the factors assuring the superiority of STANDARD SERVICE and STANDARD PRINTS.

Standard Film Laboratories

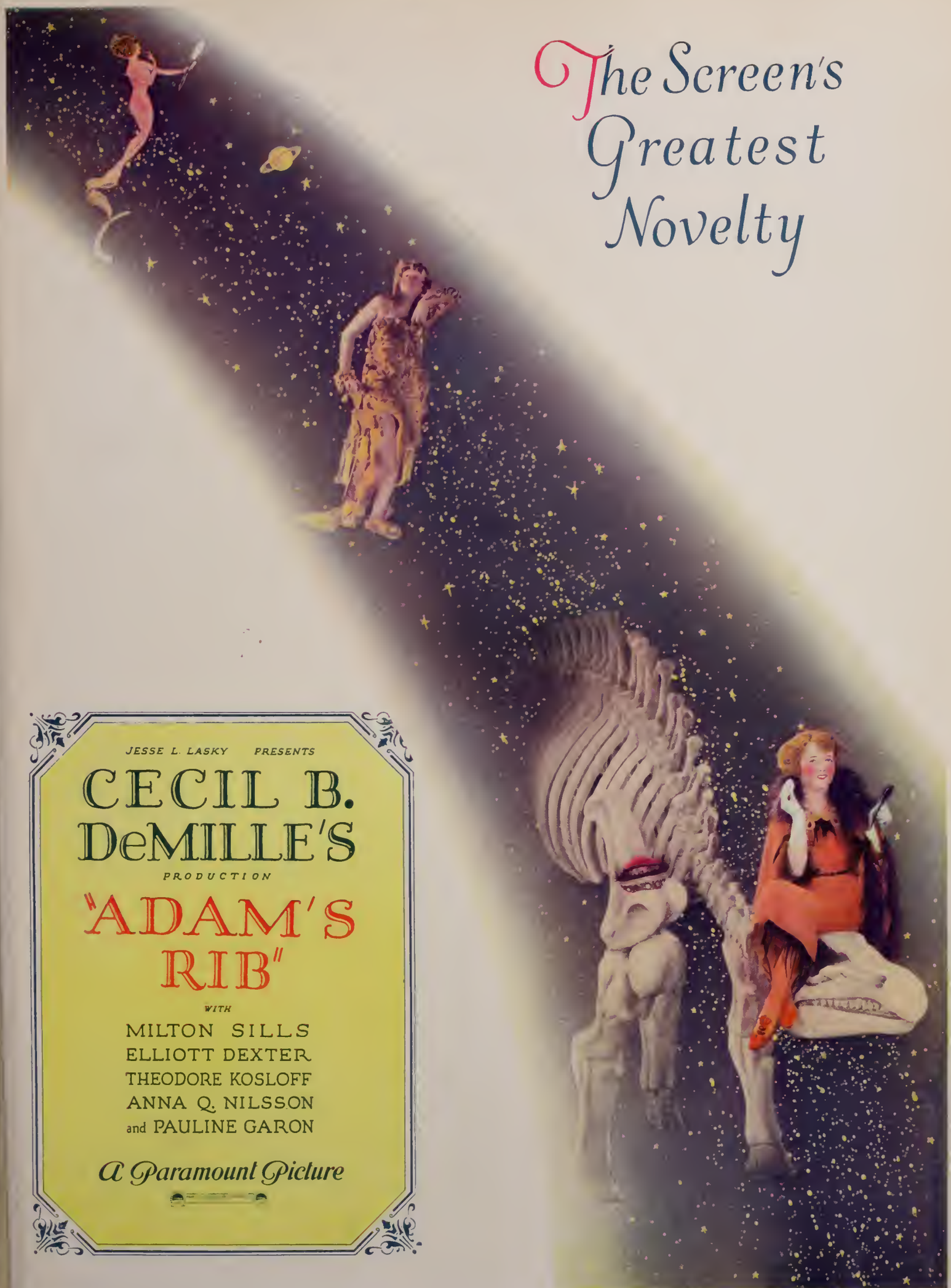
John M. Nickolaus — *S. M. Tompkins*

Phone Hollywood 4366

Seward and Romaine Streets
Hollywood, California

Standard Prints

The Screen's Greatest Novelty



JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS
ELLIOTT DEXTER
THEODORE KOSLOFF
ANNA Q. NILSSON
and PAULINE GARON

A Paramount Picture

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"ADAM'S RIB"

WITH

MILTON SILLS,
ELLIOTT DEXTER,
THEODORE KOSLOFF,
ANNA Q. NILSSON
and PAULINE GARON

THE screen's greatest novelty. DeMille's master spectacle of modern life—contrasted with the life of the cave-man. Was Eve the first flapper? How "modern" is the modern girl? Those are some of the lively questions that will make people talk about "Adam's Rib."

By Jeanie Macpherson

A Paramount Picture

JESSE L. LASKY . . . . . PRESENTS
"The COVERED WAGON"
A JAMES CRUZE PRODUCTION
"THE Covered Wagon" is the most colossal achievement in all motion picture history. No such picture has ever been made before. No such picture can ever be made again.
On the following page you will find some FACTS about this picture which will give you some idea of its BIGNESS—as a production and as—a popular sensation.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
THIS IS No. 1 of a Series
HIBBIKER

"THE COVERED WAGON"

TO make "The Covered Wagon", 3000 actors spent three months in the Utah desert, eighty miles from a railroad. They endured floods, blizzards, zero temperatures and sometimes lack of food.

On this page you see a view of the camp after a flood had destroyed many of the tents; also a view of one of the mess tents, and other scenes on location.

Besides the regular actors, a thousand Indians were also on location, and the live stock included 600 oxen, a thousand horses, and five hundred mules.

Nothing so big was ever attempted in motion picture history, and probably never will be again.

Adapted by Jack Cunningham from the novel by Emerson Hough

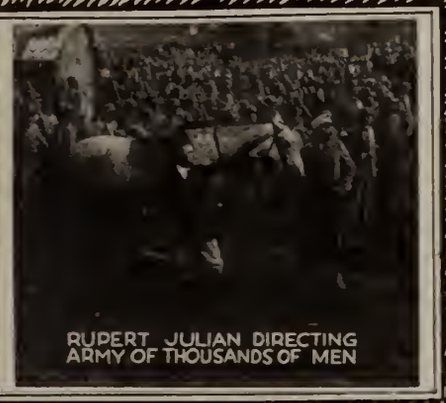
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

DRIVING THE FIRST STAKE FOR ONE OF THE MAMMOTH SETS

THE GIANT PIT FOR THE MERRY GO ROUND

PLANNING TRACKS FOR THE STREET CARS


RUPERT JULIAN DIRECTING ARMY OF THOUSANDS OF MEN

A VIENNESE STREET SCENE BUILT AT UNIVERSAL CITY

MARY PHILBIN as AGNES URBAN

NORMAN KERRY as COUNT FRANZ

WATCH IT GROW

UNIVERSAL SUPER-JEWEL PRODUCTION

"MERRY GO ROUND"

to be presented by

CARL LAEMMLE

ONE VIEW OF THE GREAT ROYAL WEDDING SCENE

THE MOST BEAUTIFUL LOVE SCENE EVER SCREENED

DIRECTED BY RUPERT JULIAN

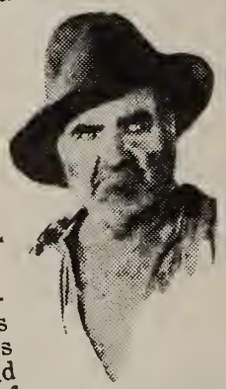
"DRIVEN" REACHES HEIGHTS OF BEST AMERICAN FILMS

By P. W. GALLICO.

"Driven," to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

The producer set out to tell a story of the kind of people who inhabit the mountain regions of the South, and he did it unflinchingly. It is not a pretty picture, but it is an honest picture.

The story is so simple it can be told in a few words. A drab, miserable mother of a vicious mountain brood sells information which leads to its being wiped out in order to assure happiness to her youngest son.



Burr McIntosh

We can recall, perhaps, only two other photoplays in which the inevitability of circumstances has been as powerfully rendered in a series of pictures as it is in "Driven." There is more real despair and heartbreak in this short film than in all the rest of the so-called "heart" and "mother" pictures put together.

Acting honors belong to Emily Fitzroy, whose portrayal of the woman of the mountains whose family have crushed everything but life out of her is a marvelous bit of acting. Charles Emmet Mack is seen as her youngest son, who is different from the others. With Elinor Fair, he shares next honors in this remarkable picture. Miss Fair plays Essie, the girl, thrown in with the brutal family of Tollivers when one of them murders her father.

Elinor Fair and Charles Emmet Mack

George Bancroft and Burr McIntosh have the other two telling parts, Bancroft, as Lem the killer, who desires Essie, and McIntosh as Paw, the head of an unholy family of moonshiners.

We haven't the space to be as enthusiastic about this film as we would like to. We suggest that you see it.

The photography is excellent, because it does just what it should. It helps to tell the story. The love element between Tommy and Essie is handled as charmingly as we have ever seen it done. It is a picture of life. It is....oh, well, see for yourself.

"One of the really fine things dramatically, which have been shown on Broadway screens this year. It is natural, human and moving; it is acted with exceeding grace and faithfulness. It is worked out masterfully."

NEW YORK WORLD

"Among the very best, not only of this season but all other seasons. In all respects it is a masterly work. Greatness is achieved. 'Driven' could be utilized as a model for the great majority of cinema producers."

NEW YORK GLOBE

"Among the best cinemas produced here in a long time. It is well worth seeing."

N. Y. EVE. TELEGRAM

"It is gratifying to be able to recommend this picture as one of the finest we have ever seen."

N. Y. MORN. TELEGRAPH

"'Driven' is a palpitant picture stimulating to all."

NEW YORK SUN

"Every element of an exceptional picture. A praiseworthy film."

N. Y. EVE. MAIL

"Fascinating and real. It is well worth seeing."

NEW YORK TRIBUNE

NEW YORK DAILY NEWS

UNIVERSAL JEWEL

KTRA!

Read every word of these remarkable reviews on

"DRIVEN"

The Dramatic Gem of the Year!

THE SCREEN

"Driven," the motion picture of Southern mountaineer life which opened an engagement at the Criterion Theatre yesterday afternoon, is one of the most genuine films even shown on Briadway. Except for its ending, which is, in part, a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic. It is dramatic because it is rooted in reality, in a true situation, and grows logically, inevitably, up from its solid ground.

And it is unusually well made. Charles J. Brabin, who broke away from the movie millyard to do something he wanted to do in motion picture creation, went down into the Southern mountains to make this film. He sought a natural setting, he took competent players with him, and he grasped the fundamentals of life in the mountains before he used the camera. Then he made the picture. He brought technical skill and an instinct for cinematographic expressiveness to his task, and the result is a story in living pictures, pictures that you can't get away from and are not likely to forget for a long time. There are scenes in "Driven" that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

The story that they tell is that of a mountaineer mother. She is the wife of a beast and three of her sons are beasts. Moonshining is their business and brutality their recreation. But the woman has a fourth son, a slender, youthful dreamer, a weakling, if you will, but tender, too, and all the love in the mother's life is centred in him. His love is centred in a girl, a frail little orphan whom his oldest brother, Lem, decides to marry—and Lem's decision is backed by the authority and strength of the father and the other two older sons. This is the situation, and no one has the resourcefulness and the will to change it. Except the mother. She can sacrifice her four men for the child she loves. She can deny the tribal loyalty that rules all things in the mountain and sell to the revenue officers the information that will lead them to the family still, where, she knows, her men will die fighting. And with the money she gets she can send the boy and girl out of the mountains. And this is the new situation in which the story comes to its stirring, compelling climax.

As this mother in the mountains, Emily Fitzroy gives a thrilling performance. Her life is dead. She is broken. Her face is forever set in weariness—except when it blazes in resolution. And when it blazes, the spectator sits up in his seat. He feels the fire. The others in the cast are also good. Elinor Fair, as the girl, is appealing, and Charles Emmett Mack, though not altogether a happy selection for his rôle, still gives it the essential character it demands. He weakens it chiefly in the close-ups, of which might be fewer. Burr McIntosh, as the father and George Bancroft as Lem are true to their type and make themselves plain. Altogether, the acting is excellent.

NEW YORK TIMES

Presented by **Carl Laemmle**

A CHARLES BRABIN PRODUCTION

Finkelstein and Ruben Theatrical Enterprises

MANAGERS

TWIN CITY AMUSEMENT TRUST ESTATE

January 26, 1923.

THEO L HAYS,
GENERAL MANAGER

Mr Hiram Abrams,
United Artists Corp.,
729 Seventh Avenue,
New York,N.Y.,

Dear Mr Abrams,

I am sure you will appreciate a line relative to the exhibitor's value of "One Exciting Night."

Personally I think it is one of the best pictures I have ever seen,and I have yet to find one patron of our theatres who is not thoroughly satisfied in every way.

The exploitation possibilities are numerous and with the splendid assistance that you have given our publicity department we have put over campaigns that mean something,and when the public got into the theatre they saw a picture that more than measured up to everything that you or we said about it.

"One Exciting Night," in my judgment,is a 100 per cent box-office draw and will get money for any exhibitor anywhere who gets behind it and lets his public know that he has a regular picture.

I hope we may have the pleasure of playing a lot more Griffith subjects,and if they are all as good from every standpoint as "One Exciting Night",we will be more than satisfied.

With kindest personal regards,believe me

Very cordially yours,

IHR/JS

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT

D. W. GRIFFITH'S

"One Exciting Night"

BIGGEST PICTURE SENSATION EVER EXHIBITED

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

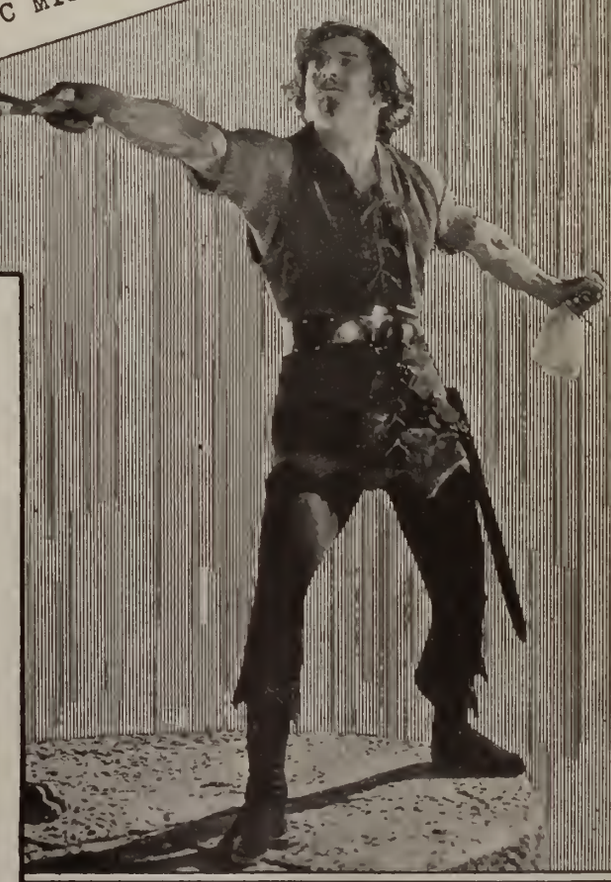
RECEIVED AT CHAMBER OF COMMERCE BLDG., COR. 7TH AVE. AND SMITHFIELD ST., PITTSBURGH, PA.

215GO SB 48 3 EXTRA BLUE ALTOONA PENN 404P
FEB 2 1923

UNITED ARTISTS CORPN
PITTSBURGH PENN

DOUGLAS FAIRBANKS IN ROBINHOOD BIGGEST PICTURE SENSATION EVER EXHIBITED IN ALTOONA HOUSE FILLED AT ALL EXHIBITIONS AUDIENCES DELIGHTED AND ENTHUSIASTIC IN PRAISE NEVER BEFORE IN MY CAREER HAVE I EXPERIENCED SUCH UNANIMOUS PRAISE AND SATISFACTION THE PICTURE THE MUSIC SCORE EVERY-THING OF HIGHEST PRAISE

I C MISHLER MGR MISHLER THEATRE



"DOUGLAS FAIRBANKS IN ROBIN HOOD"

Directed by
ALLAN DWAN

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

SFA94 41 NL

1923 FEB 5 AM 6 14

MS SAN FRANCISCO CALIF 4

ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE NEW YORK N Y

SUZANNA OPENED HERE YESTERDAY TO CAPACITY BUSINESS STOP
AND TODAY IS TOPPING ALL OTHER ATTRACTIONS STOP
TODAYS BUSINESS IS THE BEST IN THE PAST TWELVE
MONTHS AND THE CITY OF SANFRANCISCO IS TALKING OF
BUT ONE THING SUZANNA SUZANNA SUZANNA STOP
CONGRATULATIONS

M L MARKOWITZ

MACK SENNETT

presents

MABEL NORMAND

in

"SUZANNA"

Directed by
J. Richard Jones

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
-A Branch Office located in each United Artists Corporation Exchange-

NAZIMOVA

in Oscar Wilde's

"Salomé"

Direction by Charles Bryant

Nazimova in "Salome" a Hit East and West

"Startlingly different from anything we have ever seen, on the screen or off."—N. Y. Herald.

"Do not miss 'Salome,' whatever you do. It is beautiful and fascinating."—N. Y. Tribune.

"Comes to the screen with every stamp of being a success."—N. Y. Globe.

"We agree with the National Board of Review. Nazimova's screen version of 'Salome' is well worth waiting for."—N. Y. Evening World.

"The most unusual picture of the current season."—N. Y. Telegram.

"The sensation of the week. This is Nazimova's triumph. Never better acting on the screen."—San Francisco Examiner.

"Will be remembered a long time by all who see it."—San Francisco Bulletin.

"Unlike any photoplay you have ever seen. Nazimova is even more exotic than usual."—Los Angeles Examiner.

"Strikingly different, but a departure that is bound to rouse wide-spread interest."—Los Angeles Herald.

"The mere mention of the name 'Salome' is still sufficiently potent to cause a rush to the theatre."—Los Angeles Times.

"A startling departure from the ordinary cut-and-dried celluloid adventure."—Los Angeles Express.

Different, Fascinating Beautiful and Unusual

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
—A Branch Office located in each United Artists Corporation Exchange—

Who's Doing the Big Things in this Industry Today?

What company is smashing through to big success at the box-office?

What company is stepping out and corralling the greatest directors and players?

What company owns the biggest story vehicles?

What company is being most talked about by exhibitors? By critics?

Who's doing the Big Things Anyway?

SMASHING through to real money—watch "The Christian" pile up profits! It's taking the country by storm. Look around and see what pictures are turning in the big money. Neilan's "The Stranger's Banquet," Holubar's "Broken Chains," R. A. Walsh's "Lost and Found," "A Blind Bargain"—what company has the line-up of box-office attractions that picture for picture are the best buys offered to exhibitors today?

What company has brought together the greatest aggregation of talent ever assembled under one banner? The Giant Directors of the industry are in this gathering: Marshall Neilan, von Stroheim, Rupert Hughes, Allen Holubar, Maurice Tourneur, Hugo Ballin, R. A. Walsh, Clarence Badger. And to this notable list is now added Victor Seastrom, Europe's foremost director. Look over these players, at the height of their popularity: Pola Negri, Mae Busch, Claire Windsor, John Barrymore, Lon Chaney, Colleen Moore, Cullen Landis, Claude Gillingwater, Blanche Sweet, Antonio Moreno. You know what they mean in a cast of players. Add to these Frank Mayo, Conrad Nagle and Hobart Bosworth!

THE shopping public that looks for names in electric lights! Who's giving them the biggest names in the entire field of motion pictures? Here are big things in store for exhibitors: Eric von Stroheim's "Greedy Wives;" Pola Negri's greatest sensation "Mad Love;" Marshall Neilan's biggest offering "The Eternal Three;" Hugo Ballin's knock-out, the immortal "Vanity Fair;" King Vidor's production of "Three Wise Fools;" Elinor Glynn's "Six Days;" the famous stage success "The Merry Widow" directed by von Stroheim.

Big things! There's only one "Ben Hur," the most prized moving picture vehicle in the entire world. Everybody's waiting to see it on the screen. There's no subject in pictures more talked about than who will direct it! You know the company that bought it. You know the company that believes no vehicle is too big to buy, if it means success to exhibitors. You know who coined that slogan: Big Pictures Pay Big Profits. You know the company that's stepping right out and doing things—

That's GOLDWYN!

Marshall Neilan's

greatest picture

THE Strangers' Banquet

Allen Holubar's

BROKEN CHAINS

The Chicago Daily News Prize Winning Story

Rupert Hughes'

GIMME!

A story of married life

Maurice Tourneur's

production of

The CHRISTIAN

by

Sir Hall Caine

When you say "Goldwyn" you mean

What the Picture Did for Me

Sherlock Holmes. A great picture with John Barrymore at his best—and exhibitors should know what that means. He does great work, and for that matter so does the entire cast. Go after it strong; it will take care of every promise you make regarding its excellence. Advertising: heralds, mailing list, photos, etc. Patronage: health seekers and tourists. Attendance: good.

Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Remembrance. An excellent and most remarkable picture, full of human pathos and sentiment and showing, to a remarkable degree, the frailties of human life from a father's standpoint and the ingratitude of some families. A great picture, excellent in photography and execution and one that every person should see, both old and young.

William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Brothers Under the Skin. With a special cast.—As keen and entertaining as intelligent direction and capable acting could make it. In fact it scored far better with my patrons than many of the recent "specials" I have shown. I class this production as first rate entertainment. General patronage.

John B. Ritch, Myrtle Theatre, Lewistown, Mont.

The Sin Flood. With Helene Chadwick.—This went big with my patrons. The story is different and holds interest throughout. Supporting cast excellent. General patronage.

B. C. Brown, Temple Theatre, Viroqua, Wis.

Broken Chains opened to very big business at the Chicago Theatre. Long lines of waiting patrons in front of theatre every day occurrence during this engagement. Picture receives tremendous applause after every performance,

Balaban & Katz, Chicago.

Sherlock Holmes. With John Barrymore.—All the earmarks of a real audience picture. The star at his best. The local critics were unanimous in their praises. Transient patronage.

Herbert Jennings, Palace Theatre, Indianapolis, Ind.

Brothers Under the Skin. With a special cast.—Absolutely fine comedy-drama. Well done in every particular. My particular patrons liked it fine and if they can be pleased anyone can. Neighborhood and college patronage.

S. M. Southworth, The American Theatre, Canton, N. Y.

A Blind Bargain *with Lon Chaney.* If they like thrillers give them this one. Lon Chaney doubles and is great. Did good business. Advertising: six, three, ones, slide, heralds, etc. City of 31,000. Attendance good.

E. Myers, Palace Theatre.

Remembrance. With a special cast.—Great picture, true to life. You will not make any mistake in getting this and advertising big. Neighborhood patronage.

Charles Morton, Family Theatre, Mt. Carroll, Ill.,

Hungry Hearts *with Bryant Washburn.* Great audience picture. An artistic production throughout.

Middle West Report.

Opened with **Sin Flood** Sunday. Beautiful picture. Expecting a big week. Congratulations all around.

Brett & Albinger, Circle Theatre, Cleveland.

Broken Chains opened yesterday to biggest business in 6 months with one exception. Picture going over with big audiences.

Fred Miller, California Theatre.

Marshall Neilan's
The
ETERNAL THREE

Erich von Stroheim's
GREEDY WIVES

Rupert Hughes'
SOULS FOR SALE

Pola Negri
in
MAD LOVE
Her Greatest

R. A. Walsh's
Lost And Found
on A South Sea Island

Lon Chaney
in a story of love and thrills—
A BLIND BARGAIN

RED LIGHTS
Directed by
Clarence Badger

Hugo Ballin's
VANITY FAIR

the Company that's Doing Things!

The Greatest *Money-*
Ever offered the EXHIB

The EX

in

HODKINSON
PICTURES

WM M VOGEL
FOREIGN DISTRIBUTOR OF [illegible]
FAMOUS PLAYERS FILM SERVICE LTD
CANADIAN DISTRIBUTORS

A Picture that MILLI

Making Short Subject TORS of this Country!

-KAISER EXILE!

Presented by Fred E. Hamlin

Here is the answer, graphically and realistically flashed on the screen, to the great question:

You see in this film the aged, broken and helpless man who deluged Europe in blood that his towering vanity might triumph for a moment in history.

What Did the War Accomplish?

He paces his twenty-acre, barbed-wire enclosed prison like a caged lion, but with none of the lion's dignity. His companions are a pair of dachshunds!

This is the only motion picture ever taken of the ex-Kaiser in exile. It was obtained by a former school-mate of the ex-Crown Prince, who smuggled a specially constructed motion-picture camera into the estate at Doorn, and caught the one-time "war lord" at close range under the pretext of photographing landscapes and flower gardens.

Many of its moments are startling. Hanford MacNider, former head of the American Legion says:

"It appears to me as an epoch-making event in the screen industry, in that it gives a most faithful and realistic description of how the once all-powerful German War Lord is forced to end his declining years, isolated and alone, a pitiful figure in the world of affairs."

Book it now, while newspapers are giving pages of publicity to this sensational film.

ONS will want to SEE!

Announcing

The
REORGANIZATION OF THE
ASSOCIATED PHOTO-PLAYS INC

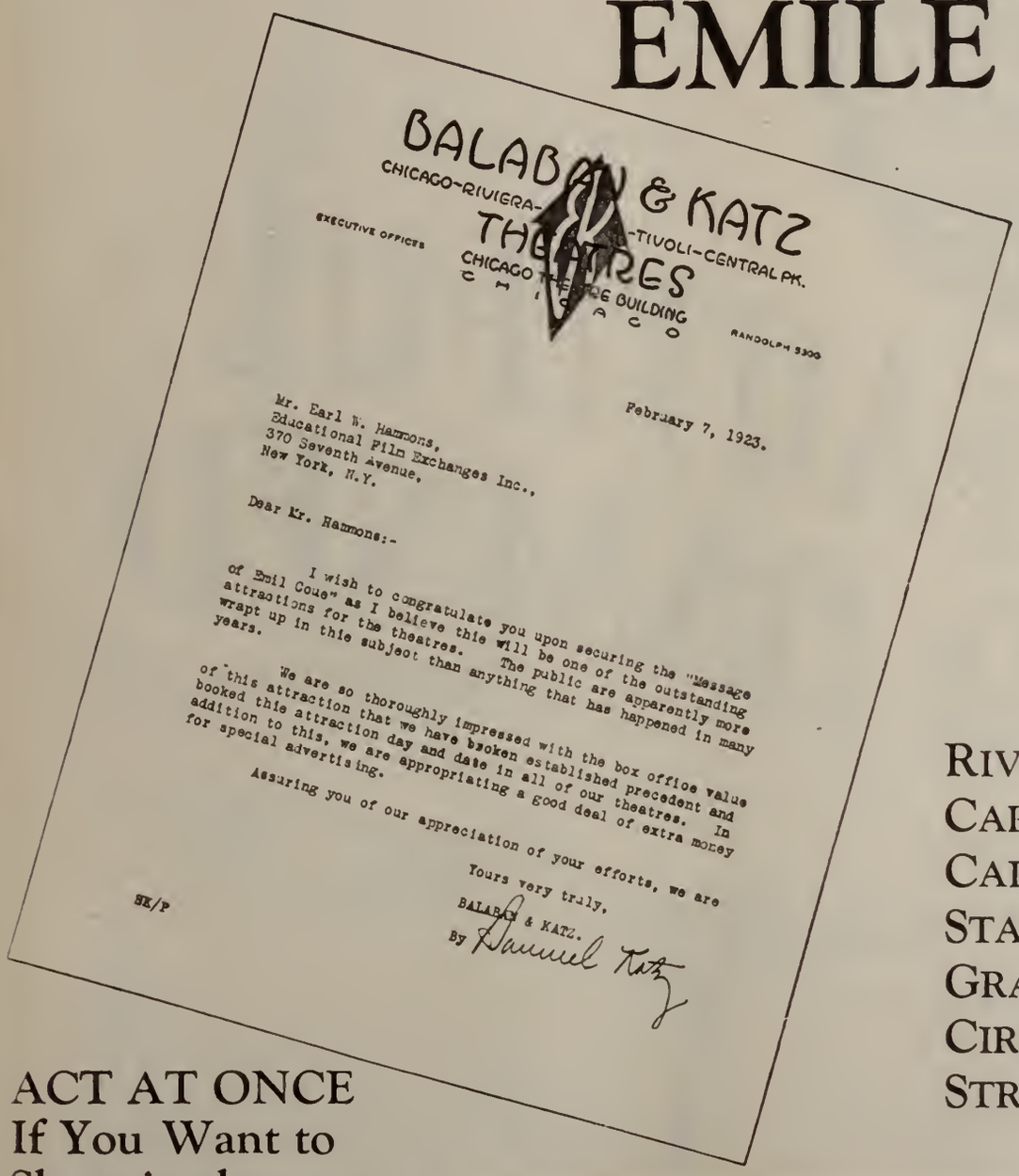
Releasing
– TO FRANCHISE HOLDERS –

The First of a New Series
STARRING
MILTON SILLS
IN
WHY WOMEN RE-MARRY
with
ETHEL GREY TERRY
and
Star Cast Including
CAROL HOLLOWAY — CLARISSA SELWYNNE
WILFRED LUCAS — WILLIAM LOWERY

Directed by JOHN GORMAN
Story by VAN A. JAMES
Produced by JOHN GORMAN Productions

Distributed by ASSOCIATED PHOTO-PLAYS INC.
LOEW BUILDING
1540 BROADWAY
NEW YORK CITY

THESE GREAT SHOWMEN
Break All Their Booking Records on
"THE MESSAGE OF EMILE COUÉ"



BALABAN & KATZ
CHICAGO-RIVIERA-TIVOLI-CENTRAL PK.
THEATRES
CHICAGO THEATRE BUILDING
C H I C A G O
EXECUTIVE OFFICES
RANDOLPH 5300

February 7, 1923.

Mr. Earl W. Hammons,
Educational Film Exchanges Inc.,
370 Seventh Avenue,
New York, N.Y.

Dear Mr. Hammons:-

I wish to congratulate you upon securing the "Message of Emil Coue" as I believe this will be one of the outstanding attractions for the theatres. The public are apparently more wrapt up in this subject than anything that has happened in many years.

We are so thoroughly impressed with the box office value of this attraction that we have broken established precedent and booked this attraction day and date in all of our theatres. In addition to this, we are appropriating a good deal of extra money for special advertising.

Assuring you of our appreciation of your efforts, we are

Yours very truly,
BALABAN & KATZ.
By Samuel Katz

SK/P

Booked Also
By The

RIVOLI, New York
CAPITOL, Detroit
CAPITOL, St. Paul
STATE, Minneapolis
GRANADA, San Francisco
CIRCLE, Indianapolis
STRAND, Milwaukee

ACT AT ONCE
If You Want to
Share in the
Box-Office
Clean-Up on This
Great Short
Subject Attraction.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Produced by
Motion Picture Arts, Inc.

Directed by
John L. McCutcheon

EDUCATIONAL FILM EXCHANGES, INC., *E. W. HAMMONS, President*

Mr. Exhibitor READ - AND JUDGE FOR YOURSELF

WARNER BROS.
Classic of the Screen

F. SCOTT FITZGERALD'S

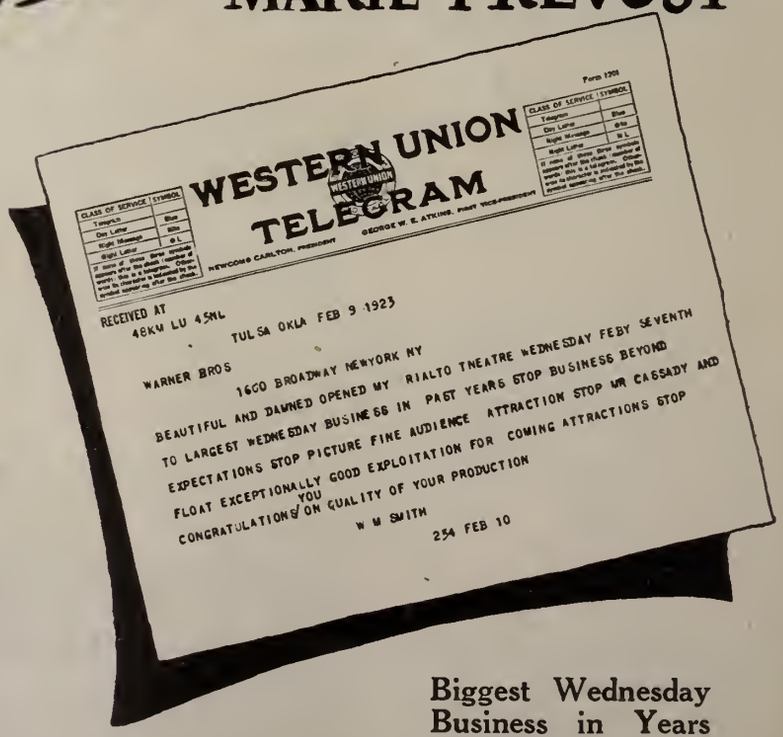
"The BEAUTIFUL AND DAMNED"

with
MARIE PREVOST

"FOUR DEEP" IN SAN FRANCISCO

Coincident with the first showing of "The Beautiful and Damned" at Loew's Warfield, Saturday night, January 13, the sidewalks were jammed with crowds both above and below the theatre. The line, four deep, extended up Market Street and around the corner of Taylor Street to Turk. This is unusual, to say the least, to draw such a crowd the first night. But Sunday night following, the same situation was duplicated. This still more unusual.

—*Independent Exhibitor, February 1, 1923.*



WESTERN UNION TELEGRAM

RECEIVED AT
48KW LU 45NL
TULSA OKLA FEB 9 1923

WARNER BROS
1600 BROADWAY NEWYORK NY

BEAUTIFUL AND DAMNED OPENED MY RIALTO TNEATRE WEDNESDAY FEBY SEVENTH TO LARGEST WEDNESDAY BUSINESS IN PAST YEARS STOP BUSINESS BEYOND EXPECTATIONS STOP PICTURE FINE AUDIENCE ATTRACTION STOP MR CASSADY AND FLOAT EXCEPTIONALLY GOOD EXPLOITATION FOR COMING ATTRACTIONS STOP CONGRATULATIONS ON QUALITY OF YOUR PRODUCTION

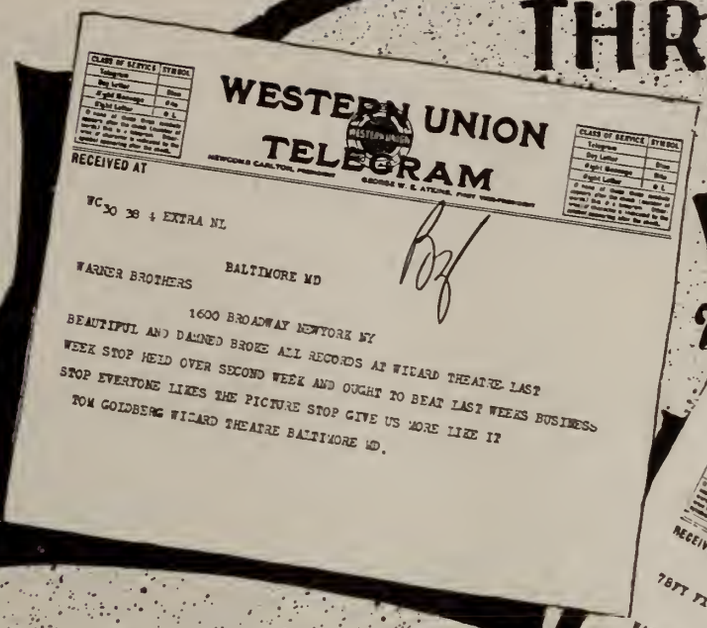
W W SMITH

254 FEB 10

Biggest Wednesday Business in Years

Coming, Warner Bros. 18 "Classics of the Screen"

THREE RECORD WEEKS AT The WIZARD BALTIMORE MD.



WESTERN UNION TELEGRAM

RECEIVED AT

WC 30 38 4 EXTRA NL

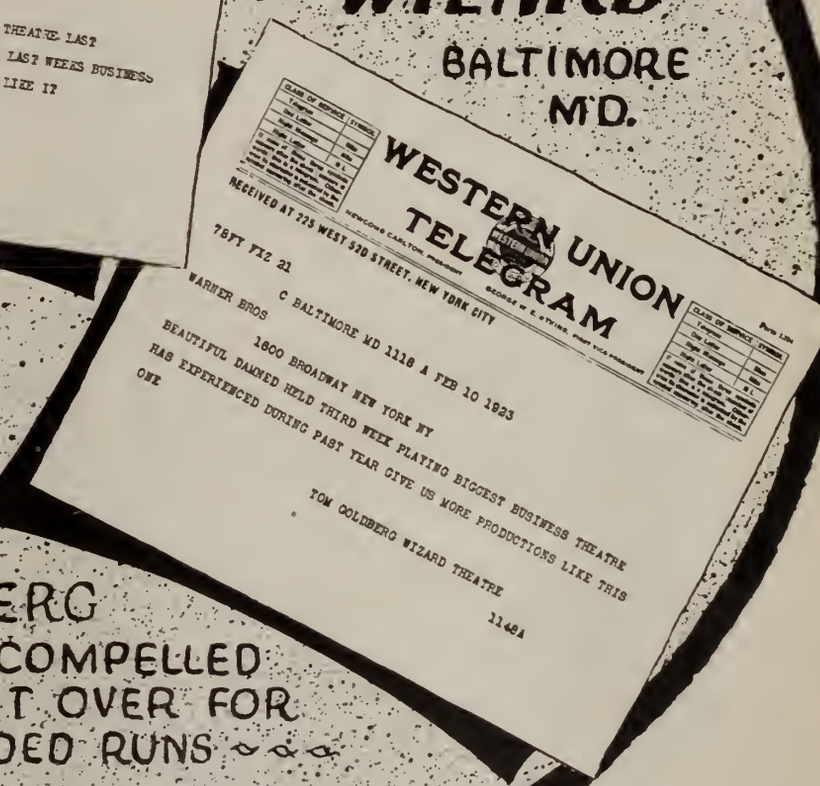
BALTIMORE MD

WARNER BROTHERS

1600 BROADWAY NEWYORK NY

BEAUTIFUL AND DAMNED BROKE ALL RECORDS AT WIZARD THEATRE LAST WEEK STOP HELD OVER SECOND WEEK AND OUGHT TO BEAT LAST WEEKS BUSINESS STOP EVERYONE LIKES THE PICTURE STOP GIVE US MORE LIKE IT

TOM GOLDBERG WIZARD THEATRE BALTIMORE MD.



WESTERN UNION TELEGRAM

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

76FT FXZ 21

C BALTIMORE MD 1118 A FEB 10 1923

WARNER BROS

1600 BROADWAY NEW YORK NY

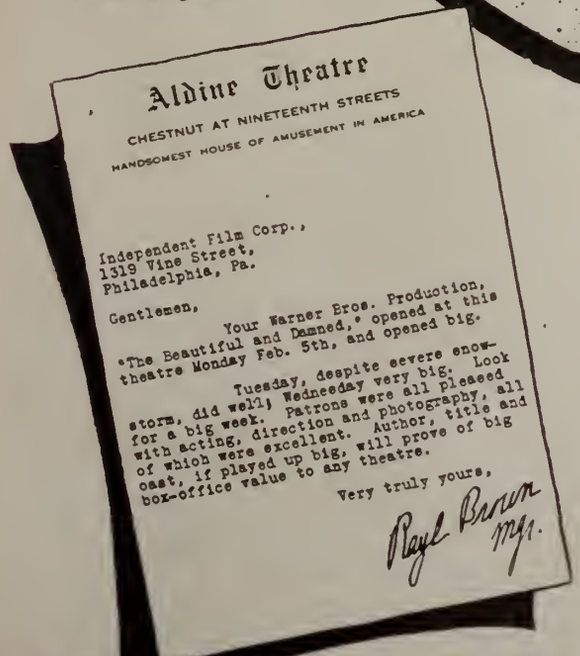
BEAUTIFUL DAMNED HELD THIRD WEEK PLAYING BIGGEST BUSINESS THEATRE HAS EXPERIENCED DURING PAST YEAR GIVE US MORE PRODUCTIONS LIKE THIS ONE

TOM GOLDBERG WIZARD THEATRE

1148A

ORIGINALLY BOOKED FOR ONE WEEK ONLY-MANAGER TOM GOLDBERG WAS TWICE COMPELLED TO HOLD IT OVER FOR EXTENDED RUNS

Opened Big in Philadelphia



Aldine Theatre

CHESTNUT AT NINETEENTH STREETS

HANDSOMEST HOUSE OF AMUSEMENT IN AMERICA

Independent Film Corp.,
1319 Vine Street,
Philadelphia, Pa.

Gentlemen,

Your Warner Bros. Production, "The Beautiful and Damned," opened at this theatre Monday Feb. 5th, and opened big.

Tuesday, despite severe snow-storm, did well; Wednesday very big. Look for a big week. Patrons were all pleased with acting, direction and photography, all of which were excellent. Author, title and cast, if played up big, will prove of big box-office value to any theatre.

Very truly yours,

Boyd Brown Mgr.

From Providence

PROVIDENCE, R. I.—(Special)—"The Beautiful and Damned" hung up one of the best money weeks the Modern Theatre has known. The picture was only moderately exploited, too. The popularity of the book, however, proved a good puller.

From Atlanta

ATLANTA — (Special) — Warner Brothers' "Beautiful and Damned" came within an ace of setting the record at the Metropolitan Theatre last week. This Georgian metropolis turned out seemingly en masse for this production, which was highly praised by the press.

Coming, Warner Bros. 18 "Classics of the Screen"

Samuel Goldwyn's

Own Story of the great personalities of the movie world entitled "Behind the Screen" begins in

Pictorial Review

For March 15c a Copy

On Sale Now

Mr. Goldwyn tells fascinating intimate stories about all the famous stars, directors and producers he has known. He keeps nothing back. He gives names, dates and places.

He tells you all about Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Mabel Normand, Geraldine Farrar, Lou Tellegen, Mary Garden, Adolph Zukor, David Griffith, Jesse Lasky, and dozens of others whose names are household words throughout the civilized world. Don't miss Pictorial Review for March.

2,425,000 copies

of this March issue have been printed

[illegible]

[illegible]

[illegible]

Emil Jannings

as

"Othello"

at the

Criterion Theatre

[illegible]

A Logan Production
Directed by Austin O. Huhn
From a story by Tom Bret
"A CLOUDED NAME"
WITH
NORMA SHEARER
YVONNE LOGAN AND GLADDEN JAMES
The romance of a beautiful heiress and a poor boy who believes the girl's family responsible for the failure and disappearance of his father.
A broken engagement, a hero crushed by his father's disgrace, a heroine struggling under the sting of her lover's reproach, a villain scheming to marry her money and a child to help untangle the affair, gives to "A Clouded Name" enough romance, mystery, plot, suspense and thrills to suit every audience.
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT
PHYSICAL DISTRIBUTORS
ALFRED CHENEY JOHNSON

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE,

PROCLAIMS

THE ADVANCE OF THE YEAR IN PICTORIAL ART

MONTE BLUE AND MARY ALDEN

in

THE TENTS OF ALLAH

Presented by

EDWARD A. MAC MANUS

Written and Directed By CHARLES A. LOGUE

EXHIBITORS

President.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

ONE OF THE
NATIONALLY ADVERTISED

Encore Pictures

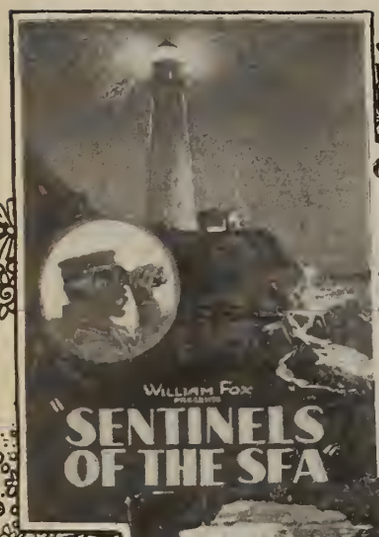
"The Tents of Allah" boasts of Monte Blue in a characterization which rivals his marvellous Danton in D. W. Griffith's "Orphans of the Storm"; Mary Alden in her greatest mother role, different and romantic.

It presents a supporting cast of tremendous dramatic talent:—Mary Thurman, Macey Harlam, Sally Crute, Frank Currier, Charles Lane, Martin Faust and others.

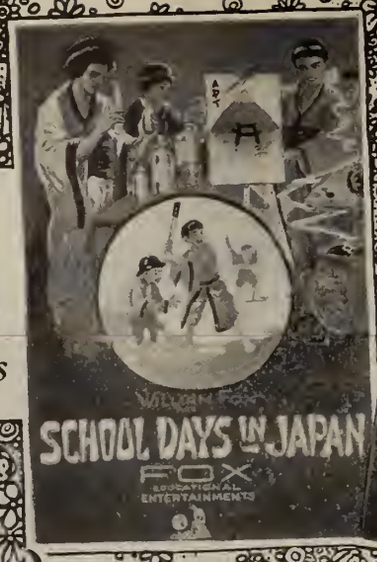
It reveals the adventures and romance of an American girl who brought seven years' bad luck to Morocco and of a daring young desert bandit who plundered caravans for riches but who had never stolen a woman.

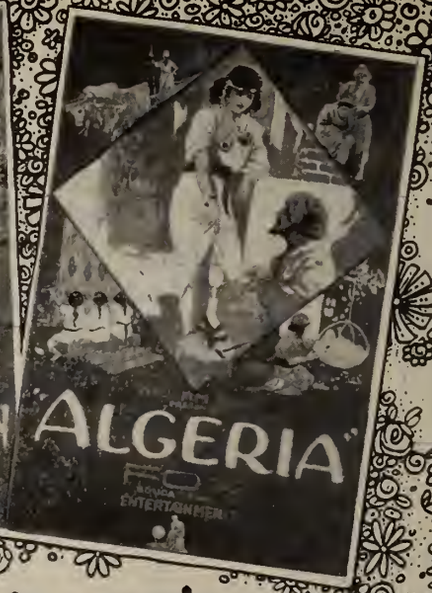
The artistry of "The Tents of Allah" is comparable to the pictorial perfection of "Douglas Fairbanks in Robin Hood."
Massive walls and towers, graceful mosques and minarets; exotic Morocco with all its lure and bizarre beauty The extravagent luxury of the Sultan's palace; the slinking squalor of low-arched, water front cafes. Cloud-banked skies and wind-swept wastes. Life with the wandering tribes of desert bandits, plunderers of caravans.
A tale of wild adventure and intrigue. Ferocious fighting, passionate romance, powerful drama, glorious entertainment.

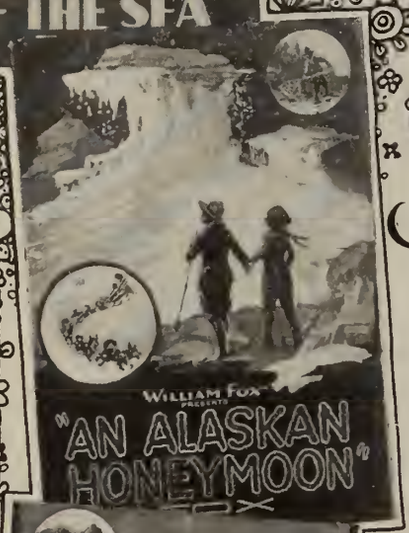
Beautiful, stirring and distinctly different.



The attractive 1-sheet posters shown here are available at all Fox Exchanges

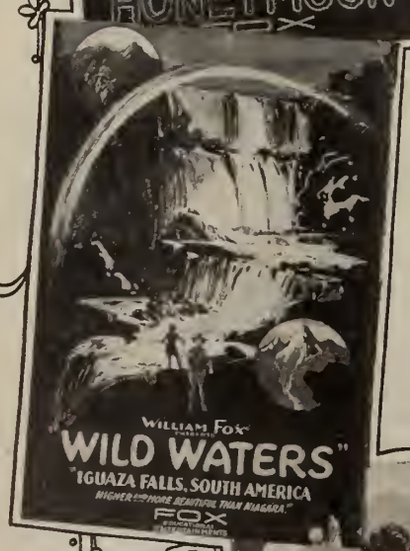


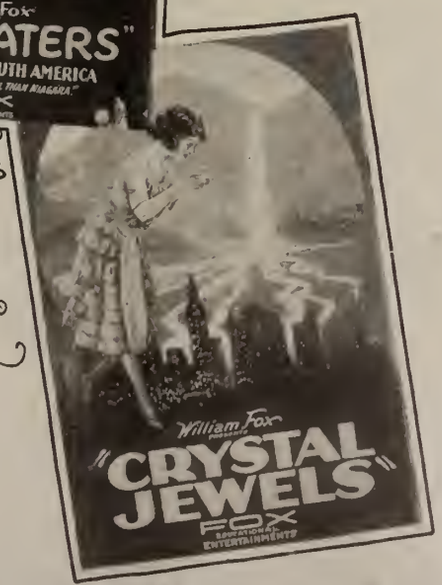




THE SEASON'S SUPREME SHORT SUBJECT SUCCESSES

FOX
EDUCATIONAL
ENTERTAINMENTS





New, unique and interesting ~~ they have found a permanent place on the programs of America's largest theatres

BOOK NOW

THE LATEST SIX OF THESE EXCEPTIONAL ENTERTAINMENTS

- WILD WATERS
- SCHOOL DAYS IN JAPAN
- AN ALASKAN HONEY-MOON
- ALGERIA
- CRYSTAL JEWELS
- SENTINELS OF THE SEA

HAVE YOU PLAYED THESE RECENT RELEASES?

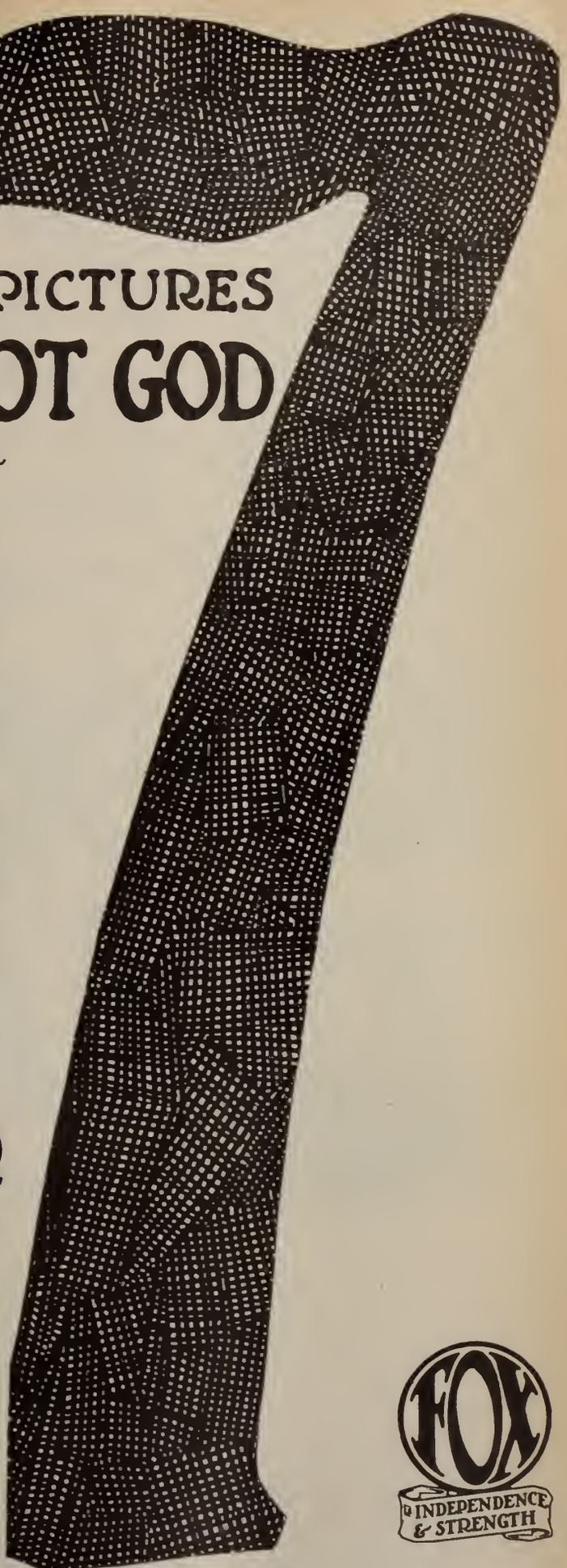
- ALLIGATOR HUNTING AND FARMING
- THRILLS AND SPILLS
- VOLCANOES OF THE WORLD
- OLD SPAIN
- PEKIN DUCKS
- BITS OF EUROPE
- WATER SPORTS
- A STORY OF ICE
- ANCIENT ROME
- CAMPHOR
- BIRD LIFE
- THE RUNAWAY DOG

FOX
INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

LUCKY



WILLIAM FOX WONDER PICTURES

The TOWN that FORGOT GOD

A RECORD BREAKER

AND

THE SIX OTHER NEW SUPER~SPECIALS

The VILLAGE BLACKSMITH

A THRILLNG MELODRAMA FROM LONGFELLOW'S FAMOUS POEM

THE CUSTARD CUP

WITH MARY CARR A DRAMA BUBBLING WITH JOY

LUPINO LANE IN 5 REELS OF FUN

A FRIENDLY HUSBAND

The FACE on the BARROOM FLOOR

A THRILLING ROMANTIC MELODRAMA

THE NET

A STORY OF THE MADNESS OF MODERN YOUTH

DOES IT PAY ?

A 1923 DRAMA WITH HOPE HAMPTON

FOX

INDEPENDENCE & STRENGTH

FOX FILM CORPORATION

Soon—IF WINTER COMES

THOMAS W. LAMB

America's leading theatre architect will co-operate with

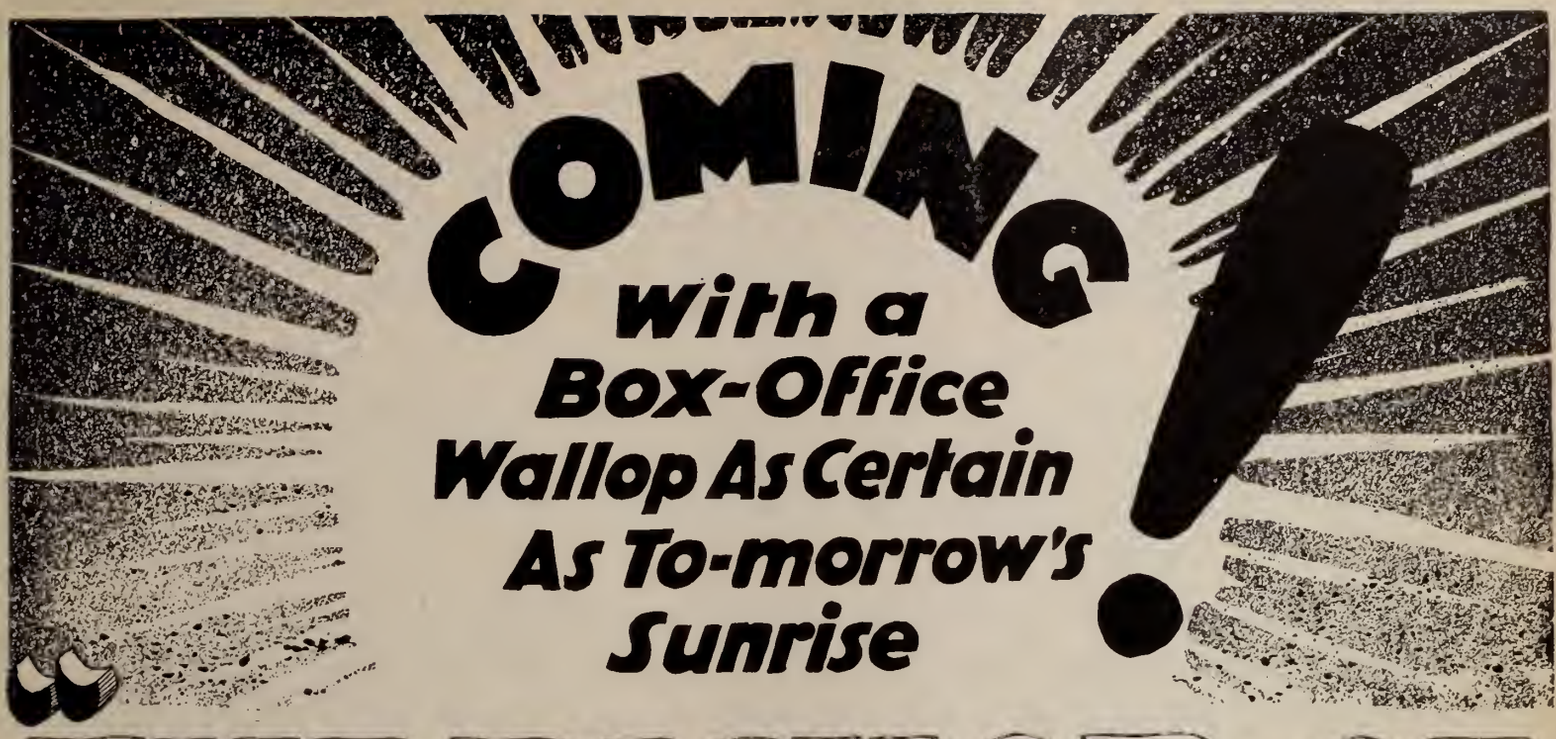
MOTION PICTURE NEWS

in the preparation of a section devoted to Theatre Construction in one of our March issues.

Mr. Lamb's high reputation combined with the standing of Motion Picture News will afford those interested in building and remodelling a service never before given them.

The section will contain helpful information on financing, choosing the site, planning, construction, furnishing, equipping and remodelling.

An opportunity is offered those interested in furnishing material or equipment to reach prospective builders through a medium never before offered.



"THE BISHOP OF THE OZARKS"

Big—New—Different!

That's what you've been asking for—and that's just what F. B. O. offers you in this latest showman's special—new ideas, new angles, new twists—a NEW, BIG and DIFFERENT drama built upon the universally appealing theme of man's regeneration and woman's love—so wonderfully produced as to be entertainment of the highest order and a box-office attraction par excellence.

Backed by F. B. O. Showmanship

Wonderful posters—business producing accessories—exceptionally striking aids of every kind will be found described in detail in F. B. O.'s big press sheet. Get a copy—look over that sure-fire seat-selling campaign surcharged with super showmanship—see for yourself just what you can do with this picture. Book it—boost it—and gather in the dough.

Presented and written by Milford W. Howard

A Finis Fox Production

DISTRIBUTED BY F. B. O.

FILM BOOKING OFFICES

OF AMERICA, Inc.

Main Offices—F. B. O. Building, 723—7th Ave., N. Y. C.

EXCHANGES EVERYWHERE

A Good Service Being Constantly Improved

The first edition of THE BOOKING GUIDE met with instant approval.

Today, it is used by exhibitors everywhere in booking and exploiting pictures. THE BOOKING GUIDE AND A FILE OF MOTION PICTURE NEWS is an important part of a theatre's equipment.

Its usefulness is not limited to theatre-owners. There are many other branches of the industry which have found a use for it in the conduct of business.

Some of these uses have been a revelation to us. They will surprise you. Statistics are being prepared along these lines and will be ready for publication in a short time.

It has been our aim to improve THE GUIDE wherever possible. To this end we have followed suggestions from exhibitors from the hundreds of letters received since its publication.

Counsel from the men who use it and suggestions for betterment is proof conclusive that it is needed and of use.

Many new features have been included in past issues; many others will be an important part of the coming April edition.

> Mr. E. O. Ellsworth, Metropolitan Theatre, Iowa Falls, Iowa, in a recent letter wrote in part: "I find THE GUIDE very useful and helpful not only in connection with booking pictures but also in exploiting them. I notice *several new features* embodied in this new edition which I am sure will add to its value to the exhibitors."

The NEW FEATURES have been brought about by the exhibitors' requests. THE BOOKING GUIDE is published for their use and is compiled the way they want it.

THE NEWS IS FILED THROUGHOUT THE FIELD

Every KEATON COMEDY *a headliner*

Scores of exhibitors have told us that when they play a Keaton comedy the box office receipts take a jump.

The newspapers have a habit of reviewing his 2 reelers as the feature of the show.

That's because, while they are of short length, they really are the feature. Play them up as such and you will make money.

Any Keaton comedy will steal the show.

And "The Balloonatic" is one of his very funniest.

Joseph M. Schenck *presents*

BUSTER KEATON

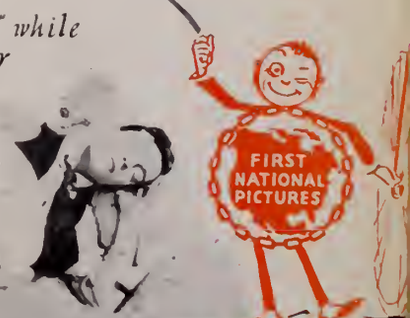
in "The Balloonatic"

Written and directed by Buster Keaton and Eddie Cline

Distributed by ASSOCIATED FIRST NATIONAL PICTURES INC.

"Just because I saved her life she won't speak to me anymore"

Buster pursued the "bare" while the "bear" pursued Buster



They'll never want to wake up from BUSTER KEATON in "Day Dreams"

He put the Ham in Hamlet

And you'll ask someone to pinch you to find out if you are dreaming when the box office receipts roll up. But you'll be wide awake, for it'll be real honest-to-goodness money.

DON'T MISS ANY OF HIS 2 REEL FEATURES

"Cops" **"The Frozen North"**
"The Boat" **"The Blacksmith"**
"The Paleface" **"The Playhouse"**
"My Wife's Relations"
"The Electric House"

Presented by Joseph M. Schenck;

Written and directed by Buster Keaton and Eddie Cline.

Distributed by Associated First National Pictures, Inc.

"You look like a ham and a scrambled egg to me"

It's addressed to you, Miss

When you take a home made bouquet to Baby Doll.

When the curtain rang down, he made a quick exit.

Every show is a good show when KEATON heads the bill

They Played up Lon Chaney and had the S.R.O. Sign up all Week

Reports from Exhibitors as published in the Motion Picture News and the Exhibitors Trade Review.

MOTION PICTURE NEWS

The Light in the Dark—

By playing up Lon Chaney and the new color process incorporated, this one was put over to the tune of the S. R. O. sign for a week. (East.)

EXHIBITORS TRADE REVIEW

"THE LIGHT IN THE DARK"
(First National)

LAFAYETTE SQUARE, BUFFALO.—Admission 20-60 cents. Manager Fred M. Shafer got the color print of this picture and played up Lon Chaney because of the popularity of the former in this city. The result was capacity business all week.

Daily Press Comment.—A photoplay teeming with romance and equipped with enjoyable melodramatic incident.—Commercial. Founded upon a worthwhile story, incorporating a popular theme.—Express. A thoroughly satisfying production.—Evening News.

FIRST NATIONAL PICTURES

Hope Hampton Productions, Inc., *presents*

HOPE HAMPTON

with

LON CHANEY

E.K.LINCOLN and an all-star cast

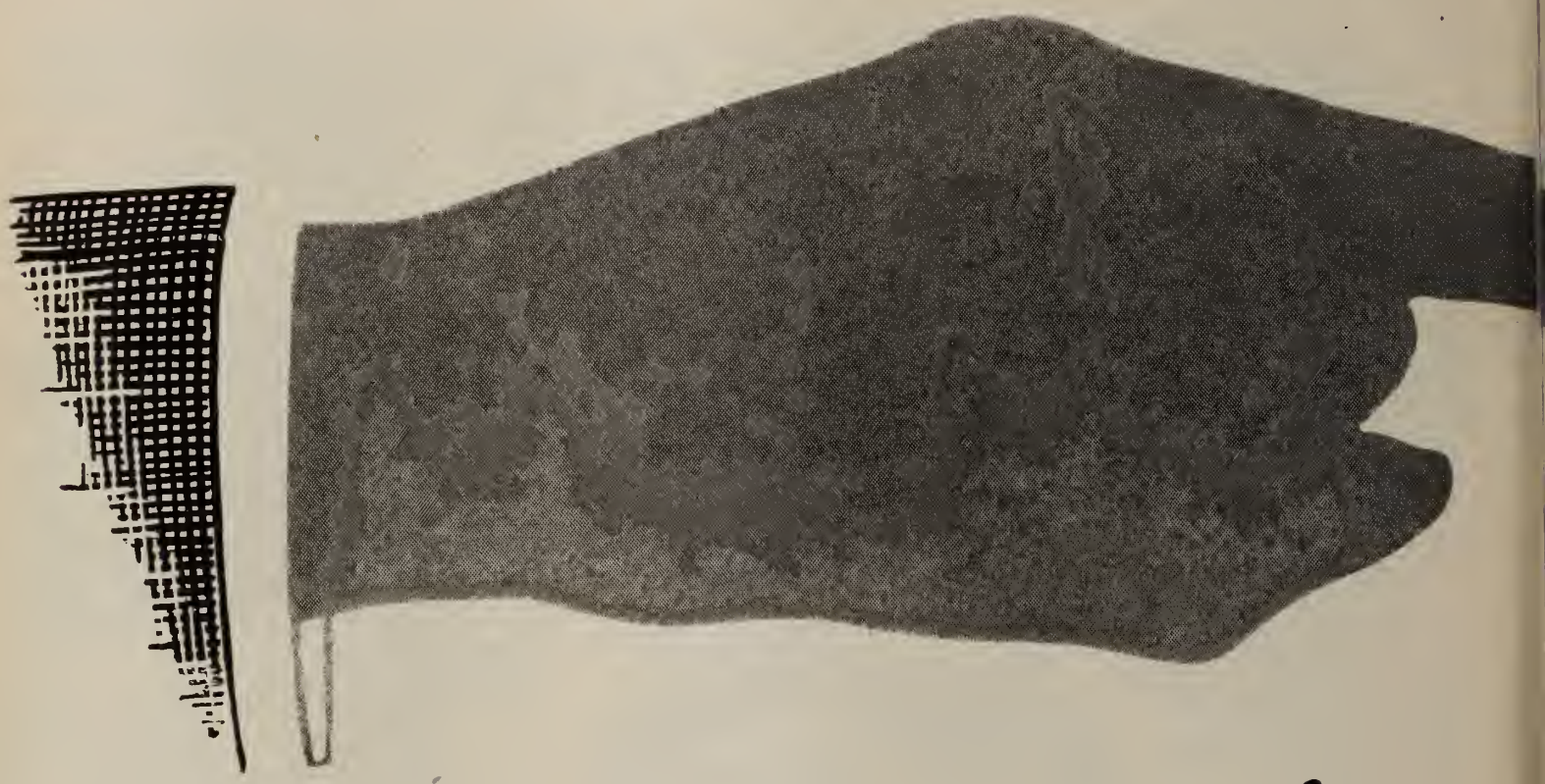
in

"The Light in the Dark"

By William Dudley Pelley - Directed by Clarence L. Brown

A First National Picture

Straws Show Which



Look the facts in the face !

This is a conservative and truthful-- statement of the results at Patterson, N.J. and proof that you will find a real Box Office Hit in

Edwin Carewe's

MIGHTY LAK

Way the Wind Blows!

FACTS AND FIGURES

Published by permission of Jacob Fabian
Associated First National Franchise holder and operator of several fine theatres in New Jersey

On a full week's tryout at the Garden Theatre, Paterson, N. J., taking some pictures played recently as a comparison

Beat "The Bond Boy" by 428.00
Beat "Rags to Riches" by 28.00

Opposition—"When Knighthood Was in Flower," at The Regent, one block away, and "Quincy Adams Sawyer" at a nearby house.

Mr. Fabian states:

"Usually on week stands in this theatre business drops on Thursdays and Fridays. On 'Mighty Lak a Rose' business grew every day, ***Saturday being the biggest for eight months.***

"We had stormy weather for practically the entire week. We increased our advertising by $175, spending it in newspapers, and on 10,000 dodgers and 200 window cards.

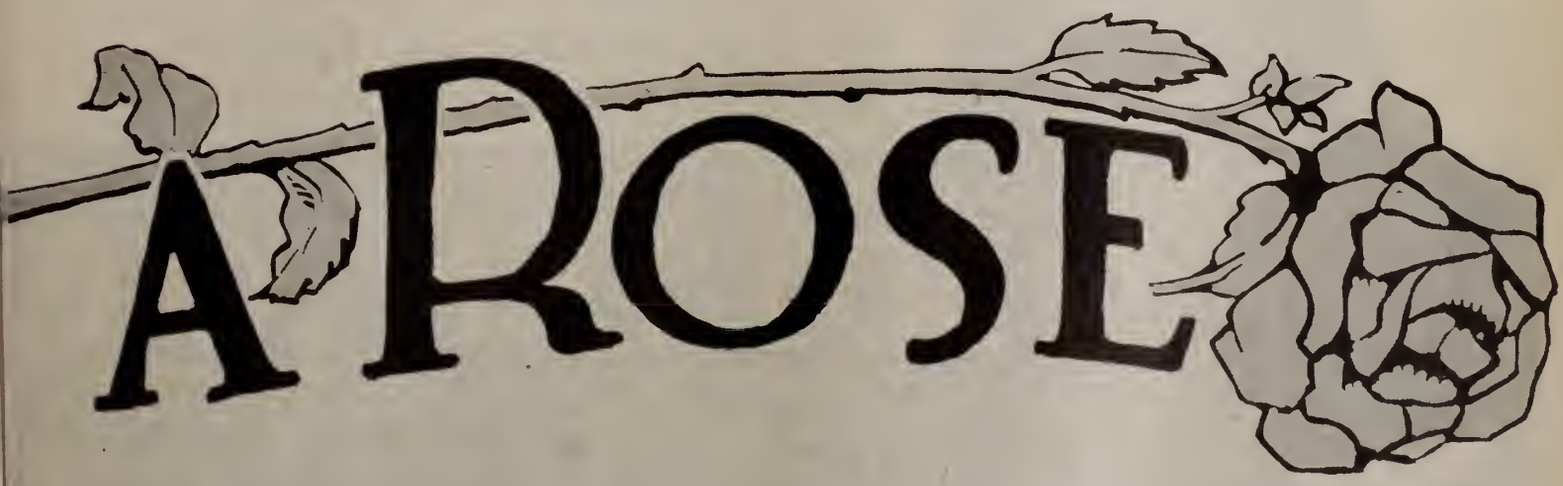
"Our patrons enjoyed 'Mighty Lak a Rose' better than 'When Knighthood Was in Flower.' The music, composed of 'Old Time Melodies,' as per First National cue sheet on this picture, made a real hit. If the weather had been fine and we had spent a little more money in advertising I think we would have broken all records for the house."

FIRST NATIONAL PICTURES

A symphony of life in the high and low places
by Curtis Benton Directed by Edwin Carewe

Sol. Polito, Cameraman; John D. Schulte, Art Director; Philip Masi, Asst. Director.

A First National Picture



Big Booking Bulletin

No. 6

Reports from Variety

Detroit, Jan. 31.—"The Hottentot" did surprisingly big business—close to a record. The picture is there.

San Francisco, Jan. 31.—Business leaped materially from the opening performance and kept up a good stride the first week at the Tivoli. Built up steadily and is making good.

San Francisco, Feb. 7.—"The Hottentot" held up well the second week at the Tivoli. It is the laugh hit of the town.

Thomas H. Ince presents

An Earthquake of Gasps
A Mirthquake of Laughs..

starring Douglas MacLean and Madge Bellamy

The HOTTENTOT

FIRST NATIONAL PICTURES
It's lucky

Directed by James W. Horne and Del Andrews
under the personal supervision of Thomas H. Ince
Distributed by Associated First National Pictures Inc.

Motion Picture News

Whoozinit?

THERE'S the story of the little schoolboy who came home one day and announced that he had mastered "gazinta."

Asked what "gazinta" was, he replied "one 'gazinta' two; two 'gazinta' four; four 'gazinta' eight," etc.

All of which is by way of introducing a word which has been stamped and coined within this trade; its widespread, daily use has given it the same glib twist. Nearly every salesman gets it flung at him nearly every day from nearly every exhibitor.

And it goes echoing down the channels of trade defining the ambitions of production and shaping the policies of distribution

It is the word: "whoozinit?"

Meaning: "who's in the picture?"

* * *

We have no desire here to attack the star or the star system; and we are not impractical enough to discount the screen personality as a drawing card.

Ten years in this business have taught us the hold of the star on the public; and a little reading in the public library will indicate to anyone clearly enough that the stage has had exactly the same experience with the star, reaping the system's advantages and trials and tribulations in exactly the same way.

But the motion picture is not merely the stage, for one thing. And for another, there are few, very few real stars in pictures.

From every angle we don't like the word: "whoozinit?"; it is too prominent, by far, in the motion picture vocabulary; its consequences are hurting the hold of the picture upon the public—for the simple reason that it over-emphasizes the drawing power of the screen personality for one thing and for another it is holding back the production and distribution of many, many pictures that may have fine entertainment value regardless of who are in them.

Thus, in a very large way, it is holding back the entire development of the motion picture which certainly was never meant to be cramped to the entertainment point of merely expressing faces and personalities.

The "whoozinit" policy of rating pictures is an advertising fault. Lack of advertising opportunity or ability upon the part of the exhibitor is the real nigger in the woodpile.

* * *

Several years ago Barrett McCormick began giving the Indianapolis newspapers the first real advertising copy pictures had ever enjoyed, and his ads made a pronounced hit with leading exhibitors all over the country.

Go back over the copy and you will find that he didn't sell stars to the public. He sold picture entertainment. He screened his pictures, picked out of each the heart appeal and told the public about it in readable prose. And the public came to the Circle theatre.

* * *

"Whoozinit" advertising lets the names and faces in the picture do the work. Generally it relies only on the poster. It's the easiest-way kind of advertising.

And up to a certain point it succeeds, because in every locality there is a percentage of the public attracted by stars' names. The posters get them. But there's never enough to fill the seats; and there are more people, always, whose craving for entertainment is of another character. McCormick copy would bring them out.

* * *

If picture theatre seats are to be filled in this country the public must be considered in a broader, more intelligent way. The "whoozinit" idea of picture value isn't broad or deep enough by a long shot. But new and broader picture values won't be forthcoming from production sources if the exhibitor keeps up the hue and cry of "whoozinit?"

* * *

And, of course, there's another big point.

The "whoozinit" type of exhibitor should never complain about stars' salaries. He's the man who makes them. Just so long as he yells "whoozinit" at the distributor just so long are distributors going to compete to get just what he asks for. And any schoolboy knows that a large demand for a limited supply of material shoots the cost of it sky high.

* * *

Stars' salaries are important enough. But it's the public that we've got to consider most.

"Whoozinit?" isn't satisfying the big motion picture public.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

SWEDEN is showing the way in using films as a medium of education in its public schools. The Superior Board of Education has been won over to the idea and henceforth Swedish children will learn their geography lessons from the screen, by which they will also be informed concerning the customs, industries, etc., of the principal countries of the world. Physics can well be taught through slow-motion pictures and, as stereographic projection becomes more perfect, solid geometry can be taught in a way not otherwise possible. One of the first steps will be to give regular instruction to young teachers in the proper care and handling of projecting machines, and other film apparatus.

Instruction by motion pictures in the regular curricula of the public schools under competent teachers is taken here to mean a safeguarding of the children's education and a correction of the misinformation and erroneous impressions now so often obtained from the commercial films in the public theatres.

We predict the day is not far distant when America will adopt the films as a medium of education. Geography, history, physics and old John J. Geometry need pepping up to keep the boys and girls interested in these jazzy days. And motion pictures will supply the pep.

* * *

HE'S off again! Who? Arthur S. Kane. All trains look alike to the Big Chief of Associated Exhibitors. He's doing a Chaplin. Listen. Charlie shuts his eyes in "The Pilgrim" and picks out a Texas town on the train bulletin. Arthur S., just back from a business trip through the corn belt of "these United States" (as the political speakers have it), hopped off a Pullman the other day, dashed into the station, shut his eyes, and picked out a time-table marked Florida. He leaves the 17th for southern lands and waters—to be gone a month or more. No business to be transacted. Just a vacation. Oh, yes, Cuba and Bermuda will be included.

* * *

EARL J. HUDSON was tendered a farewell dinner given him by some friends last Tuesday. He leaves for the Coast the end of the week for what may be an indefinite stay in connection with First National production plans.

* * *

THE NEW YORK TRIBUNE in its editorial page of last Wednesday contributes half a column toward A Thought for "Movie" Haters. It introduces the idea that "the army of 'movie' haters is not exactly militant, but its hatred has a very grim quality. It will concede nothing to films except boredom. So it is with some trepidation that we rise to suggest a service which the 'movie' may have rendered these self-same haters.

"That is to compel the theatre to improve. There seems to be a general agreement that never before has the New York stage reached so high a level of plays and productions as this year. There have been many factors to aid in this renaissance, concededly. But what we are suggesting is that the 'movie,' all unintentionally, has been the force that gave the final push to Broadway and made the drama of ideas the fashion."

The Tribune suggests "that by presenting a certain kind of emotional spectacle exceedingly well and very cheaply the 'movie' has forced the theatre manager either to lie down and quit or seize himself by the bootstraps and hoist his trade to a new level where the 'movie' could not, try as it would, compete. That level is the drama of ideas. In the spectacular field, in sentiment and slapstick, the 'movie' is supreme. In melodrama it can give the theatre a close run. When you come to the play of wit and thought it is left standing at the post."

This is hitting the nail right on the head and the NEWS agrees with the Tribune that it is a plain business proposition. The theatrical managers have dared to search for new ideas because the sponsors of the screen forced them to show their hands.

* * *

THEY'RE counting the ballots at the Goldwyn studios and Rodolph leads in the popular choice for the title role in "Ben Hur." There is no mention whether the other selections (a dozen or more) also ran. But here they are: Warren Kerrigan, Bill Farnum (Bill once played the role on the stage), Richard Dix, Bill Desmond, Conway Tearle, Gaston Glass, Thomas Meighan, Bert Lytell, Milton Sills, Forrest Stanley, Antonio Moreno, Ramon Navarro, Bill Hart (Bill played Messala, the heavy in the original stage version). Inasmuch as the sons of Italy, Spain, Argentine, Mexico, France and points south are in their hey-day of popularity, it looks like gross neglect on the part of the fan public to forget Ivor Novello, Armand Cortez, Charles de Roche, and Bull Montana.

* * *

VIVIAN MOSES is leaving the 17th for Los Angeles—to join other representatives of the Fox klan who traveled westward some time ago to look after business interests on the Coast. It is reported that several new stars and directors will shortly appear under the Fox banner.

* * *

THE metropolis, this season, has gone in for Shakespeare stronger than ever before in the history of dramatic art. John Barrymore has broken Booth's record of "Hamlet." Belasco's presentation of Warfield as Shylock in "The Merchant of Venice" is proving to be a tremendously popular as well as an artistic triumph. And Jane Cowl in "Romeo and Juliet" is drawing packed houses, the star being acclaimed as one of the greatest Juliets of all time. Critics have lauded these dramatic performances and some of them have to a certain extent used them as an example of the superiority of the stage over the screen. The screen answers the challenge. Ben Blumenthal has picked up the gauntlet for the picture industry and will use "Othello" as his sword. Naturally the reading will be missed, but the spirit of Shakespeare should be manifested because, being a German production, the Germans take the Bard and his immortal works seriously.

Now John Barrymore, David Warfield and Jane Cowl, through the limitations of the stage, are prevented from reaching the big American public which attends the screen. But the camera comes along and penetrates into the furthermost reaches of the country. "Othello" should be capably interpreted—what with Emil Jannings in the title role and Werner Kraus (of "Dr. Caligari" fame) as Iago. Desdemona is played by Ica Lenkeffy, an Hungarian actress of beauty and talent.

* * *

THE lobbyists are gathering in Albany and among them is our old friend, Canon Chase. No mention is made of any "gum-shoe" tactics being employed. The law-makers are commencing to show their teeth and it is rumored that any lobbyist with a grievance in his system must keep his "shushes" to himself. Now what do you suppose the good Canon is in Albany for? Can it be censorship or Sunday films? If you are unable to tell a lobbyist when you see one, we will tell you he can be distinguished by his footsteps. He

walks as lightly as a cat. It's a gift, boys, it's a gift.

* * *

A NEW motion picture company has been recently formed in Madras, India. The authorized capital is 4,000,000 rupees (a rupee is equivalent to .324 cents at normal rate of exchange), of which 2,000,000 is to be issued in 80,000 shares at 25 rupees each. The pictures produced will be from various Hindu legends and religious writings.

* * *

FAMILY PORTRAITS—Recommended for those so-called uplifters who declare that the STORK is never allowed to come on location.

Mr. and Mrs. Richard Barthelmess (Mary Hay)—baby born recently; Claire Windsor; Mrs. Wallace Reid—child of her own and an adopted daughter; King and Florence Vidor; Mary Carr—a whole brood of children; Mr. and Mrs. Buster Keaton (Natalie Talmadge); Mr. and Mrs. Harry Carey; Mr. and Mrs. Milton Sills; Mr. and Mrs. Jack Holt; Mr. and Mrs. Fred Niblo (Enid Bennett); Mr. and Mrs. Will Rogers (Will has a flock of 'em); Mr. and Mrs. Carter De Haven; Mr. and Mrs. Bill Hart (Winifred Westover); Mr. and Mrs. Bobby Vernon (Vera Steadman); Mr. and Mrs. Bryant Washburn; Mr. and Mrs. Tom Gallery (ZaSu Pitts); Seena Owen; Mr. and Mrs. Lee Arms (Mae Marsh); Mr. and Mrs. Allen Holubar (Dorothy Phillips); Mr. and Mrs. Luther Reed (Naomi Childers); Mr. and Mrs. Harry Millarde (June Caprice); Mr. and Mrs. Flo Ziegfeld (Billie Burke); Mr. and Mrs. William Desmond (Mary McIvor); Mr. and Mrs. Conrad Nagel; Mrs. Hedda Hopper; Jane Novak; Laurette Taylor; Lottie Pickford; Ethel Barrymore; Mr. and Mrs. Jack Barrymore; Alice Brady; Mr. and Mrs. James B. Regan (Alice Joyce); Douglas Fairbanks; Mr. and Mrs. Jack Dillon (Edith Hallor); Gloria Swanson; Mr. and Mrs. Ernest Truex; and Mr. and Mrs. Earl Metcalfe. A baby son, Earl Richard Francis, was born to the Metcalfes on January 30th.

* * *

FRANCES MARION, a young woman who seems to be getting on in the world (idle chatter has it that she's the highest paid scenario writer in the business) arrived in New York last Monday from Los Angeles to talk over the script of "The Love Piker," by Frank R. Adams, and in which Anita Stewart makes her debut as a Cosmopolitan player.

* * *

GENE SARAZEN, national open golf champion, is going to make a series of one-reelers for Warner Brothers. The pictures will combine comedy and golf instructions. We will hazard a country club with John D. Rockefeller in the club-house against a four-piece golf suit that the line which forms to the right will include Bill Atkinson, Arthur S. Kane, Jack Meador, Joe Dannenberg, Jack Alicoate, Elmer Pearson, William A. Johnston, E. Kendall Gillett, E. W. Hammons, Bobby North, Harry Warner, Abe Warner, Felix Feist, Oscar Price, John Flinn and W. O'Hagan Hurst.

* * *

THE final romantic fade-out was given Harold Lloyd and Mildred Davis last Saturday afternoon. The star of "Grandma's Boy" and "Dr. Jack," and his charming feminine lead, who has been lending love interest to his pictures the past few seasons, decided to play their romance in earnest. And so they were married. Harold's newest picture, "Safety Last," wins the National Board of Review's latest asterisk. Congratulations all around.

* * *

DD BIORNSTAD of Stockholm, Sweden, is in New York for the purpose of buying up the best American productions to distribute in Scandinavia. Mr. Biornstad, personally, owns one of the leading first run theatres in Stockholm, where he is enabled to give extended runs to the better class of productions.

* * *

BILL ATKINSON of Metro, who has been vacationing at Southern Pines playing 49 holes of golf a day (that's stepping over the turf), has returned to New York and may be found at his big mahogany desk when not in conference with the executives of his company and Jackie Coogan.

* * *

ONE has to die to be appreciated in some communities. This rule has been adopted in all countries and climes since the dawn of civilization. And Hamilton, Ohio, is the latest town to pay tribute to the dead. For nearly two years, according to Fred S. Meyer, the managing director of the Palace, Wally Reid failed to get over. Every picture which the late lamented star made for Paramount was played and the reception for each was only ordinary.

Just after his death, the Palace ran a three column ten inch ad in each of Hamilton's two dailies—a column with a half-inch black border. The result was the biggest day in over two years, the house breaking all but two existing records, both as to reecipts and attendance. And this despite the fact that the paper and a few slides on the screen were the only efforts put forth.

This may be appreciation or morbid curiosity—probably a combination of both. The tragic culmination of Reid's career just when he was at the peak is certain tonic for the morbid mind. But after the first few shots the morbidly curious would stay to appreciate what a loss the star is to picturedom—for certainly no one else on the screen typified so well the American youth, the American manner, the American spirit as Wallace Reid.

"30 Days" was far from being his best picture—the "still" we prefer to carry in our memory is when he sat in a jaunty racing car and stepped on the gas in "Excuse My Dust."

* * *

AL LICHTMAN was tendered a surprise dinner in the Crystal Room of the Ritz-Carlton, New York, Thursday night of this week, on the eve of his departure for Europe. About one hundred of his friends attended.

* * *

THEY'VE tried them out on the melodeon, they've tried them out on the screen. And they bring you back to Yesterday when Yesterday was but a dream. Introducing "Just a Song at Twilight," "After the Ball," "My Old Kentucky Home," "On the Banks of the Wabash," "The Old Oaken Bucket," "Where Is My Wandering Boy Tonight?" "School Days," and "Kathleen Mavourneen."

* * *

THE MORNING TELEGRAPH announces the addition of Alfred J. McCosker to the staff of its Motion Picture Department. Mr. McCosker is well and favorably known in the industry and is an experienced newspaper man. He was for years with the Hearst newspapers and later was associated with Exhibitors Trade Review where he did advertising promotion work and was its Independent Editor.

Index to Departments

Editorial	909
Pictures and People	910-911
General News and Special Features	912-926
Chicago and Mid-West	927
Comedies, Short-Subjects and Serials	949-951
Construction and Equipment	959-980
Exhibitors' Service Bureau	934-939
Feature Release Chart	981-984
Pre-Release Reviews of Features	940-942
Production-Distribution Activities	952-958
Regional News from Correspondents	944-948
Reviews of Latest Short-Subjects	943
Studio Notes and Player Brevities	933
What the Big Houses Say	932
With the First-Run Houses	928-931

M. P. T. O. Michigan Lifts Boycott

Ban Is Raised On United Artists Releases After Conferences of Officials

THE boycott voted two months ago by the Motion Picture Theatre Owners of Michigan against all United Artists releases will be lifted on February 15. Word to this effect was received this morning in the office of the United Artists, D. W. Griffith, Inc., and the Distinctive Pictures Corporation. Raising of the ban was decided on by the directors of the Michigan state organization, following conferences in New York, which were brought about through the initiative of Arthur S. Friend, president of Distinctive Pictures Corporation.

The Michigan boycott was put into effect as the result of an incident involving the principle of non-theatrical bookings prior to exhibitor bookings. A Masonic order obtained "Robin Hood" prior to any of the Michigan first-run houses and immediately the Motion Picture Theatre Owners of Michigan, Inc., took action.

This action affected the productions of Distinctive Pictures Corporation—"Disraeli," "The Ruling Passion" and "The Man Who Played God"—and the Griffith pictures distributed by United Artists. Mr. Friend sent a special representative, Homer K. Gordon, to Michigan for conferences with W. S. McClaren, of Jackson, president, and H. M. Richey, of Detroit, general manager of the Michigan organization. Then Mr. Friend invited the two executives to New York for special conferences and, subsequently, Sidney Cohen brought about a meeting between them and Hiram Abrams, president of the United Artists Corporation. They also conferred here with Albert L. Grey, vice-president of the Griffith corporation.

The New York conferences resulted in the obtaining by the Michigan men of written endorsement of the non-theatrical booking principle, for which they were contending.

The meeting of the board of directors of the Michigan owners was held on February 6. At this session Mr. McClaren made it clear to the exhibitors that great credit for the negotiations which ended the boycott was due to Mr. Friend, of Distinctive.

Canadian Officials Meet in Film Discussion

At a convention of Federal and Provincial Government officials, technical men of the moving picture industry and other interested people held in Ottawa February 9, it was brought out that not one life had been lost in a Canadian theatre through the explosion of a nitro-cellulose film.

Statistics offered showed that there were 900 moving picture theatres in Canada having a total investment of $30,000,000. There were thirty film exchanges in the Dominion having an investment of $750,000. A flood of figures regarding the immensity of the industry in the United States was also presented.

Mystery Action Is Filed Against Zukor

Considerable mystery surrounds an action for $25,000 damages brought during the week in the Superior Court by Hiram Abrams against Adolph Zukor. The usual complaint was lacking, only the summons being filed.

Parties involved in the action, as well as their attorneys, refused to comment on the action. Zukor is now en route to Europe.

Jos. Schenck Buys Controlling Interest in United Studios; Deal Involves $2,500,000

JOSEPH M. SCHENCK has bought a controlling interest in the United Studios. The consummation of this new deal follows closely upon his purchase of an equal interest in the West Coast Theatres with Sol Lesser, A. L. Gore, Michael Gore, and Adolph Remish.

The amount of the deal which places practically all of the stock in the hands of Mr. Schenck and M. C. Levee was stated to be $2,500,000, of which Mr. Schenck's personal expenditure is said to have been in excess of $1,500,000.

The deal was consummated through the efforts of Lou Anger, Mr. Schenck's general manager. Mr. Levee will continue as president of United Studios and Mr. Schenck becomes chairman of the board of directors.

The appointment of the following executives to work under them has been announced: Stephen Goosson, supervising art director; Walter Strohm, head electrician; Walter Israel, head of the costume department, and Thomas Little, head of the property department, Jack Okey, technical director and Fred Pelton, studio manager.

Mr. Schenck's need for larger studio facilities in view of his present production activities and more extensive plans under contemplation was responsible for the deal, it is stated. Mr. Schenck's production headquarters will be hereafter located at the United Studios.

The present complement at the United Studios consists of 500 employees, but Mr. Schenck's first statement incorporated the announcement that this number would be increased shortly and that $350,000 will be spent in improvements to include the erection of a new administration building, cottages to serve as dressing rooms and the heating of all stages and paving of all streets within the studios.

At the present time Mr. Schenck's production interests consist of Norma and Constance Talmadge whose pictures are being released through First National and Buster Keaton whose short comedies have been released through First National for the past year and who has just signed a contract with Metro. Mr. Levee, for his part, is producer for the Maurice Tourneur and Allan Holubar pictures, while it is planned to continue to make the United Studios the headquarters for independent companies because of the facilities it offers.

Bill to Regulate Picture Machine Booths

First proposed legislation offered in the new session of the Pennsylvania Legislature, in Harrisburg, which would have a distinct relation to the motion picture industry if enacted into law, has made its appearance.

Senator Frederick W. Culbertson, of Mifflin County, has introduced in the Upper Branch, a proposed amendment to the law regulating the use of motion picture machine booths, which would require license fees of ten dollars for all operators for the first year and fees of two dollars for each annual renewal.

It would also give inspectors of the Industrial Board of the State Department of Labor and Industry authority to order discontinued the use of booths or enclosures found not to comply in all respects with the specifications and rules governing the use of such booths, if corrections of alleged violations of the code are not made within a period of ten days' notice.

The proposed amendment also would give persons believing the provisions of the existing law governing the use of booths, to be unjust or unnecessarily burdensome in specific cases, the right to appeal to the Industrial Board for relief. The bill was referred to the Judiciary General Committee of the Senate.

Another measure, introduced in the House by Assemblyman Edward W. Patton, of Philadelphia, provides an annual license tax of five cents per square foot of surface for all billboard used for advertising purposes. This bill was referred to the Judiciary Special Committee of the House.

Radical Measures Before Kansas Legislature

Two of the most radical measures presented in Kansas in many years were introduced last week at the legislative session in Topeka. One, introduced by C. E. Snyder of Atchison, provides that no minor under the age of eighteen shall be allowed to attend an entertainment without the written consent of parents or being accompanied by parents.

The measure provides that both the parent and manager of the entertainment failing to comply with the law would be guilty of a misdemeanor and upon conviction would be punished by a fine of not less than $50 nor more than $500 or by confinement in the county jail for thirty days or both fine and imprisonment.

The second measure, also introduced by Snyder provides that any entertainment at which an admission fee is charged or where the entertainers are paid, be prohibited on Sunday. This also would be punishable by fine or imprisonment or both.

Two Directors Elected on F.P.-Lasky Board

Ralph A. Kohn and Harold B. Franklin have been elected to the board of directors of Famous Players-Lasky Corporation. Mr. Kohn was elected at the meeting January 31 to fill a vacancy and Mr. Franklin was elected Tuesday to fill the unexpired term of Arthur S. Friend, resigned. The terms of both Mr. Franklin and Mr. Kohn expire at the annual meeting of the company in March.

At Tuesday's meeting of the board the regular quarterly dividend of $2 a share on the common stock was declared payable April 2 to stockholders of record March 15.

Pitfalls in Historical Drama Claimed

By Jerome Lachenbruch

THIS is the fifth of a series of articles by Jerome Lachenbruch for Motion Picture News on conditions as he finds them in Europe. It will be found both instructive and entertaining. Mr. Lachenbruch is qualified to write authoritatively on any subject in connection with the industry because of his long identification with pictures. He was formerly connected with the home office publicity staff of Goldwyn Pictures Corporation.

In the present article the author points out the lessons learned from the production of the German Historical film. It will be to the advantage of producers, distributors and exhibitors to read what he has written.

SINCE 1918, the year in which "Passion" made its sensational appearance in Germany, the world has been fed with historical films almost to the point of repletion. I say "almost," because there is still room for a good costume picture in Germany or anywhere else on the globe. But it must meet certain conditions; and they are to be found in the laws of logic and in the author's story telling ability. Herein lies the comparative commercial failure, and to my mind, the artistic failure, of the German historical film. Many producers and some critics, perhaps, will take exception to this statement, but no picture has artistic value as a photoplay that is good only in spots. That is all that can be said of nearly every European, as well as American, historical photoplay.

Recently news from America has filtered into Berlin that Mary Pickford is about to make a feminine rival to the brisk "Three Musketeers," and that Goldwyn has already begun work on a gigantic version of "Ben-Hur." My purpose in writing about the historical film in Germany is to warn American producers who may be about to embark upon the production of elaborate costume pictures, of the pitfalls that lurk in the path of such undertakings, and to testify both for and against this type of picture.

The fact that producers are seizing upon colorful romantic episodes in history and fantasy in their forthcoming productions is definite proof of their rightness in sensing the desires of the public. After every great upheaval in history such as the past war, when the thoughts and the customs of peoples have undergone a change in four years that in peace times would occupy a time space of fifty years, the entertainment demanded by the people has always been of a romantic nature. The American stage today is turning more and more to productions of fantasy and romance; and so I believe motion picture exhibitors will do well to overcome their prejudice against the historical film merely because the actors wear costumes of other days, and accept it as the film of the next few years.

America has made many historical and so-called historical films, among the first of which was "The Birth of a Nation." Both producers and exhibitors should remember that not history, but the dramatic episodes and their rise to climactic pinnacles were the factors that made this picture the world-wide success it proved to be. Those exhibitors who have fought shy of all pictures that showed a gown of less recent date than the coming season, will have to change their views; for America will produce a few excellent historical films, and the demand for them will forthwith be created. This period in the history of the American film has not yet arrived with both feet, though several attempts have been made within the past few years to introduce the historical film as a standard feature.

The demand for costume pictures in Germany is not so intense as it was last year, but the producing conditions are so chaotic that the money needed for large production is difficult to obtain. Today, producers would still go on making historical pictures were the cost not prohibitive; but they are being forced by necessity to keep turning over their capital. They cannot tie up a huge amount of money in a production that takes six months to complete. Rather are they now seeking to do stories that can be finished with as little expense as possible and in the shortest possible time.

The present unstable condition of Europe, and our interest in the unfolding of the various forces at work on the Continent, has brought the old world close to us in point of spectatorial interest, and we are curious to know something about these strange peoples who live close to one another, speak different languages, and have always been ready to carry on a little war. The national history of European nations may be used for American stories, but I doubt whether such American-made productions could have a large success outside of America. In the first place, scenic and acting details are likely to be inaccurate and, to an European, laughable. Secondly, it is scarcely possible for American actors to recreate Continental psychology on the screen. But though we may fail for these reasons, the Germans failed because they were not true to the ideals they started with.

Let us go back a few years. "Passion," "Deception" were both artistic and financial successes. "The Loves of Pharoah," a gentle flivver. What was the reason? All were made by Ernest Lubitsch, all productions were the result of infinite care and minute attention to detail. The formula, or rather the principles, upon which these pictures were made, was announced by Paul Davidson, the man who gave Lubitsch his first chance at directing and who was later associated with him in the European Film Alliance, the German branch of Famous Players-Lasky. He said:

"Every picture, whether historical or otherwise, must be told with so much dramatic power that the actors become modern people who speak to us directly across the gap of time, of social custom, or of class interests."

This principle was fresh in the minds of the people who had a hand in the production of "Passion"; it began to fade a little in "Deception"; and in "The Loves of Pharaoh" it was but the shadow of itself that one caught here and there. After these three Lubitsch productions, a host of other German producers began turning out films that cost dizzy millions of marks. Of course, these producers looked to America to buy their products. As several agents have told me about their marvelous "sure fire" films, a sample sales talk will give American exhibitors and producers an inkling as to why these foreign pictures are largely waste celluloid so far as the American market is concerned, and why they are poor pictures as pictures.

According to these salesmen, a picture is great because it has "seven stupendous battle scenes, ten thousand soldiers, six famous actors, twenty reels of film, a wonderful clown for comedy relief, beautiful exteriors, several light peasant scenes to liven up the story, and a nice little love story with a beautiful girl as the heroine." The actual film usually has the announced number of battle scenes—taken with decrepit men—and the clown and the rest of the advertising details. But the story is more often entirely lost than occasionally present. Moreover, it stops and starts in several different places. I pointed this out several months ago as a vital defect in German pictures in general. Since then there have been some photoplays that showed better continuity work and more logic in story telling. Nevertheless, the failure of the German historical film as an artistic venture, can be ascribed to nothing else but a passion for grandeur for its own sake, and the inability to see that nobody cares a rap about the glad rags of other days unless they are draped about persons who lived and loved and fought with the same passions that we do today. In other words, these pictures, with all their decorativeness, weren't photoplays. The play was lacking, and they became a series of more or less connected scenes.

The warning to American producers and exhibitors is plain. If the story is powerful, for the love of heaven and earth and the bank account, don't smother it with battles, unnecessary or stupidly injected "comedy relief"; don't let the actors who carry the interest of the story hunt up a new bootlegger while a few thousand feet of film are used up to show an unimportant character strolling about a pretty garden, merely because the garden is a good "shot." A six reel film can't stand all the extraneous matter that the German historical photoplays filled them with. There was so much scenery and scenic effect that there was no room left for the story. After all, the twenty reels taken had to be cut to six; and if the story had to be cut out, why it was simply cut out.

Interest in the settings should be intense, but of secondary importance. Here in Germany it began that way. Certainly, every effort was made to keep an historical story true to the period in which it acted itself out. But after a while that interest, purely a pictorial one, overshadowed the dramatic element to such an extent that no picture shown in the last six months has approached the first big success, "Passion."

Besides the so-called historical film, which is always a romantic version of history, often with no attempt at truthful representation, America will be won over to the fantastic film; that is, a comedy idea told in fantasy. In this type of photoplay, I know of none so beautiful and so powerfully made as "Der Müde Tot," a production that will be released or perhaps has already been released under the title of "Destiny." Motion pictures of this type, which are purely imaginative, and in Germany *always* of a serious nature, are needed in America today, if only for the

(*Continued on page* 916)

Blue Law Petitions Meet Opposition

Proposed Sunday Regulations Protested in Resolutions by Congressmen

DURING the last week many members of Congress introduced resolutions, petitions and memorials against the pending Sunday regulations, sought by resolutions of the House and Senate, now in the hands of the respective Committee on The District of Columbia and the Judiciary Committees.

Senator Willis of Ohio introduced a communication from "sundry citizens of Cincinnati, O., protesting against the various forms of Sunday closing for the District, now pending, including the Myers bill, which would absolutely close things from delicatessens to theatres and similarly make such opening subject to fines and other penalties." The Zihlman bill to close on the Sabbath, but to allow a limited latitude in certain lines, provided that one day in seven was allowed each employe for recreation, etc., introduced as a labor measure, as well as a local regulatory act. The Zihlman bill, H. R. 4388 was introduced in the first session of the now closing Congress, on April 19th, 1921, and is still pending in the District Committee of the House. Senator McKellar of Tennessee introduced protests from citizens of Memphis, against the Sunday legislation of this type, particularly referring to the sinister attempt at Sunday closing of the movies and other theatres in the National Capital. Mr. Byrnes, a representative from Tennessee, introduced a similar protest from his constituents in the city of Nashville. Even Mr. Zihlman of Cumberland, Maryland, author of the protested 4388, read a petition from his own constituents at Cumberland, in protest against his bill and similar bills shutting down commercial enterprises on Sunday. The Myers bill, however, does not require the suspension of ball games, athletic events or other amateur sports on Sunday, but does prohibit commercial enterprises of that character. In effect, even the American Legion would be prohibited from giving a benefit athletic meet on a Sunday afternoon in summer, if an admission were charged, or prizes awarded. If no charges were made, such proposed legislation would not interfere. The opinion of citizens in neighboring states who like to make week-end trips to the city, apparently is being felt by members who oppose local improvements here.

Late News Notes from the West Coast by Wire

HOMER C. BOUSHEY arrived on the coast on Thursday and assumed a position as director of production at Universal City. He was formerly with Essanay.

Charles Marowich, representing Marcus Loew, is at the West Coast Metro studios.

M. C. Levee has gone to New York to complete contracts with Associated First National for future Maurice Tourneur productions. Charles Maigne is now writing the continuity for "The Brass Bottle" from a novel by F. Anstey, which will be Tourneur's next.

Walter Hagen, champion golf player, has been signed by Mowat Productions for "The Man Who Cheated," a six-reel feature to be directed by Clarence Bricker. Miss Dupont will play opposite.

With the co-operation of local and federal officials, Ince and C. Gardner Sullivan are preparing the story for the anti-dope film to star Dorothy Davenport Reid.

Snub Pollard, Hal Roach comedian, leaves February 20th for Australia on a six months' vacation.

Literary Lights Invited to Attend Banff Carnival

Invitations have been extended to literary celebrities all over the country to attend the winter carnival at Banff from the week of February 24th to March 5th. The writers have been asked to make the trip as the guests of the Canadian Pacific railroad and to attend the carnival as the guests of the Banff Carnival Committee. Laurence Trimble, director of "Strongheart" productions, has been assigned to an important post in connection with the winter sports carnival. Trimble has posted $5,000 for a hundred-mile dog classic to be conducted on the five-mile course on Lake Winnwanka, March 3rd. Trimble's kennel of seventy huskies has been entered for the dog races.

The literary lights in the list of invited guests include: Hal G. Evarts, famous writer of dog stories; Bozeman Bulger, nation-wide known sports writer; Hugh Fullerton, sporting editor of the New York Evening Mail: Heywood Broun, feature writer and columnist of the New York World; Jack Lait, Talbot Mundy, Jesse Butcher of the New York Times; Damon Runyon, Roy Miller, Albert Payson Terhune, Joseph Jefferson O'Neill, the sporting editor of the New York Morning Telegraph and the editor of Outing Magazine and the editor of Field and Stream.

Consul Urges Beban Include Italy in Tour

The Italian Consul-General has urged George Beban to include Italy in the actor's forthcoming foreign tour, and added that he would call Beban's performance and his past work to the attention of the King of Italy, with a recommendation that the actor be given a decoration. He guaranteed a very cordial reception in Italy and exacted the promise that Beban seriously consider visiting that country.

This happened at the new Fugazi theatre at MacDougall and Third streets, New York, in the heart of the Italian quarter, where George Beban has just concluded a two weeks' engagement in "The Sign of the Rose" in person and on the screen.

M.P.T.O. Drive Brings Money, Members

Defying the severest weather in three years seven groups of exhibitors, all members of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, conducted an intensive two-day drive on February 6 and 7 for dues and members.

At a meeting of these committees at the Vendig Hotel, February 8, reports were read which indicated that the contributions and pledges will total about $1,500 and that a number of delinquents were restored to active membership.

Bill in New York Senate to Repeal Censorship Law

A BILL was introduced in the New York State Senate in Albany by Senator James J. Walker, of New York City, calling for the repeal of the motion-picture censorship law.. The bill was introduced on Wednesday, February 14th. A similar bill was proposed in the Assembly some time ago.

A public hearing will be heard at the State capitol on Tuesday, February 27th, on this measure.

California Court Gives Vitagraph Verdict

A decision of importance to both distributor and exhibitor has just been handed down by a California Court. In effect it sustains the inviolability of contracts regardless of whether the pictures mentioned in the contract have been played, and follows closely a recent decision of the Massachusetts Courts in a similar case. The Boston decision established a precedent which has now been made doubly secure by the decision of the California Courts.

As in the Boston case, the suit brought in California was instituted by Vitagraph. The action was brought against the Liberty Theatre Corporation, which owned motion picture theatres in Fresno and San Jose. Vitagraph alleged that the defendant contracted for several Larry Semon comedies for both of its theatres, but later transferred its interest in the Fresno theatre to Kehrlein Bros., who played one comedy but in paying, attempted to deduct the amount of the deposit on the contract and cancel the contract, asserting that the price was too high.

The Liberty Theatre Corporation, which completed its contract so far as the San Jose theatre was concerned, and renewed it under the same terms, was then sued by Vitagraph for $1,200 damages, representing the contract value of the unplayed pictures in Fresno.

Assoc. Exhib's Elect Officers and Vote Dividend

The stockholders of Associated Exhibitors, Inc., held their annual meeting in the offices of the company on Tuesday last and re-elected the following directors: Arthur S. Kane, Roy Crawford, Elmer R. Pearson, John C. Ragland and John P. Fritts. George M. Sharrard was added to the list of directors. The directors re-elected Arthur S. Kane president; Roy Crawford, vice-president and treasurer; John C. Ragland, secretary; Walter N. Seligsberg, assistant secretary, and G. Bardet, assistant treasurer. Mr. Kane, Mr. Crawford, Mr. Pearson, Mr. Fritts and Mr. Sharrard were elected members of the executive committee.

The directors voted to declare a two per cent dividend for the first quarter of 1923 on the company's preferred stock to stockholders of record as of March 25th next, and an accrued and deferred dividend of 2⅔ per cent for the last four months of 1921 to stockholders of record as of December 31st, 1921. The dividend for the first quarter of 1923 is payable April 4th.

These dividend declarations make complete the payment of all dividends from March 1st, 1921, when the present corporation was formed, until the end of the first quarter of 1923.

Public Relations Bureau Great Theatre Aid

Work of Expert in Crandall Organization Establishes Theatres as Community Centers

NO truer index to the value of a Public Relations Bureau to every exhibitor of motion pictures—especially the chain theatre owner—could be found than is afforded by a review of the first eight months of operation of the Public Service and Educational Department of the Harry M. Crandall theatres in Washington, D. C., under the direction of Mrs. Harriet Hawley Locher. Mr. Crandall established the department last June without any thought of its having a direct bearing on box office statements, but with the single view of making his ten Washington houses real community centers, aiding effectively in the promotion of valuable civic betterments. The department has been consistently conducted with that end in view.

Mrs. Locher's first official act was attendance at the sixteenth Biennial Convention of General Federated Women's Clubs at Chautauqua, New York, where her presence was announced by Mrs. Louis N. Geldert, president, as "national chairman of motion pictures for the League of American Pen Women, representing the Crandall theatres of Washington, D. C." Her work in this way was given an immediate national recognition.

The first constructive work done in Washington was to attain recognition of the Saturday afternoon performances in all of the Crandall residential houses as especially suitable for juvenile audiences and to organize an Advisory Board composed of representatives of every organization in the District of Columbia having direct contact with the child mind. The organization of the Advisory Board led naturally to the creation of a Junior Committee and a Theatre Committee. The Advisory Board is composed of representatives of the Children of the American Revolution, Camp Fire Girls, Municipal Playgrounds, Girl Reserves, Y. W. C. A., Boy Scouts of America, Girl Scouts, Boys' Club of Washington, Trinity Community House. From this contact Mrs. Locher organized the Capital Athletic Club, composed of girls who have won distinction in some branch of high school sport—tennis, basketball, swimming, diving, running, jumping, etc. This club meets twice a month in Mrs. Locher's studio or the projection room of Crandall's Metropolitan theatre and analyzes the various sports by means of pictures done in slow-motion photography.

The Junior Committee was formed because it was found that the so-called "child mind" frequently was capable of making valuable suggestions toward the improvement of the juvenile bills. The Theatre Committee was formed to impart to the Advisory Board a higher degree of "showmanship" and a more intimate knowledge of the conduct of the amusement business.

The Municipal Playgrounds being the only agency whose work was not impaired by the hot weather, the Crandall Public Service Department first allied itself with them. Motion pictures were made of the playground activities in all sections of Washington and presented to Mrs. Susie Root Rhodes, supervisor. They were sufficiently valuable in her work to have been shown in all of the principal cities of the country. This led naturally to the co-operation of the Crandall organization with other activities of a useful nature and to the establishment of the Crandall Community Service Hour observed each week in the neighborhood theatres and devoted to topics of interest and concern to each respective neighborhood.

The formal Fall opening of the Public Service Department's year was observed in October by a reception to Mrs. Woodallen Chapman, chairman of the division of motion pictures of the General Federation of Women's Clubs. This occasion was marked by the attendance of one or more of the executives of every woman's organization in the District of Columbia, and had a proportionately far reaching effect in bringing the Crandall organization into the consciousness of a large number of residents of the Capital in an entirely new light—as an aid to civic progress, rather than merely as a commercialized amusement enterprise.

At Christmas time special Crandall Community Celebrations were held in six of the theatres, at which more than two tons of candy and a correspondingly large number of toys were distributed to approximately 12,000 children.

While these activities were being fostered Mrs. Locher was otherwise active. During the Fall and early Winter she has made addresses before the following organizations: Zonta Club. Pocahontas Memorial Association, Sixteenth Street Highlands Women's Club, Anthony League. Unitarian Parish House. Civic Section of the Women's Club, Adams School Parent-Teachers' Association, D. C. Board of the Children of the American Revolution, American and Patriotic Committee of the D. A. R., Force School Parent-Teachers' Association, Trinity Church, Park View Mothers' Club, Phyllis Wheatly Y. W. C. A. (Colored), D. C. Federated Women's Clubs. Dolly Madison Chapter, D. A. R.

During the same period there have been entertained in the Department's studio in the Metropolitan Theatre Building Mrs. Woodallen Chapman, Pocahontas Memorial Association, Camp Fire Girls, Children of the American Revolution, Mrs. Nanette B. Paul. Special programs have been arranged for them.

Community Service Hours have been dedicated to the Juvenile Protective Association, Municipal Playgrounds, Woman's Bureau of the Police Department, Mothers' Congress, Visiting Nurses' Association, Infant Welfare Association, Social Hygiene.

Mrs. Locher has speaking engagements immediately ahead at the Takoma Park Woman's Club, Patworth Women's Club, Forest Glen Seminary and the College Women's Club.

The response of that portion of the public heretofore not interested particularly in motion pictures has been widespread and sincere. The work of the Public Service and Educational Department has carried the name of the Crandall theatres where it was not before known, or, if known, of secondary significance. It has made new friends for the pictures and converted former enemies into friends. But more important is the fact that it has made the Crandall theatres real community centers as well as the Capital's foremost amusement places.

Exhibitors of Illinois Being Questioned on Music Tax

AN official movement is under way with a view to determining whether or not the American Society of Authors, Composers, and Publishers have been acting in restraint of interstate commerce. Motion picture theatre owners of the state of Illinois are being canvassed by questionnaires appertaining to the music tax. These questionnaires, which are being circulated among the exhibitors at the request of Department of Justice agent in Illinois, are so drafted as to elicit all possible items of information that may serve as a basis for legal action in the matter. Some of the most pertinent questions embodied in the report follow:

"Have you been threatened because you refused to pay the Tax? Have you been sued? . . . If so, in what court? What was the disposition of your case? What effect, if any, has this had on your business? Do you know of anybody forced out of business through the activities of the American Society of Composers, Authors, and Publishers? Do you know of any motion picture house which has been closed because they did not pay the tax to use licensed copyrighted music? . . . If so, give the details. Do you know of any orchestra leader, member, or musician who has been kept from employment because the manager or owner would not use licensed copyrighted music? . . . If so, explain."

Railroad "Movies" Meet with Approval

When the crack Alton Limited steamed out of Chicago, bound for St. Louis, Monday morning, a motion picture theatre on wheels was a part of its equipment, and in the near future the Alton Limited train leaving St. Louis and Chicago daily, will carry a car equipped to give motion picture entertainment to passengers on these flyers and help them pass away the hours spent en route.

While other railroads have provided motion picture entertainment for passengers from time to time, the Alton is the first road to install traveling motion picture theatres as part of its regular service.

The pictures to be shown will be supplied by Universal Film exchanges, a contract with the Alton having been signed up, according to Assistant General Sales Manager Stern of Chicago, and the shows will include a feature picture, a news reel and a comedy.

A party of Alton railroad officials, including S. G. Lutz, vice-president and chief traffic officer; George J. Charlton, passenger traffic manager; C. R. Davidson, assistant general passenger agent; R. A. Pearce, general agent passenger department, Chicago; E. H. Sharkey, division passenger agent, Springfield; and M. W. Danzy, general agent, Peoria, made the trip to St. Louis Monday to observe how the traveling public aboard the limited welcomed the innovation of pictures "while you travel," and were greatly pleased over the expressions of pleasure heard and commendations of the innovation.

Messrs. Stern, Lesserman, Louis Laemmle and Walter Hill, of the Chicago Universal exchange; Ray Murray, of Exhibitors' Herald; and L. H. Mason, of MOTION PICTURE NEWS, also made the trip as guests of the Alton.

Uniform Contract Meets Opposition

Exhibitor Groups Forward Protests Against Adoption by National Body

THE uniform contract, in process of preparation for many months past, and ratified last week at a meeting of the Motion Picture Producers and Distributors of America, the Theatre Owners' Chamber of Commerce of New York City and the Motion Picture Theatre Owners of New York State, has already met with considerable protest from exhibitor organizations, with every prospect that a veritable tempest will follow.

The Sydney S. Cohen office during the week has received protests from three different bodies. They are the Motion Picture Theatre Owners of Wisconsin, the Western New York Motion Picture Theatre Owners and the Motion Picture Theatre Owners of Connecticut.

From the Motion Picture Theatre Owners of Wisconsin came the following telegram to the Cohen office:

"The Board of Directors of the Wisconsin Theatre Owners in session today unqualifiedly protest against the adoption of the so-called uniform contract. Paragraph twelve would give to producers headed by Will H. Hays absolute control of the screens of the country, which control could be sold for fabulous sums for political or other propaganda. This alone is sufficient to condemn the whole contract."

Howard J. Smith, president of the Western New York Motion Picture Theatre Owners, sent out the following as a result of the meeting of that organization:

"At a meeting of the Western New York Motion Picture Theatre Owners held at the Palace theatre, Buffalo, N. Y., on February 13th, a full discussion was had of the contract submitted by Mr. Will Hays in behalf of the companies he represents.

"Strong resolutions were adopted directing the officers of this organization to notify all exchanges operated by these companies to the effect that the members of the Western New York Motion Picture Theatre Owners considered the contract unfair and inequitable, and had agreed not to sign any such contracts, and authorizing the institution of legal proceedings, if necessary, to restrain film companies from operating under the provisions of this contract to the detriment of theatre owners."

The following resolution was adopted as a result of the meeting of the Motion Picture Theatre Owners of Connecticut in New Haven, February 13th:

"Whereas, a skeleton of a uniform contract has been presented by Mr. Will H. Hays, representing those producers and distributors by whom he is employed; and,

"Whereas, our Executive Committee Member, Mr. Joseph Walsh, of Hartford, Conn., and Vice-President of our State organization, has made a full and complete report of the clauses contained in this skeleton of a contract as presented by Mr. Hays;

"We, the Motion Picture Theatre Owners of Connecticut, in convention assembled this 13th day of February, 1923, at New Haven, Conn., after full and deliberate consideration and discussion of the tentative contract as submitted, vote to and decide to advise our national officers to reject the said proposed contract as unfair, inequitable and lacking in mutuality.

"We further urge our national organization to notify Mr. Hays accordingly and also all members of the Motion Picture Theatre Owners of America."

Personnel of Universal's Sales Cabinet Named

THE personnel of Universal's newly inaugurated Sales Cabinet will comprise the following:

Art Schmidt, general sales manager, and Joe Friedman, ass't general sales manager in charge of five-reel features to be headquartered in New York; and the following newly appointed assistant general sales managers: Cleve Adams, H. M. Herbel, Herman Stern. Edward Armstrong, Jules Levy, Ned E. Depinet and Clair Hague.

Cleve Adams wil control the territory embracing Kansas City, Des Moines, Minneapolis, Oklahoma City and Omaha. H. M. Herbel's territory will embrace Pittsburgh, Cleveland, Detroit, Buffalo and Cincinnati. Stern will have under his jurisdiction the exchanges in Chicago, St. Louis, Indianapolis and Milwaukee. Edward Armstrong will have charge of San Francisco, Salt Lake City, Butte, Seattle, Denver, Los Angeles, Portland and Spokane.

Jules Levy will be responsible for the exchanges in Philadelphia, Charlotte, Washington, D. C. and New Haven, Conn. Ned Depinet will cover the South, including the Universal exchanges in Dallas, El Paso, Memphis, Atlanta, Jacksonville and New Orleans.

Friedman has been promoted to his position as the right hand man of Art Schmidt from the managership of Universal's Detroit exchange. Herbel is being elevated from the managership of the Pittsburgh exchange. Friedman's former place in the Detroit exchange has been taken by A. J. Mertz, who was assistant exchange manager. Herbel's place now is filled by E. L. Rife, of the Pittsburgh exchange force.

The functions of the Sales Cabinet were announced in the January 27th issue of the NEWS on Page 433, under the caption "Universal Plans Sales Cabinet."

South Carolina Fears New Tax Bills

South Carolina theatre owners are interested largely in two bills now before their State Legislature. It is stated that a bill to levy a special tax on all public entertainments has been reported favorably by the committee and that like action has been taken relative to a projected bill levying a special state license tax against theatres as well as some other specialized lines of business. The license tax is already in effect in most states, it is understood, but so far South Carolina has paid no such taxes for theatres.

North Carolina Banning Carnival Shows

Carnivals are finding their path beset with many difficulties in North Carolina. Many counties are having enacted special legislation forbidding these traveling show organizations from camping within their limits, the laws being localized to apply only to such counties as petition for it. The exhibitors in such counties are escaping one of their worst enemies.

Pitfalls in Historical Drama Claimed

(Continued from page 913)

reason that they open a field for director and continuity writer that has hardly been touched. Booth Tarkington explored it in an extremely naive way in his fanciful child stories. On the whole, though, those that we have produced have the same weakness as have the German historical films. They don't keep moving consistently all the way. It is as though they wanted to get away from the slapstick, but got lost on the way, and so had to go back to it to keep the story from coming to a full stop before the needed number of feet had been made.

Nevertheless, I am optimistic that the next few years will bring a demand for films that have grace, romance, fantasy. For purposes of study and stimulation, there are many foreign films that will inspire American producers and directors to new attempts in photoplay making. I am not losing sight of the fact that America doesn't want philosophic stuff in its entertainment, for I believe that with us the method that Continental Europe employs in a tragic vein will be used for the production of fantastic comedies and imaginative farces. What we need is a new angle of attack; we need to revive our tiring imaginations, and then to make a few experiments. The new type of comedy may not come forth this month or the next; but we have already had glimpses of it in some of the Rupert Hughes stories and in one or two others. That it will come, is certain; its arrival is but a question of time.

Passion Play Classed With Sunday Pictures

Union Hill, N. J., is in the throes of excitement over the opening of picture houses in the town last Sunday and the simultaneous production of the Passion Play by Rev. J. N. Grieff, pastor of the Holy Trinity Church.

Seven motion picture theatre managers were found guilty and fined $1 each. At the same time a summons was issued for Father Grieff, to whose production an admission fee was charged. Recorder Louis C. Hauenstein, who issued the summons, asserted that if found guilty, Father Grieff should be subjected to the same penalty as the theatre managers.

The Recorder said that a second offense would also meet with a fine, and a third offense would be given to the grand jury on the charge of running a disorderly house. Father Grieff said the Passion Play would be repeated next Sunday and the following Sunday, regardless of the fines and the disorderly house charge.

Anti-Blue Laws League to Combat Lord's Alliance

A clash is promised shortly in New York City between the Anti-Blue Law League of America and the Lord's Day Alliance over the attempt of the latter to make effective the "blue Sunday."

National officers of the Blue Law League have sent out word that they are coming to New York to wage combat. This is the result of the arrest last Sunday night of William A. Brady for producing "La Flamme" at the Playhouse.

Harry Frank, State Superintendent of the Anti-Blue Law League, said he had communicated with national headquarters of the league at Cleveland and expects the leaders in New York City soon.

Concerted Move Against Inflammable Film

Substitution of Acetate-Cellulose for Nitrocellulose Would Inflict Excessive Tax on Industry

THAT a world-wide agitation is under way to prohibit the use of inflammable motion picture film, technically known as nitrocellulose, is evidenced by the activity of the fire marshals' associations and other similar bodies in the United States, Canada and Europe, according to a statement issued by Frederick H. Elliott, formerly executive secretary of the National Association of the Motion Picture Industry.

"I doubt if the motion picture industry fully realizes the seriousness of the situation," said Mr. Elliott, "as the substitution of nitrate or slow burning film will place a terrific tax upon the industry." This will be not alone in the increased cost of film, but the slow burning film cannot be compared with the film now used as to length of service and durability. Owing to its brittle quality, the slow burning film will easily crack or break, thus rendering scenes absolutely worthless and frequently ruining an entire feature production.

"This proposal should be given the most serious consideration by leaders of the industry. It certainly merits the attention of those who have so many millions invested, as well as of the theatre owners and managers, who may not be aware of the fact that with the substitution of slow burning film for nitrocellulose, the price of pictures must inevitably increase to meet the additional cost of prints and their necessary frequent replacements."

Mr. Elliott calls attention to the activity of the Fire Marshals' Association of North America which is urging upon Congress the passage of a bill which would prohibit the handling of inflammable motion picture film in interstate commerce after January 1, 1925.

Also the International Association of Fire Engineers, composed of Fire Chiefs, has adopted a resolution calling for similar action by Congress, and has instructed its members to bring this subject to the attention of the authorities in their home states.

In Canada, the Dominion Association of Fire Chiefs has recommended the exclusive use of slow-burning film. Newman T. Miller, fire marshal of Indiana and president of the Fire Marshals' Association of North America, has announced that the Federal bill introduced by Representative Sanders of Indiana which would prohibit "the importation and mailing, shipment, sending, carrying, or transportation of inflammable films in interstate commerce after January 1, 1925," is being urged for passage by the fire marshals of the various states who are presenting convincing arguments to their Senators and Congressmen upon the subject.

Considerable quantities of nitro-cellulose film are reported as having been found in the department and toy stores during the holidays, placed on sale to amateur operators and others inexperienced in the handling of inflammable film. It is partly because of the practical impossibility of keeping the inflammable film out of the hands of non-professional users, that the fire marshals and fire chiefs are moving to abolish its use altogether.

Attention is also being directed to other branches of the film business in addition to the theatres, according to advices from San Francisco, where an ordinance has been adopted governing film exchanges in that city. This ordinance prohibits the housing of film exchanges in buildings exceeding two stories in height, or where more than fifty people, not connected with the exchange itself, are employed. The French Minister of Foreign Affairs is distributing copies of the ordinance of April 10, 1922, prohibiting the display of the nitrocellulose motion picture film in Paris after January 1, 1925.

While it is true that with the improvements which have been made in the projection machines and the attachments for them to better safeguard film, which have been perfected at tremendous expense, nevertheless, the professional film finds it way into homes, schools, churches and other places where there is always danger from exposed film in the hands of amateurs or inexperienced operators.

When consideration is given to the fact that approximately 750 to 800 million feet of nitrocellulose film is manufactured annually and there are thousands of millions of feet of positive prints in daily circulation in this country alone, the problem is a most complex one and deserves careful and serious thought. It is conceded that wonderful strides have been made in the art of projection during recent years and the many new theatres as well as thousands which have been remodeled, have proven their ability to handle film quite satisfactorily, which is attested by the fire records. Nevertheless, it is highly essential that every preventive should be taken in the handling of film and to protect it at all times. There are many appliances which have been approved by the Underwriters' Laboratories of the National Board of Fire Underwriters, especially designed to protect film and the theatre exchanges and studios should investigate this modern equipment, not alone for the protection of their patrons and employes, but by adopting such approved appliances and devices they will automatically eliminate the ever-present fire peril and avoid film fires and last but not least, avert panics in motion picture theatre audiences and other public places of amusement where motion pictures are shown.

Startling recommendations for Federal legislation covering the manufacture, distribution and use of moving picture film in Canada were brought in by George F. Lewis, of Toronto, Deputy Fire Marshal of Ontario, at Ottawa, the Canadian capital, on February 9, on the occasion of the annual convention of the Dominion Fire Prevention Association. The legislative proposals were presented during the course of an address on the subject of "Motion Picture Fire Hazard," during which he treated the subject from every angle. He pointed out that the danger was there, but that the public did not seem to be aware of the fact. The projection machines did not constitute the menace—it was the film itself. The use of nitro-cellulose film had been legalized and whatever hazard now existed was one that had been created largely outside the legitimate confines of the motion picture industry.

The outline of the new Canadian law brought out by the Ontario Fire Marshal is briefly that licenses are to be issued to all importers, manufacturers and distributors of nitro-cellulose films, the projection of which is to be prohibited in any but licensed buildings fitted with an approved fireproof booth with vent to the outside air and in charge of a licensed operator. All projectors and other equipment are to be licensed. Standard vaults are to be provided for the storage of nitrocellulose films and there are also provisions for certain metal shipping cases to be marked as dangerous. Nitro-cellulose films are to be of a standard width of 1.375 inches with perforations spaced 5.4 to the inch. Acetate-cellulose films can be made in any width and with any perforations and are to be stamped with the words "Safety Film." Those handling, making or using acetate-cellulose films are not to be licensed. The intention of the new law is to make it impossible for nitrocellulose films to be used in projectors for use in homes, schools and buildings other than licensed theatres or licensed halls by eventually prescribing distinct width and perforations for safety films as compared with "inflammable" film. Incidentally, these recommendations are to be carefully considered by a special committee of three before being placed before the Canadian Parliament for final enactment.

New Officers Elected for Preducers' Association

ACCORDING to word received from the coast this week, the Motion Picture Producers' Association on February 8th elected new officers as follows:

Joseph W. Engle, president; Louis B. Mayer, Abraham Lehr, Thomas H. Ince, Hal E. Roach, Charles E. Christie, vice-presidents; Frank A. Garbutt, treasurer; Walter J. Reynolds, secretary.

Garbutt and Reynolds have held these offices since the inception of the organization in 1915.

George H. Eastman Joins Hays Organization

An announcement issued on Tuesday of this week from the offices of the Motion Picture Producers and Distributors of America advised of the admission of the George H. Eastman interests to membership in the Will Hays organization. The announcement simply lends an official stamp to a condition that has existed for some time past. The George H. Eastman Company has always been in harmony with the purposes and functions of the Hays association and has on several occasions aligned itself with movements espoused by the M. P. P. D. of A.

M. P. D. A. Chooses New West Coast Officers

NEW officers have been elected by the Motion Picture Directors' Association on the west coast, as follows:

Fred Niblo, director; Rowland V. Lee, assistant director; Jack Ford, technical director; Norval MacGregor, treasurer; Francis J. Powers, secretary; Howard M. Mitchell, inner guard; Duke Warren, outer guard; William Worthington and King Vidor, directors.

M.P.T.O.A. Issues Convention Call

Annual Gathering Scheduled for Chicago Coliseum from May 19 to 26 Inclusive

AN official call has been issued from the National Office of the Motion Picture Theatre Owners of America for the annual convention of the organization which will be held at the Coliseum, Chicago, on May 19th to 26th, 1923, inclusive. The business sessions will open on Monday, May 21st.

Special arrangements have been made to make this convention the most constructive gathering of Motion Picture Theatre Owners in the history of the industry. Theatre owners from all over the United States will be present and many matters of the most vital concern to the industry will be considered.

The present year has in many relations been a history maker in the business and this involves evolutionary moves which tend to produce beneficial changes.

The convention headquarters will be at the Sherman Hotel, Chicago. All sessions of the convention will be held at the Coliseum. A number of distinguished men and women in and out of official life will address the theatre owners during the sessions.

In conjunction with the convention, a mammoth exposition will be conducted in the main section of the Coliseum from May 19th to 26th inclusive, which will be known as the Motion Picture Palace of Progress.

This is designed to bring together the advanced phases of every element within this vast industry and illustrate through this composite picture the great progress made in a few years which made the business one of the leaders in the Nation.

The co-operation of all important divisions of the industry is assured for this exposition which is also destined to supersede in point of size, interest and importance, any public event thus far associated with the industry.

In the convention each state shall be entitled to votes equal in number to the congressional representation from said states. The delegates may be selected at large from each state without regard to special congressional divisions.

The selection of delegates and alternates from each state shall be made at least one month previous to the holding of the National Convention.

Special arrangements are being perfected for hotel accommodations for the theatre owners attending the convention, and a circular letter, dealing with this subject will be mailed to every independent theatre owner in the United States very soon, as it is now in process of compilation.

Des Moines Censorship Appears Defeated

The censorship bill in Des Moines has been referred to the police regulation committee after having been introduced in the House session. As Representative Hansen, who heads this committee, is the one who last year fought the bill so strenously it looks very much as though the bill would go no farther.

It was rumored that another bill was being prepared for introduction in the Senate. But as yet no such bill has appeared. The ten per cent tax bill also died early.

Arthur Loew Under Knife For Appendicitis

Arthur Loew, son of Marcus Loew, was suddenly stricken with appendicitis Wednesday. He was immediately taken to Sinai Hospital, where an operation followed. He is said to have been resting easily since.

Scenes from the new Mae Murray picture "Jazzmania," a Robert Z. Leonard production for Metro.

Harold Lloyd, the Pathe star, and his bride, Mildred Davis

Missourians Hear Censorship Protests

THE Criminal Jurisprudence Committee of the Missouri House of Representatives at Jefferson City, on February 8, received first hand information of the hardships that state censorship of motion pictures would work on the industry and the community at large without in any way benefiting the morals of either the pictures or their patrons.

Led by Dr. Burris Jenkins, pastor of the Linwood Boulevard Christian Church, Kansas City, former editor of the Kansas City Post, and Mrs. Henry H. Ess, prominent Kansas City woman leader, the opponents of the Committee of Fifty's censorship bill now before the Criminal Jurisprudence Committee whipped into shreds every argument in favor of motion picture censorship advanced by proponents of the measure at their hearing before the committee last week.

"The difficulty about censorship is to find someone competent to censor pictures," Rev. Dr. Jenkins told the committee. "If we could get a Censorship Board composed of Mary Pickford, Douglas Fairbanks and Charlie Chaplin; or if we could get producers like D. W. Griffith and Rex Ingram, then I would be for censorship. But they are not in Missouri."

Mrs. Ess, former president of the Athenaeum Club of Kansas City speaking from her experiences with the Kansas City board of censors and the operations of the censorship laws in the State of Kansas, clearly demonstrated to the committee that censorship merely means political control of an industry without benefiting anyone. She and other women speakers told of the operation in Kansas City of a voluntary arrangement between the exhibitors and representatives of civic and church organizations. They said that the city board of censors were merely political appointees.

Anita Stewart Is Signed by Cosmopolitan

Anita Stewart has signed a contract to be featured by Cosmopolitan Productions and has left for Los Angeles to begin work.

The first picture in which Miss Stewart will appear is "The Love Piker," by Frank R. Adams, which originally appeared as a story in Cosmopolitan Magazine. The screen adaptation was made by Frances Marion and will be directed by E. Mason Hopper.

Miss Stewart has been appearing in Louis B. Mayer productions for several years.

Universal's "Driven" Opens at N. Y. Criterion

"DRIVEN," the Universal-Jewel production made by Charles J. Brabin, received its world premiere in the Criterion theatre, New York City, Sunday, Feb. 11. This subject is the first Universal feature to be shown in that house. It will run two weeks.

The Committee on Exceptional Photoplays of the National Board of Review, selected "Driven" for a special showing on Monday evening of this week in the Town Hall, New York City. The showing was well attended and the picture was favorably received by the audience, which included representatives of the literary, stage and screen fields as well as officials and members of the National Board of Review. The Criterion showing is a prerelease showing, as "Driven" is not due to be released until March 5th. The presentation includes a specialty selected musicial program and an atmospheric prologue of colorful setting.

The run will be preceded by a special exploitation campaign. It is likely that one or more members of the cast will make personal appearances at the Criterion opening and during the two weeks' run. The cast includes Charles E. Mack, Burr McIntosh, Elinor Fair, Emily Fitzroy and George Bancroft.

C. J. Howard in Field for Hodkinson Short-Subjects

C. J. Howard has become associated with the W. W. Hodkinson Corporation, acting as special field representative of short subjects. He is now touring the Middle West, working out of the Cincinnati branch of the Hodkinson Corporation.

Mr. Howard was formerly associated with Paramount, Educational, Mutual and other film companies.

Scenes from the Metro travesty, "When Knights Were Cold," with Stan Laurel.

Scenes from the Playgoers picture, "The Supreme Passion." Physical distribution by Pathe.

Leading British Exhibitor Here

Castleton Knight of London Making Study of American Methods

CASTLETON KNIGHT, director of presentation for the Marble Arch Pavilion, Shaftesbury Avenue Pavilion, Shepherds Bush Pavilion and Lavender Hill Pavilion, all of London, England, and formerly general manager of the Majestic Cinema, Clapham, arrived in New York this week on the "Carmania" for a several weeks' stay, during which he will make a study of presentation methods in the leading theatres in New York, Chicago and probably Los Angeles.

Knight is known throughout England as one of the most enterprising of showmen, and accounts of many of his campaigns have appeared in the Exhibitors' Service Bureau of MOTION PICTURE NEWS.

At the time of Chaplin's visit to England, Knight flew to Cherbourg by airplane and was the first exhibitor to greet him. Chaplin promised to make a personal appearance at his Majestic Cinema, but when the comedian was returning to London from Paris by airplane, with but two days remaining, Knight decided on a ruse. He chartered a high powered car, disguised himself, and met the plane when Chaplin landed, stating that he had been sent from the Ritz, where Chaplin was stopping.

Chaplin entered the machine and Knight drove him to the Majestic Cinema, then revealed his identity. He took it good naturedly and made a personal appearance and speech, the only one made in England. Meanwhile, Lloyd George was waiting for Chaplin.

Knight obtained extensive newspaper publicity in the most conservative papers on this, as he did again on the 27th birthday of the Prince of Wales, when he flew over Buckingham Palace and dropped messages of congratulation.

In addition to his work at the Majestic, Knight played an important part in the exploitation campaigns used in England by Associated First National, Ltd., on "Smilin' Through" and "East Is West," as well as the elaborate campaign for the London showing of "Foolish Wives," accounts of all of which have appeared in the NEWS.

While in New York, Mr. Knight is making his headquarters with Bruce Johnson, manager of the Foreign Department of Associated First National, Inc. Since landing he has been busy taking in the bills of the Broadway houses.

Charles Jones Finishes New Western

Charles Jones, of the William Fox forces, has completed a new western, "Hell's Hole," directed by Emmett J. Flynn. Prominent in his support are Ruth Clifford and Maurice B. Flynn.

Ruth Clifford has never been on the stage. She will also be seen opposite John Gilbert in his new picture, "Truxton King." As the feminine lead in the William Fox special, "The Face on the Barroom Floor," she scored a personal success.

Goldwyn to Release "Mad Love" on March 4th

Goldwyn's Pola Negri picture, "Mad Love," will be released on March 4. The first print of the picture, edited and titled by Katherine Hilliker and H. H. Caldwell, has just been received and shown at Goldwyn headquarters, and was accorded an enthusiastic reception.

"Mad Love" will receive its premiere at the Capitol theatre, New York, about the time of its national release date.

F. B. C. States Production Plans

Six Specials Scheduled During Year; P. A. Powers Returns to Coast Studios

FILM Booking Offices of America announces six specials for release during the coming year, according to P. A. Powers, managing director, who left for California last week after a brief visit to the F.B.O. home office. These will be in addition to a number of starring vehicles and all-star productions.

Mr. Powers will remain at the Coast studios of his organization and will be in personal touch with all production activities. Emil Offeman, production manager, and Edgar Forrest, will work in cooperation with Mr. Powers in building up the production schedule of the former Robertson-Cole corporation, which became on July 1st of the past year, the Film Booking Offices of America. The enlarged scenario department will work under the direction of Wyndham Gittens, and the studio publicity department will be headed by Hyatt Daab, under the direction of Nat G. Rothstein, advertising and publicity director of F.B.O.

Mr. Powers announces the first special of the coming season to be "Daytime Wives," a society drama. "Daytime Wives" is an adaptation of a story of Lenore Coffee and John F. Goodrich. Under the direction of Emil Chautard this picture will be attempted on an elaborate scale, it is stated. The cast will be headed by Derelys Perdue, new F.B.O. featured player, and Wyndham Standing, in the leading male role. The other principals will be Grace Darmond, Al Roscoe, Edward Hearn, Catherine Lewis, Kenneth Gibson and Jack Carlisle. "Daytime Wives" will contrast the capable, economical secretary of a business man, with his frivolous wife. The screen adaptation is by Wyndham Gittens and Helmer Bergman. Lucien Andriot is behind the camera.

"Divorce," a Chester Bennett production starring Jane Novak, has already been put into production. In "Divorce" Miss Novak will continue to move against a lavish background in contrast to the Northwest dramas in which she first became famous. John Bowers has been selected as the star's leading man. Chester Bennett, who is producing this feature, will also direct.

"Blow Your Own Horn," a screen adaptation of a play by Owen Davis, one of the best known American playwrights, will be put into production shortly. It is a story of a returned soldier and is said to contain the pleasing ingredients of drama, comedy and action, with perfect small town atmosphere.

A second Broadway stage success, "Lights Out," the joint work of Paul Dickey, author of "The Misleading Lady," "The Broken Wing" and many others, and Mann Page, is scheduled for early production at the F.B.O. studios. Other stories recently purchased by F.B.O., which will be transferred to the screen for release during the coming season include "Jerry Comes Home," a three-act play by Roy Briant, a story of small town newspaper life.

Among the thrilling outdoor stories promised by F.B.O. is "Temple of the Giants," a novel by Robert Wills Richie, which appeared in "The Country Gentleman." The locale is the redwood forests of California and the story is announced as one of dramatic strength and rapid physical action.

"Judith of Bohemia" is a story of the Bohemian quarter of London, originally published in Munsey's Magazine. The authors are Corelie Stanton and Heath Hosken. The cast has not as yet been announced.

"Born of the Cyclone" is a play by Charles B. Stillson and Charles Berham, adapted by G. Marion Burton. The story is one of gypsy life, with the action laid in the Northwest.

Katherine MacDonald in the First National attraction, "Refuge."

Scenes from "A Clouded Name," Playgoers pictures.

Burr Nickle Coming East with New Productions

Burr Nickle, head of the Burr Nickle Productions, is en route for New York with the master prints of five pictures. Included are the finished prints of the first three feature releases of this company—"Sunken Rocks," from the story by E. Temple Thurston; "Tansy," from the novel by Tickner Edwards, and "Bargains," from the stage play by Edward Irwin.

In addition to these features, Mr. Nickle took prints of the first of his new two-reel series, "People and Things," the first entitled "With the Sea Elephant Expedition" and the second "Rambling Through Old Japan."

"Once Aboard the Lugger," the fourth in the series of twelve that have been made for the coming year, is now in the cutting room and will be ready for screening about March 1st. This is a screen adaptation of the humorous story by A. S. M. Hutchinson.

Frank Mayo Is Signed by Goldwyn for Long Term

The popular film star, Frank Mayo, has just been placed under a long-term contract by Goldwyn Pictures Corporation and will be featured in some of that company's most ambitious productions. He is now playing in the new Rupert Hughes picture, "Souls for Sale."

By this contract Goldwyn adds another motion picture actor of wide experience to its roster of players. Mr. Mayo has been starred in many pictures and has played leads opposite many of the prominent feminine stars.

C. C. Burr Purchases New Story Material

C. C. Burr, president of Mastodon Films, Inc., has already bought two stories which he will produce for his next program of features for the independent market. These are "The Average Woman," a story by Dorothy de Jaegers from the Saturday Evening Post; and "Rich Men's Sons," by Gerald Duffy.

These are the first of a large program of features scheduled to follow the completion of the Big Six program announced for the independent market by C. C. Burr last season.

Carewe and Players in Utah to Film Belasco Success

Edwin Carewe has left Los Angeles with two carloads of players and picture paraphernalia for Zion National Park, Utah, where he will photograph the scenes for the First National picture, "The Girl of the Golden West," the great David Belasco stage success. Carewe's cars will be sidetracked at Cedar City, Utah, and his organization will "pack" into the furthermost interior of Zion Park.

The members of the cast who are with Mr. Carewe are: J. Warren Kerrigan, who plays the role of Ramorrez; Russell Simpson, who will enact the sheriff; Sylvia Breamer, the girl; Wilfred Lucas, the express agent; Hector Sarno, Castro; Nelson McDowell, Sonora Slim; Joseph Hazelton, the judge; Cecil Holland, Antonio; Minnie Prevost, the squaw. Barbara La Marr may also join the company.

Wallace Fox is acting as Carewe's assistant. Sol Polito is the cameraman. Others on Carewe's staff are Robert de Lacey, film editor; Oscar Clements, master of properties, and Mildred Early, executive secretary.

John Sainpolis, Fred Esmelton in "Three Wise Fools"

King Vidor started production on the screen version of Austin Strong's stage success, "Three Wise Fools," on Thursday, February 8, at Culver City.

John Sainpolis, who has been seen in a number of Goldwyn pictures, and Fred Esmelton have been added to the cast of "Three Wise Fools." The leading role will be played by Claude Gillingwater. Alec Francis is to play Dr. Gaunt, and Brinsley Shaw, Benny the Duck.

Scene from the Allen Holubar cinematic indictment against society, "Slander the Woman," starring Dorothy Phillips, a First National release.

Scenes from the Fox production, "Three Jumps Ahead," starring Tom Mix, assisted by the master horse "Tony."

Shipman Releases via Hodkinson

Distribution Arrangements Closed for Adaptation of Ralph Connors' Stories

ANOTHER important producer who has joined the ranks of the W. W. Hodkinson Corporation has been announced by the Hodkinson Corporation in their report relative to the distribution throughout the United States and Canada of three Ernest Shipman productions. These attractions comprise two picturizations of Ralph Connors' most popular novels, "The Man from Glengarry" and "Glengarry School Days," which has been renamed "The Good for Nothin'" and "The Rapids" directed by D. M. Hartford. These pictures have been produced in Canada upon the exact locations as called for in the novels from which they were taken.

Mr. Shipman believes in allowing nature to work for him, which has been evidenced in the three mentioned productions. In this respect it is said that genuine scenes in the logging camps of the Ottawa River were used. Nature's stupendous waterfalls and rapids were also utilized in giving reality to these photodramas.

In a statement issued to the press Mr. Shipman said: "It is my purpose to produce independent productions that are less trouble to the censor boards and those that are so produced as to have their strongest appeal to the American family. It is also my purpose to present photodramatic entertainment free from the spectacular, but affording something new and unusual in the way of film treatment. I believe that the average motion picture going public will find more interest in the entertaining possibilities of the unusually treated film drama than they will in the expensively dressed shallow stories that are so prevalent in this present day."

Speaking of his association with the W. W. Hodkinson Corporation as distributors for his product, Mr. Shipman further added: "Through the intimate knowledge I have of the new line of big product that the Hodkinson Corporation is about to release, I predict that great success will be gained by them throughout the motion picture world. After a thorough investigation of prominent distributing organizations and after making a report to my Canadian associates, I have been authorized to sign with the Hodkinson Corporation as an evidence of our belief in their spirit of reciprocity and their ability to give conscientious efforts toward the productions they are handling."

Referring to the Hodkinson special production of "Down to the Sea in Ships," which Mr. Shipman classed as one of the outstanding productions of the year, he stated that it showed the making of productions upon the exact locations was of exceptional value to the finished production, and that he was more determined than ever to make all of his future productions upon the exact locale.

Remarking about Mr. Hodkinson's belief in the percentage plan for motion picture distribution Mr. Shipman added that he was in accord with Mr. Hodkinson's idea, stating that no one could dispute that there should be a fair distribution of a production's earning powers.

"The three productions soon to be released through the W. W. Hodkinson Corporation," Mr. Shipman added, "have all had the audience test and many compliments have been received from the press and public."

"The Rapids" is a story by Allan Sullivan and directed by David M. Hartford. Mary Astor and Harry T. Morey are the featured players.

First Nat'l Has Four for March

Ince and Tourneur Productions and MacDonald and Coogan Vehicles Due

FOUR productions of feature length are on First National's March release schedule: "Scars of Jealousy," "Refuge," "The Isle of Lost Ships" and "Daddy."

"Scars of Jealousy" is a Thomas H. Ince production originally produced under the title of "The Brotherhood of Hate." The story, written by Anthony Rudd, deals with city and mountain life in the south and the jealousies that are engendered among brothers when one of them is adopted by a wealthy plantation owner. Frank Keenan, Edward Burns, Lloyd Hughes and Marguerite de la Motte play the leading roles. The picture was directed by Lambert Hillyer.

The action of "Refuge," starring Katherine MacDonald, transpires in the imaginary kingdom of Morvinia, with Miss MacDonald cast in the part of a countess. The action has been embellished with beautiful sets and gorgeous gowns, while the painstaking direction of Victor Shertzinger has provided several novelties in presentation. The cast, in addition to Miss MacDonald, includes: Hugh Thompson, Edmund Carewe, Fred Malatesta, Eric Mayne, Matilde Brundage, Grace Morse, Victor Potel, J. Gordon Russell and J. Gunnis Davis.

Capt. Marriott's South Sea island adventure story, renamed "The Ise of Lost Ships," will be Maurice Tourneur's contribution to First National's March releases. The story deals with the discovery of a lost colony on an uncharted island by castaways and the fight for the treasure in the lost Spanish galleons.

In the last week of March First National will release Jackie Coogan in "Daddy," the next to last feature that the little star will make for this organization. Few details have been made available regarding the production up to the present time, although a print of the picture is expected in the East almost any day.

Keith Books "The Hero" for Special Showing

"The Hero," Gilbert Emery's play which Preferred Pictures has filmed for distribution through the Al Lichtman Corporation, has been booked by B. F. Keith for special presentation at the George M. Cohan theatre on Sunday, February 11.

B. F. Keith recently took over the theatre for Sundays for the exhibition of special attractions for one day only. "The Hero" is the second picture to be chosen for showing there. It will later be shown in New York on the Keith, Moss and Proctor circuits.

The cast includes Barbara La Marr, Gaston Glass, Doris Pawn and Frankie Lee.

Ralph Ince's "Success" Is Bought by Metro

"Success," a Ralph Ince production, based on a play of the same name with Brandon Tynan in the role he created on the stage, has been purchased by Metro Pictures Corporation and is scheduled for release March 26.

The stage version was produced in New York, Boston, Cleveland and Pittsburgh. The authors are Adeline Leitzbach and Theodore A. Leibler, Jr.

The photoplay was produced by Murray W. Garrson.

Scenes from "The Grub Stake," American Releasing Corporation.

Scenes from "The Love Letter," Universal attraction

Private Showing for "Backbone" at N. Y. Strand

A private showing of "Backbone," the first of the Distinctive Pictures Corporation's features for 1923, will be held at the Strand theatre, New York, on Tuesday, February 20, at 10 o'clock.

This picture will mark the screen debut of Alfred Lunt as a star. Edith Roberts appears opposite Mr. Lunt. The story is by Clarence Budington Kelland and ran serially in the Saturday Evening Post. It is directed by Edward Sloman.

The showing will be under the personal direction of Joseph L. Plunkett.

Cast Is Named for Hampton "Spoilers" Production

JESSE D. HAMPTON announced on the coast this week the cast for the new version of "The Spoilers," by Rex Beach, which he will start shortly.

The cast will include: Milton Sills as Glennister; Noah Beery as McNamara; Barbara Bedford as Helen Chester; Anna Q. Nilsson as Cherry Malotte; Robert Edeson as Dexter; Mitchell Lewis as Voorhees; William V. Mong as Struve; Ford Sterling as Slapjack Simms, and Wallace McDonald as the Broncho Kid Alec Francis, Kate Price and Louise Fazenda are also to be in the cast. Lambert Hillyer will direct.

It will be noted that Sills will play the role originally portrayed by William Farnum, Noah Beery that taken by Tom Santschi, Anna Q. Nilsson that taken by Kathlyn Williams, and that to Wallace McDonald falls the part played by Wheeler Oakman in the Selig production.

New Director General of Universal City Named

JULIUS BERNHEIM has been appointed Director General of Universal City to take the place of Irving Thalberg, who recently resigned to go with Louis B. Mayer. Homer A. Boushey has been named Production Manager.

Bernheim has had extensive experience in the distributing end of the business as well as in the production departments. For the past two years he has been in the business office of Universal City, serving as business manager for the past year.

Homer A. Boushey is a veteran in the production end of the business, having been the production manager of the old Essanay company. Later Boushey became associated with George K. Spoor of Chicago in the handling of projection appliances.

Pyramid to Film "Wife in Name Only"

George Terwilliger, who recently completed a screen version of Eugene Walters' play, "The Flapper," for Pyramid Pictures, Inc., which the latter renamed "What Fools Men Are," has been re-engaged by Pyramid to direct the filming of "Wife in Name Only."

The screen version of "Wife in Name Only" will be based on Adeline Leitzbach's dramatization of Bertha M. Clay's novel of the same title. Director Terwilliger's script, prepared for him by Peter Milne, is from an adaptation of the play by Mr. Milne and Georgette Duchesne.

Charles Murray as he appears in "The Four Orphans," the Burr-Hodkinson two reel comedy, with Mary Anderson and Raymond McKee co-featured.

"The Lion's Mouse" contains these scenes. The picture was produced by the Hollandia Film Corp., and directed by Oscar Apfel, for Producers Security Corporation.

World Conference for the Screen

Adolph Zukor Goes Abroad to Interest Writers and Artists in the Project

FOR the purpose of formulating a set of principles for the artistic development of motion pictures, leading novelists, artists, dramatists, editors, educators and others prominent in public affairs in this country and Europe, will be invited by Adolph Zukor, president of the Famous Players-Lasky Corporation, to attend a conference to be held in New York in the near future, when the artistic needs and possibilities of the screen will be explored. Announcement of his plans for the conference was made late last week by Mr. Zukor, who sailed on Saturday on the Olympic for the purpose of interesting European writers and artists in the project.

These artistic standards, said Mr. Zukor, will guide picture producers in discharging their obligation toward the cultural development of the millions of people all over the world who rely on the screen for their principal recreation. A supervisory board of well known men and women will be appointed by the conference, and this board will award a series of prizes, amounting to several thousand dollars, which Mr. Zukor will offer at the conference "to those elements contributing most to the motion picture's artistic development during the year."

"While the artistic progress of the motion picture has been great," said Mr. Zukor, "the greatest development so far in the pictures' short career has necessarily been in the technical side of picture craftsmanship and in the stabilization of the industrial side.

"Today we have pretty nearly attained perfection in photography, lighting, scenery and in other phases of picture production which go into the making of merely beautiful and effective photography. The last two years also has seen the business put on a firm and stable financial basis.

"The big field of picture progress, therefore, lies in developing the screen along the soundest artistic principles. Millions of people all over the world not only get all of their amusement from motion pictures, but they also depend largely on pictures for their cultural development.

"The responsibility of picture producers toward the fostering of the sound taste and artistic standards in those people is an enormous one. I know the producers have tried to meet this responsibility, but the growth of the industry has been so swift that attention has had to be concentrated on the physical development of the picture business.

"So that in discharging this responsibility we may have the best advice and guidance available, I am going to invite the leading novelists, dramatists, artists, sculptors, editors and educators to explore the artistic and cultural possibilities of the motion picture in a conference to be held in New York in the very near future. It is my hope that these men and women, representing the best in American thought and American taste, will evolve some set principles which can be accepted by the motion picture industry as its artistic guide. Our aim is to have a conference that will be to the motion picture what the French Academy is to French letters, what the Royal Academy is to British art and what the Pulitzer Foundation is to American Journalism."

Laemmle Will Award Scholarship

Student Winning Scenario Contest to Get $1,000 and His College $1,000 More

CARL LAEMMLE, president of Universal Pictures Corporation, announces a plan destined to promote interest among the educational authorities of the country in the art and technique of the screen. Mr. Laemmle will establish a scholarship and endowment fund to be applied in accordance with the provisions of a scenario competition in which the students of every college and university in the country are eligible to participate. The amount involved in the plan will approximate $3,000, it is announced. The award will be known as the "Laemmle Scholarship."

The scenario competition and the subsequent awards will be conducted as follows: College and university students throughout the country will be invited through the officers in charge of these institutions to prepare and submit scenarios to be produced for the screen. The author of the scenario selected as the best of all those sent in will be awarded $1,000 plus an indeterminate amount not less than $500 for the screen rights to the scenario. An endowment of $1,000 will be conferred upon the college or the university in which the winner is enrolled.

In a letter addressed this week by Mr. Laemmle to the president of every college and university of the United States, the purpose and provisions of the scenario competition, and the method of making the awards were explained in detail. The more important of these provisions follow:

"1—Scholarship of one thousand dollars will be awarded the student submitting the best scenario from which a motion picture can be produced. This sum will be paid on or before October 1, 1923, to the treasurer or bursar of the college at which the prize winner is enrolled and shall be paid by the bursar to the student in equal yearly installments throughout the balance of his or her college course.

"2—In case the winner is a senior at the time of the submission of the scenario and shall have graduated prior to the announcement of the award, the entire $1,000 will be paid direct to the winner.

"3—In addition to the Scholarship the scenario will be paid for at a rate to be determined by this company, said amount to be not less than $500.

"4—The sum of one thousand dollars will also be paid to the college or university at which the winner is a student. This will be in addition to all monies paid to the winner, as outlined in paragraphs one, two and three, and may be used by the Board of Trustees of the college or university for any purpose whatsoever in the interest of the college.

"5—In the event that there are stories other than the prize winning story that we can use, we will purchase them at rates to be determined by this company, said rate to be not less than $500 for each story.

"6—All students now enrolled in colleges and universities which have approved of the Laemmle Scholarship contest are eligible.

"12—All scenarios from your college or university should be forwarded not later than May 15, 1923, in one package by registered mail."

Mr. Laemmle in his letter to the heads of educational institutions of the country explains that the basic object of the competition is to promote the campaign for "better pictures, launched some months ago by the Motion Picture Producers and Distributors of America, headed by Will Hays. Mr. Laemmle declares that if this initial attempt to secure aid from the student body proves successful, "there will be many Laemmle Scholarships in future years."

Scenes from the Cosmopolitan production "Adam and Eva," starring Marion Davies, which was directed by Robert G. Vignola.

Pearl White as she appears in the Pathe Serial "Plunder."

Preferred Product Sold for Scandinavia

Al Lichtman has sold the first eight Preferred Pictures for Scandinavia, according to an announcement just made by the Al Lichtman Corporation. The deal, which was closed this week, disposes of the Lichtman releases in Norway, Sweden, Denmark and Finland. They will be handlel by the Overseas Film Trading Company.

The contracts were signed through their New York representative and general manager, Ernst Mattson. The Preferred Pictures coming under the agreement are "Rich-Men's Wives," "Shadows," "Thorns and Orange Blossoms," "The Hero," "Poor Men's Wives," "Are You a Failure?" "The Girl Who Came Back" and "April Showers."

N. Y. Crippled Children See Doug's "Robin Hood"

The New York Capitol brought joy to the hearts of a number of youngsters of the New York Crippled Children's School by inviting them to see Douglas Fairbanks in "Robin Hood."

"The children enjoyed every minute of the picture to the very fullest," wrote the teachers of the school after viewing this United Artists release, "and have asked us to thank the theatre management for their day of pleasure. They never have had a happier party, nor been treated with greater courtesy and kindness."

Geo. Archainbaud to Direct Clara Kimball Young

Harry Garson has engaged George Archainbaud to direct Clara Kimball Young in her newest Metro release, "Cordelia, the Magnificent," Frank Beresford's screen version of Le Roy Scott's novel of the same name, which appeared as a serial in Hearst's International Magazine.

Production has been started upon "Cordelia, the Magnificent" at the Garson studios in Los Angeles with a cast that includes, besides Miss Young, Elinor Hancock, Jacques Gadesden, Carol Holloway, little Mary Jane Irving, Lloyd Whitlock, Huntley Gordon, Lewis Dayton and Katherine Murphy.

Williams Talk Pleases A. M. P. A.

"J. D." Tells Members of Responsibility on Shoulders of Advertising Men

J. D. WILLIAMS was the speaker at the A. M. P. A. lunch last week, and at the conclusion of his address Victor Shapiro, who presided, stated that Mr. Williams was the first prominent executive in the history of the organization to talk to the members and take them into his confidence, and that he felt the address was the most practical and constructive they had ever heard. Many questions were asked Mr. Williams from the floor, and there was an interesting discussion of distribution, sales and advertising policy.

Mr. Williams was introduced by C. L. Yearsley, who spoke of their early association, going back to a picture theatre in Spokane fourteen years ago. Mr. Williams opened his address by stating that advertising is 90% of the picture business. As a matter of fact, advertising is the picture business. He spoke of the large responsibility resting upon the shoulders of the advertising men of the trade, and stated that it was their ability that influenced the gross of a picture. He warned them against the advertising of inferior pictures. He believed that when a picture upon its release evidenced its inferiority, advertising should be governed accordingly and the picture allowed to go its way. It had been his own policy, he stated, and he believed that this should be done generally in the trade, to let the advertising men have a good deal to say with the acceptance by the distributor of a picture. He also believed that the advertising man should be given full responsibility as to the advertising campaign to be employed.

In the open discussion that followed Mr. Williams' address he stated his belief in centralized distribution. He also pointed out the fallacy of making distribution cost a percentage of the gross returns. He stated that the change in distribution policy was coming and would have to come if the industry is to be put on a more stable basis for the producer and the exhibitor. Asked if he considered the advertising manager to be a more important factor than the sales manager, he stated he did not, but that both should work intimately together. As to the advertising outlay on any picture, he said this was impossible to determine, that it would depend in amount altogether on the character of the picture.

At the conclusion of his speech Mr. Williams was asked to address the body later on.

Fox Announces Releases for Feb. 12

FOX FILM CORPORATION announces the release during the week beginning February 12 of two feature productions, a Sunshine Comedy and four educational short subjects.

John Gilbert, recently appointed to the position of star, will be seen in "Truxton King." a screen dramatization of George Barr McCutcheon's story. Jerome Storm directed. Ruth Clifford will be seen in the role of the feminine lead. Others in the cast are Frank Leigh, Mickey Moore, Otis Harlan, Henry John Mill, Jr., Richard Wayne, Willis Marks, Winifred Bryson and Mark Fenton. The photoplay will be out February 18th.

Dustin Farnum will have for his February vehicle an adaptation of William Patterson White's story, "The Buster." Doris Pawn will support the star. The scenario is by Jack Strumwasser. Colin Campbell directed.

The two-reel Sunshine Comedy, "Hello Pardner," will be prepared for distribution during the week.

The Fox Educational Entertainments are "Wild Waters." a half reel of the famous South American water falls; "School Days in Japan," a half-reel showing child-training methods of Nippon; "An Alaskan Honeymoon," a full reel of interesting sites in America's territorial district; and "Algeria," also a full reel, showing the age-old customs of the north African country.

Fox News continues its bi-weekly publication.

Goldwyn Purchases Rights to "Eternal City"

Sir Hall Caine's "The Eternal City" will be George Fitzmaurice's first production under his contract with Goldwyn. This was the announcement made by Samuel Goldwyn immediately after he had completed arrangements for the film rights to the story.

The picture, it is said, will be made in Rome and England. Ouida Bergere will leave for England shortly to consult with Caine regarding the scenario. Fitzmaurice will be in New York about April 1 to select the cast and arrange other matters incidental to the production. It is expected the picture will be ready by Fall.

Leah Baird Feature Is Set for March 18 Release

When the first of three 1923 productions featuring Leah Baird is released by Associated Exhibitors, March 18th, it will bear the name, "Is Divorce A Failure?" This picture, adapted from a well known play by Dorian Neve, bore the working title, "When Civilization Failed."

The plot concerns a woman who obtains a divorce decree in Reno but regrets her action when the former husband and the man who has fascinated her are shown to her in vivid contrast.

"Down to Sea in Ships" to Open on B'way Feb. 18th

Elmer Clifton's production, "Down to the Sea in Ships," will open for an indefinite run at the Cameo theatre, New York, N. Y., beginning Sunday, February 18. It was produced by Elmer Clifton for the Whaling Film Corporation and will be distributed through the W. W. Hodkinson Corporation.

This will be the premier showing of this romance of old whaling days in New York.

Mills to Make Romance for Goldwyn

Goldwyn Pictures Corporation has just closed a deal with Frank B. Mills whereby he will produce for Goldwyn distribution a romantic photoplay called, "What Shall It Profit?" It is an original story by George D. Baker.

Lichtman to Leave on European Tour

AL LICHTMAN, president of the Al Lichtman Corporation and vice-president of Preferred Pictures, will sail February 20th on the Berengaria for an extended tour through Europe. The purpose of the trip will be to arrange for the complete distribution of the Lichtman product on the continent. Lichtman's itinerary will include all the European capitals where he will establish Al Lichtman Exchanges to handle Preferred Pictures abroad.

He will go first to London where he has timed his arrival there with the premier of "Thorns and Orange Blossoms" in that city. In the United Kingdom the distribution of Preferred Pictures has already been arranged. Walterdaw handles Lichtman's output there. "Rich Men's Wives" and "Shadows" have already been released in their terriiory.

Lichtman's European trip is the last step in the building up of his complete distributing organization. He expects to establish a chain of offices throughout the continent which will take care of the universal releasing system of his product.

New Companies Incorporate in New York State

Motion picture companies incorporating in NewYork State during the past week, show the following capitalization and directors, according to papers filed with the secretary of state: George Buck, Inc., $5,000, George Buck, William G. Lovatt, Sylvia Schwartzman, New York City; The Mack Hilliard Theatrical Corporation, $30,000, Mack Hilliard, R. C. Richter. New York; C. H. Munster, Beechurst, L. I.; Albany Clinton Square Theatre, Inc., Albany, $50,000, Jacob E. Tarsches, Christopher H. Buckley, Samuel Caplan, Albany; Permolin Film Corporation, $500, Marjorie M. White, S. M. Moffat, New York; Howard Devlin, Yonkers; Go-Go, Inc., $35,000, Solomon Goodman, Robert Walker, P. S. Goodman, New York; Martin Johnson African Films, Inc., $500, A. Spotswood Campbell, Martin and Osa L. Johnson, New York City; Bloom Amusement Co., Inc., $5,000, Syracuse, J. S. Burnham, Cortland; Myron and J. S. Gray, Syracuse.

Playgoers' Release Is Set for February 25th

Tom Moore's celebrated poem, "Believe Me If All Those Endearing Young Charms," is the basis of the story told in "The Supreme Passion," a romantic drama which Playgoers Pictures has set for release February 25th. The authors of this six-part feature are the playwrights, Robert McLaughlin and Charles T. Dazey.

Among the featured players in "The Supreme Passion" is Alice Dixon, who before entering motion pictures was widely known as the Coca Cola Girl. The leading male role is played by Robert Adams.

Cullen Landis Is Cast for Lead in "The Fog"

Cullen Landis is the first member of the cast signed for "The Fog," William Dudley Pelley's story, which Graf Productions will produce for Metro release. Mr. Landis will enact the leading male role in this story which H. H. Van Loan adapted for the screen.

Technicalities Halt Crandall Suits

Plea Made by Defense Counsel Contends Action Must Be Filed in Delaware

TECHNICALITIES are adding innumerable complications to the numerous suits on file against Harry M. Crandall and his associates in Washington, D. C., which grew out of the Knickerbocker theatre disaster of a year ago. According to the latest twist affairs have taken the Supreme Court of the District of Columbia has under consideration the legality of bringing the suits in the District of Columbia.

Should the court accept argument advanced by counsel for Crandall and his associates, suits brought by Norman E. Martingale would be quashed and the claimants would have to transfer their cases to the courts of Delaware.

The contention of the attorneys for the defendants is that there is no Knickerbocker Theatre Company in Washington, as that corporation was dissolved last July in Delaware, and also that the corporate charter of the company was secured in that state. All claims, it is contended, must be filed in Delaware with the receivers appointed there. Service on Harry M. Crandall as president of the company in the suit of Norman E. Martingale, administrator of the estate of his wife, Gertrude L. Martingale, is illegal, it is contended.

Further complications come about in the declaration of some of the defendants that they are not now, nor were they connected with the organization at the time the Martingale suits were filed. A joint plea in abatement was filed to this effect by Mr. Crandall, Albert E. Beitzel and Harry Bulkeley who were sued as trustees of the Knickerbocker company.

The Delaware court, it is contended, appointed receivers for the company long prior to the suits and by order of that court all claims against the corporation must be presented to these court receivers. Attorneys Wilton J. Lambert and R. H. Yeatmans filed a special appearance for the three defendants for the purpose of plea to abate the suit.

Reginald Geare, the building's architect, through counsel also petitioned the District court to dismiss the suits against him, citing technical legal grounds tending to dissolve any cause for action against him, and absolving him from responsibility for structural defects of the building planned by him.

Up to the present time the court has not handed down any decision on any of the petitions offered by counsel for Mr. Crandall and the trustees for Mr. Geare.

John Barrymore Signed For "Beau Brummel"

JOHN BARRYMORE, who this week sailed for Europe after completing a highly successful run in the Arthur Hopkins production of "Hamlet," has been signed by Warner Brothers to play the title role in the Clyde Fitch play, "Beau Brummel" according to announcement by Harry M. Warner.

It is also understood that Barrymore will play the title role in "Deburau," acquired recently from David Belasco. Originally, it was planned that Lionel Atwill, who created the role on the stage, was to play this, but it is said that camera tests indicated that Mr. Atwill would not screen satisfactorily.

Barrymore has frequently stated that he would do no more screen work, and the announcement of his acquisition by Warner Brothers came as something of a surprise.

Seattle Parent Teachers to Pass on Pictures

To insure the exhibition in Seattle of only the best current photoplays, the motion picture and visual education committee of the Seattle chapter of the national Parent-Teachers' Association has adopted a three-plank platform for the remainder of 1923, according to an announcement made recently.

Pictures contracted for by Seattle motion picture houses will be passed upon by the reviewing board. Films which the committee believe should be censored or suppressed will be omitted from the list of pictures recommended each week by the board.

The board's recommendations of the best pictures will be made each week in Seattle newspapers, and the list will also be broadcasted four times each week by a Northwestern radio broadcasting station.

Wilmington Decries Defeat of Daylight Saving

Business interests of Wilmington, Del., are up in arms over the recent passage of the anti-daylight saving measure, which forbids all time systems excepting Eastern Standard Time. Great confusion has occurred in Delaware over the summer time adoption of daylight time.

The City Council of Wilmington, manufacturers, sportsmen, clubs and clergymen have sent hundreds of letters to the legislators protesting against minority rule of the city and suburban majorities. Councilman A. R. Abraham, father of the old daylight measure, declared Saturday that he knew if the House passed the Senate bill against daylight time, although signed by the Governor, Wilmington would ignore the law and observe daylight time, any way.

Sunday Pictures Bill Up in Rhode Island

An act to legalize the Sunday showing of motion pictures throughout the state of Rhode Island has been offered in the Senate of that state by Senator Greene of Newport. The act is in amendment of Section 2, Chapter 124 of the general laws. Senator Greene has stated that he stands unqualifiedly in favor of its passage. It was referred to the Senate committee on judiciary.

New Managing Director for Eastman

William Fait, Jr., who returned a few months ago from Mexico City, where he was managing director of the Olympia theatre, has been appointed managing director of the Eastman theatre, Rochester, N. Y.

Mr. Fait has been in the motion picture business since the early days of the industry.

National Committee Drafts "Better Films" Creed

The National Committee for Better Films, affiliated with the National Board of Review, is to have its "credo." The creed, which was formulated by a group of educators, clergymen, and welfare workers associated with the committee, reads as follows:

"I Believe that the best way to improve motion pictures is to select, patronize and advertise the best.

"I Believe in special performances for boys and girls and special family nights.

"I Believe in educating parents to study their children and to regulate their attendance at motion pictures with intelligent care.

"I Believe in the maintenance of the highest standards in the conduct of the motion pictures with intelligent care.

"I Believe in telling the exhibitor when I like his program and why, as well as when I don't like his program and why.

"I Believe in the motion picture theatre as a community institution and in community cooperation with the exhibitor.

"I Believe in the vast educative, cultural and recreational values of the screen, and in my own ability to add a little to the forces working for its constant elevation."

Censorship Bill Before the Idaho Legislature

Motion pictures in Idaho will be drastically censored if a bill introduced by Representatives Bruce and McBirney of Ada County and Brainard of Soshone County passes the state legislature, which is now in session. The bill extends to supervision over advertising as well as demanding the licensing of all films shown within the state, by a commission of three members, one of which must be a woman.

The bill, which was introduced into the house on February 10, provides for a bureau of standardization and for the appointment of members of a commission by the governor, commissioner of education and state superintendent. The lengthy bill covers every phase of movie censorship.

Hiers Alters "Seventy-five Cents" to "Six Bits"

For the sake of brevity and adaptability in advertising display, the title of Walter Hiers' second starring picture for Paramount has been changed from "Seventy-five Cents an Hour" to "Six Bits an Hour." Hiers has just started work in this picture at the Lasky studio. The original story is by Frank Condon and the scenario is by Grant Carpenter. Jacqueline Logan is again playing opposite

George Eastman Cuts Price on Film Raw Stock

Announcement was made during the week of a cut in the price of film raw stock manufactured by George H. Eastman. The new schedule of the Rochester company reduces the price from 2.25 cents to 2 cents per foot.

Morrie Ryskind, Lichtman Publicity Chief

Morrie Ryskind has accepted the post of Director of Publicity for the Al Lichtman Corporation, to succeed J. M. Loughborough, resigned.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 725 S. WABASH AVE.

Around the Trade

THE Post Office Department, through the Chicago postmaster, has requested MOTION PICTURE NEWS to advise exhibitors of the fact that parcels of film, when remailed, must bear legible addresses, and that if the old labels are not removed, the new label or address should be placed so as to completely obscure or obliterate the original address. With this co-operation on the part of the exhibitors, the mis-sending of film parcels should be reduced to a minimum.

Emil Mayer, former chief accountant for Jones, Linick & Schaefer, leaves shortly for California, where he will make his future home. Jones, Linick & Schaefer executives and their theatre managers gave Mr. Mayer a farewell dinner at the Sherman Hotel and wished him good luck, last week.

J. S. McHenry, who has a host of friends in Chicago motion picture circles, where he, for many years, was known as one of the most popular men connected with the trade press, has been appointed branch manager for Fox Film Corporation in Germany, and expects to leave for Berlin about the first of May.

L. H. Frank, well known exhibitor and hard worker in the I. M. P. T. O., has been elected secretary of the state organization to fill the vacancy caused by the resignation of J. B. Dibelka, as secretary.

A gala program was arranged for Lubliner & Trinz's Senate theatre this week under the direction of Manager Sam Trinz, to celebrate the anniversary of this magnificent theatre's opening. A colorful Lincoln's birthday spectacle, depicting the memorable Gettysburg address, and Art Kahn and his orchestra in a specially arranged novelty number, were the outstanding features of the program.

Word from L. M. Rubens, who is vacationing at the Ambassador Hotel, Los Angeles, where he went a few weeks ago to join his family, is to the effect that the popular president of the I. M. P. T. O. will return to his home about the 1st of March. "The days are balmy and the weather delightful," says Mr. Rubens, "but give me Chicago."

"Douglas Fairbanks in Robin Hood," went into its fifth week at the Roosevelt theatre Monday, with a fine attendance record behind it. Its run will be extended to at least six weeks.

"Mighty Lak' A Rose" made a new attendance record for opening days at the Chicago theatre when it started its week's run on February 12th. The picture satisfied the audiences one hundred per cent, and despite bad weather, the second day's business was also very heavy. Particular interest is felt in this picture as it is the first to be made by the Associated First National Pictures and sets a high standard for future productions to measure up to.

The second birthday of the Tivoli theatre was celebrated at the south side cinema palace this week with a gala program of stage specialties and musical features. Balaban & Katz's statistics show that the Tivoli's second year has been fifteen per cent more successful in attendance than its first year. Interest in this beautiful house, instead of waning, seems to grow constantly and people from all parts of Chicago and tourists from out of town are present at every performance.

Numerous complaints have been received by the United States Department of Justice at Washington, and an investigation has been authorized by the Attorney General of the United States to ascertain whether or not the American Society of Authors, Composers and Publishers have been violating the federal laws; namely the restraint of interstate commerce through the activities of this association. Co-operating with the department, the Illinois Motion Picture Theatre Owners have sent out a questionnaire to all motion picture exhibitors in Illinois, and the returns are expected to give the federal authorities information on which they may be able to act. It is hoped that the exhibitors will fill out and return questionnaires to the headquarters of the I. M. P. T. O., 752 S. Wabash Avenue, Chicago, immediately, as it will be to their direct advantage to have the facts before the government.

Ben Serkowich is a recent addition to Balaban & Katz's publicity department. Mr. Serkowich made a big reputation for himself as publicity man for Dee Robinson's Madison theatre at Peoria, where he secured columns of free publicity space for this house, and also put over many notable exploitation stunts.

The STILLMAN
Commencing Today
It is with keen pleasure and great pride that We present
Douglas Fairbanks in ROBIN HOOD
LEGEND! HISTORY! ROMANCE!
Blended in Beauty

Vigorous ad for "Douglas Fairbanks in Robin Hood" used by the Stillman theatre, Cleveland

Lee Mitchell, one of the veterans of film row, is back in the exhibition game and is managing director of the Loew theatre on Milwaukee Avenue for Max Gottshalt, who recently took over the house from Ludwig Schindler.

Rodolph Valentino and Winifred Hudnut will put on a dancing act at the Trianon, Andrew Karzas' palatial dancing hall, next week. Mr. Valentino passed through the city this week, en route to St. Louis, where he will fulfill a similar engagement, returning to Chicago Sunday for a week at the Trianon. While in the city he shunned publicity and refused to give any interviews as to future plans.

Among the Exchanges

CRESS SMITH, of United Artists, was scheduled to arrive at Sydney, Australia, aboard the good ship Ventura, on February 13th. He is accompanied by his family and is expected to remain in the South Sea continent for several months before returning to the United States.

Del Goodman, who recently resigned as United Artists' salesman, is now connected with Fox Film Corporation, and it is reported, will be given charge of the Australian branch of this company at an early date.

Maurice Hellman is pleased over the way exhibitors are booking his new five reel feature, "Any Night," starring Robert Edeson and Tully Marshall. Among the circuits already signed up are Lubliner & Trinz and Ascher Brothers.

"Only A Shop Girl" will be released by Greiver Productions in northern Illinois and Indiana territory, Si Greiver having purchased the rights to this widely advertised picture from C. B. C. Films Corporation. Mr. Greiver, it will be remembered, also purchased the rights to the first of the "box office winners" put out by C. B. C. when the series was first announced. It was "More To Be Pitied."

Sam S. Shurman, recently promoted to resident manager of Goldwyn's new Milwaukee branch, was given a surprise party February 10th. On that day he received a phone message from the Chicago office, requesting his immediate presence there and Sam responded with alacrity and hastened to Chicago as fast as the train could carry him. When he arrived at the Chicago office he was ushered into the offices of District Manager George A. Hickey, where he found the entire sales force assembled. Whereupon Resident Manager B. B. Reingold arose and presented the astonished Shurman with a handsome smoking set and humidor. Mr. Shurman was sales manager at the Chicago exchange until recently and is extremely popular along the film row. Following the presentation Mr. Shurman was stricken with the flu and is slowly convalescing at the Hotel Atlantic, this city.

Distinctive art ad for "The Flame of Life" at the Randolph theatre, Chicago

District Manager Hurn, of Hodkinson, was in the city this week, and while here discussed plans for the release of "Down to the Sea in Ships," which is said to be one of the greatest pictures ever produced. A print of this fine feature arrived in Chicago Tuesday and was viewed for the first time by Manager Simmons and staff, who were greatly enthused over it.

Neva Gerber, who was brought to Chicago by Frank Zambreno to make a number of personal appearances in connection with showing of pictures in which she stars, went over big at the Shakespeare on Monday and Tuesday of this week, where she made her first appearance before Chicago audiences, "Impulse," which is released by Progress Pictures in this territory, being the picture shown. Miss Gerber will also appear at the Gold, Peoples, Atlantic, Easterly, Emmett, Julian and other theatres before she leaves the city next week.

District Supervisor George A. Hickey has had new honors conferred upon him and hereafter film row should watch its step, especially when passing the Goldwyn exchange at Eighth and Wabash, as Mr. Hickey is now a deputy sheriff of Cook County.

PROGRAMS FOR THE WEEK OF FEBRUARY 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Tannhauser"—Capital Grand Orchestra.
Feature—The Christian—Goldwyn.

Rivoli Theatre—
Overture—"La Boheme"—Riesenfeld's Classical Jazz.
Novelty—Einstein Theory of Relativity.
Specialty—Pastoral—Vocal and Dance Numbers.
Feature—Adam and Eva—Marion Davies—Paramount.
Specialty—Dance Divertissement—The Serova Dancers.
Cartoon—Felix Lends a Hand.
Recessional—Organ.

Rialto Theatre—
Overture—"Egmont"—Riesenfeld's Classical Jazz.
Current Events—Rialto Magazine.
Vocal—Dream Melody from "Naughty Marietta"—Emma Noe, soprano.
Feature—Java Head—Paramount.
Novelty—Ballet Burlesk—A Leventhal Music Film.
Comedy—Dog Sense.

Criterion Theatre—
Feature—Driven—Universal.

Lyric Theatre—
Feature—Hunting Big Game in Africa.

Cameo Theatre—
Overture—Organ Recital.
Current Events—Cameo News Pictorial.
Cartoon—Chicken Dressing.
Novelty—A Musical Snuff Box—Via Radio.
Comedy—A Social Error.
Feature—The Last Hour—Mastadon.
Recessional—Organ.

The ALLEN
BOOTH TARKINGTON'S
"The Flirt"
She was a liar—
She was a hypocrite—
She was a tyrant—
She was a cheat—
Yet no one lifted a hand against her—
Why?
THE FLIRT is such a story as Booth Tarkington has always loved to depict—full of dramatic situations, irresistible humor, and just enough pathos now and then to arouse the softer emotions. No one knows American life as Tarkington knows it; no one can depict it more graphically.
NEXT WEEK
GLORIA SWANSON in "My American Wife"

The Allen theatre, Cleveland, used this display ad for "The Flirt"

Bertha M. Clay's Immortal Love Story
THORNS and ORANGE BLOSSOMS
With
Kenneth Harlan, Estelle Taylor, Arthur Hull, Edith Roberts
A story of a love conflict where a man is called upon to decide between the girl of his dreams and a beautiful stranger who sang her way into his heart.
ANOTHER WEEK
"MIAMI LUCKY SEVEN"
HELD OVER BY POPULAR DEMAND
ENTIRE CHANGE OF PROGRAM.
NEW MUSICAL NUMBERS. NEW SONGS.
Alamo News
Fun From the Press
ALAMO ORCHESTRA
Louisville's Finest
Direction Walter J. Rudolph.
ALAMO
All Week Starting Sunday

Art ad on "Thorns and Orange Blossoms," which was used by the Alamo theatre, Louisville, Ky.

Mark-Strand Theatre—
Overture—"Scene de Ballet—Festival Dance and Valse of the Hours"—Strand Symphony Orchestra.
Current Events—Mark-Strand Topical Review.
Prologue to Fury—Male Quartette.
Feature—Fury—Richard Barthelmess—First National.
Recessional—Organ.

BROOKLYN

Mark-Strand Theatre—
Overture—Operatic Potpourri.
Specialty—Radium Dance Novelty.
Scenic—In the Great North—Post-Nature Scenic.
Vocal—Duet—"Swear in This Hour."
Current Events—Mark-Strand Topical Review.
Prologue—With vocal number, "On the Road to Mandalay."
Feature—Fury—Richard Barthelmess—First National.

LOS ANGELES

Kinema Theatre—
Overture—"Raymond."
Current Events—International News.
Novelty—Topics of the Day.
Feature—Oliver Twist—Jackie Coogan—First National.
Novelty—Prizma—Accompaniment—"Three O'Clock in the Morning."
Recessional—Organ.
Next Week—The Voice from the Minaret—Norma Talmadge—First National.

California Theatre—
Serenade and a Plantation Rhapsody.
Overture—Symphony—The Ride of the Valkyries Drdla.
Current Events—Fox and International News.
Novelty—Topics of the Day.
Comedy—Our Gang—One Terrible Day.
Feature—Mad Love—Pola Negri—Goldwyn.
Recessional—Organ.

Symphony Theatre—
Feature—The Blacksmith—Buster Keaton—First National. (Second week.)

Grauman's Rialto—
Feature—Adam's Rib—Paramount. (Second week.)

Grauman's Hollywood Egyptian—
Feature—Douglas Fairbanks in Robin Hood—United Artists. (Seventeenth week.)

Loew's Theatre—
Feature—The World's Applause—Paramount. (Second week.)

Miller's Theatre—
Feature—The Christian—Goldwyn. (Third week.)

Pantages Theatre—
Feature—Captain Fly-by-Night—F. B. O.
Six acts of vaudeville.

Hillstreet Theatre—
Feature—Young America.
Current Events—International News.
Cartoon—Aesop's Fable.
Comedy—Boyhood Days—Century.
Serial—Around the World in Eighteen Days—Universal.
Six acts of vaudeville.

Grauman's Theatre—
Overture—"Home Sweet Home the World Over."
Novelty—Fun from the Press.
Current Events—Pathe Weekly.
Novelty—Organ—"Starting the Stops."
Comedy—Pest of the Storm Country.
Specialty—Four Swiss Yodlers.
Feature—Nobody's Money—Jack Holt—Paramount.
Recessional—Organ.

CHICAGO

Chicago Theatre—
Overture—"Morning, Noon and Night."
Novelty—Topics of the Day.
Specialty—Holt and Leonard singing—a, "Annie Laurie;" b. "Last Rose of Summer;" c. "Long, Long Ago."
Current Events—News Weekly.
Music—Organ solo.
Scenic—Abraham Lincoln.
Specialty—If Winter Comes.
Feature—Mighty Lak' a Rose—Dorothy Mackaill—First National.
Cartoon.
Next Week—What a Wife Learned.

Tivoli Theatre—
Overture—"1812."
Music—Organ Solo—Milton Charles at the organ.
Specialty—Humoresque.
Current Events—Weekly.
Novelty—Topics of the Day.
Scenic.
Specialty—Lilies of the Field.

Ad along new lines for "When Knighthood Was in Flower," done by Gordon Bennett, artist of the Rialto theatre, Omaha

Grauman's Metropolitan theatre, Los Angeles, used this clean cut ad on "Back Home and Broke"

Feature—Voice from the Minaret —Norma Talmadge — First National.
Cartoon—Felix.
Next Week—Mighty Lak' a Rose.

Riviera Theatre—

Overture—"Martha."
Scenic.
Specialty—Harp Quartette.
Current Events—News Weekly.
Novelty—Topics of the Day.
Specialty—My Lady's Fan.
Feature—Voice from the Minaret —Norma Talmadge—First National.
Comedy—Larry Semon.
Next Week—Mighty Lak' a Rose.

Roosevelt Theatre—

Feature—Douglas Fairbanks in Robin Hood—United Artists—Fourth week.

Woodlawn Theatre—

Overture—"Orpheus in the Underworld."
Current Events—Woodlawn News and Views.
Novelty—Topics of the Day; Pathe Review.
Comedy—The Raisin and the Cake of Yeast.
Music—'Cello Solo—"The Rosary."
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Next Week—Thirty Days.

Barbee's Theatre—

Universal News.
Novelty—Topics of the Day.
Feature—The Third Alarm—F. B. O.
Cartoon.

McVicker's Theatre—

Overture—An operatic fantasy from Pagliacci.
Novelty—Literary Digest.
Specialty—Indian Episode—Weaver of Dreams.
Music—Organ Solo—"Baby Blue Eyes."
Specialty—Russian Comique—Katinka and Her Wooden Soldier.
Comedy—A Tough Winter.
Feature—Adam and Eva—Marion Davies—Paramount.
Next Week—The White Flower.

Randolph Theatre—

Current Events—International News.
Comedy—Peg o' the Movies—Baby Peggy—Century.
Feature—The Flame of Life—Priscilla Dean—Universal.
Next Weeks—Driven.

Senate Theatre—

Overture—Lincoln Memorial—"The Evolution of Dixie"—Senate Orchestra. "Lincoln's Gettysburg Speech," Lawrence Coghlan, as Lincoln.
Current Events—Snapshots of World Events.
International News—Nos. 13-14.
Specialty—Senate Second Anniversary Interpretation—(a) "Spring Song"—Mendelssohn. (b) "Moments Musical"—Shubert.
Comedy—A Good Scout—Jimmie Adams.
Added Attraction—Twenty Minutes Aboard an Ocean Liner—Art Kahn and his Syncopaters.
Feature—Back Home and Broke—Thomas Meighan—Paramount.
Recessional—Organ.

ST. LOUIS

Missouri Theatre—

Overture—"Bubble Dance"—Missouri Symphony Orchestra.
Current Events—Missouri News and Views.
Novelty—Fun from the Press.
Cartoon—Felix Cat at the Fair, with special organ accompaniment.
Added Attraction—Alexander Oumansky and Capitol Ballet, N. Y., in The Dance of the Hours.
Comedy—Uncle Tom's Cabin—Sunshine.
Feature—Racing Hearts—Paramount.

Grand Central, West End, Lyric and Capitol Theatres—

Overture.
Current Events—News and Views.
Novelty—Topics of the Day.
Music—Organ solo.
Vocal Solo—By ex-cello soloist of the Berlin Philharmonic.
Feature—Trifling Women—Metro.

Delmonte Theatre—

Overture—Humfeld Delmonte Orchestra.
Current Events—News and Views.
Novelty—Fun from the Press; Screen Snapshots.
Vocal—Cyrena Van Gordon, contralto of Chicago Grand Opera Company.
Added Attraction—Mr. and Mrs Rodolph Valentino in personal appearances.
Feature—Notoriety—State Rights.

Wm. Fox Liberty Theatre—

Overture—Liberty Concert Orchestra.
Current Events—Fox News and Views.
Scenic—Educational.
Cartoon—Mutt and Jeff.
Comedy—Uncle Tom's Cabin—Sunshine.
Feature—The Town That Forgot God—Fox.

Rivoli Theatre—

Overture—Janssen's Concert Orchestra.
Current Events—International News and Views.
Novelty—Fun from the Press.
Comedy—Century.
Feature—The First Degree—Universal.

Columbia Theatre—

Overture—Columbia Concert Orchestra.
Current Events—Fox News and Views.
Scenic—Educational.
Cartoon—Mutt and Jeff.
Comedy—Lee Kids in The Town Terrors.
Serial—Fourth episode of Plunder—Pathe.
Feature—When Danger Smiles—Vitagraph.
Also five acts of vaudeville.

BOSTON

Loew's State Theatre—

Overture—Organ.
Novelty—Pathe Review.
Comedy—A Spooky Romance—Century.
Feature—Crinoline and Romance Viola Dana—Metro.
Musical—Orchestra—Litoff's "Robespierre."
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Feature—The World's Applause—Bebe Daniels—Paramount.
Recessional—Orchestra.

Loew's Orpheum Theatre—

Overture—Organ.
Current Events—Pathe News Weekly.
Novelty—Topics of the Day—Pathe.
Musical—Orchestra.

ONE OF THE BIG THRILLS IN A BIG PHOTOPLAY.

MOON
ONE WEEK-STARTS TODAY
THROUGH MILES OF FLAME!
OVER BURNING BRIDGES!
PAST FALLING TREES!
BRINGING HUNDREDS TO SAFETY!
THE NINETY AND NINE
A Story that held millions spellbound to their seats when it was presented on the stage
AND NOW IN PICTURES
it is reproduced ten-fold with scenes of the blazing forest actually taken at one of the northwest's greatest timber fires.
Featuring COLLEEN MOORE & WARNER BAXTER

The Moon theatre, Omaha, used this to advertise "The Ninety and Nine."

World premiere ad for "Mad Love" at the California theatre, Los Angeles

Feature—Dark Secrets—Dorothy Dalton—Paramount.
Comedy—Spooky Romance—Century.
Recessional—Organ.

Modern and Beacon Theatres—

Overture—Organ.
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Feature—Hungry Hearts—Goldwyn.
Added Attraction—Round Two—The Leather Pushers.
Overture—Orchestra.
Feature—The World's A Stage—Principal Pictures—S-R.
Recessional—Organ.

BUFFALO

Shea's Hippodrome—

Overture—"Dance of the Hours"—Puccini.
Organ Recital—"Raymond."
Current Events—Hippodrome Review.
Feature—My American Wife—Gloria Swanson—Paramount.
Comedy—My Hero—Lupino Lane.
Vocal—Selections by Mary Jayne, Soprano.
Next Week—Tess of the Storm Country.

Lafayette Square Theatre—

Overture—"American Fantasie"—Herbert; Organ Recital—Selections.
Feature—"Thorns and Orange Blossoms—Al Lichtman.
Comedy—"Snub" Pollard.
Next Week—Lights of New York.

Loew's State Theatre—

Overture—"Music Box Revue."
Current Events—Pathe News.
Feature—Broken Chains—Colleen Moore—Goldwyn.
Comedy—Mutt and Jeff Cartoon.
Next Week—Heroes of the Street.

New Olympic Theatre—

Overture—Recital on Wurlitzer by William Wirgis.
Current Events—International News.
Feature—The First Degree—Frank Mayo—Universal.
Comedy—Maud, the Mule.
Added Attraction—The Leather Pushers—Round Eight.
Vocal—"Celeste Aida"—Sung by Signor Nisita.

Palace Theatre—

Feature—If I Were Queen—Ethel Clayton—F. B. O.

LOEW'S STATE
FOUR BIG ATTRACTIONS
4
Wm. DeMille's Latest Production
"The WORLD'S APPLAUSE"
with
BEBE DANIELS
LEWIS STONE
KATHLYN WILLIAMS · ADOLPH MENJOU
"The story of a beautiful actress who risked everything on her mad passion for a front page story"
ENGAGEMENT EXTRAORDINARY!
ERNEST BELCHER'S
15 FAMOUS DANCERS 15
THE DREAM BIRDS
INCREDIBLE BALLET WITH A SPECIAL SETTING IN METALINES
You have never seen anything like it!
MAX FISHER
WITH HIS ORCHESTRA OF 25 SOLOISTS
1000 Standing Ovation Sensational Hits 1923
ROSE PERFECT
"THE MARY GARDEN OF THE COAST"
MANY NEW SONG HITS!

Five-column art ad for "The World's Applause" used by Loew's State theatre, Los Angeles

Comedy—The Agent—Larry Semon.
Added Attraction—New Leather Pushers—Round Two.

Shea's North Park Theatre—
Feature—Trifling Women—Metro.
Comedy — Lazy Bones — Clyde Cook.

WASHINGTON

Crandall's Metropolitan Theatre—
Overture—"Evolution of Dixie."
Current Events—Pathe News.
Comedy—Casey Jones, Jr.
Feature—Minnie—First National.
Next Week—The Woman Conquers.

Loew's Palace Theatre—
Overture—"The Lady in Ermine" selections.
Current Events—Pathe News.
Comedy—Mud and Sand.
Feature—A Daughter of Luxury—Paramount.
Next Week—Java Head.

Loew's Columbia Theatre—
Feature—One Exciting Night—D. W. Griffith—United Artists.

Moore's Rialto Theatre—
Overture—"Maritana."
Current Events—Fox News—Fun from the Press.
Comedy—The Pirate.
Feature—Ebb Tide—Paramount.
Next Week—The Christian.

DETROIT

Adams Theatre—
Overture—"Fingal's Cave."
Current Events—Topical Review.
Vocal—Tenor solo.
Feature—Fury—Richard Barthelmess and Dorothy Gish—First National.
Recessional—Organ.

Broadway-Strand Theatre—
Feature—One Exciting Night—United Artists. (Second week.)

Capitol Theatre—
Overture—"Semiramide."
Current Events—Pathe News.
Specialty—Sammy Stewart's Orchestra.
Feature—The Beautiful and Damned—Warner Brothers.
Comedy—Dog Sense.
Recessional—Organ.

Fox Washington Theatre—
Current Events—Fox News.
Cartoon—Mutt and Jeff.
Vocal—Soprano Solo.
Feature—The Face on the Barroom Floor—Fox.
Comedy—Young and Dumb—Al St. John.

Madison Theatre—
Overture—"Mid-Summer Night's Dream."
Current Events—Pathe News.
Specialty—Loos Brothers.
Feature—The World's Applause—Bebe Daniels and Lewis Stone—Paramount.
Comedy—Pop Tuttle's Grass Widow.
Recessional—Organ.
Next Week—When Knighthood was in Flower—Marion Davies—Paramount.

DALLAS

Palace Theatre—
Overture—Fifty-Ninth Symphony Concert-Orchestra.
Current Events—Palace News.
Scenic—Palace Tours.
Specialty—Valentine Greetings.
Cartoon—Aesop's Fables.
Feature—The World's Applause—Bebe Daniels, Lewis Stone—Paramount.
Recessional—Organ.

Old Mill Theatre—
Current Events—Kinograms.
Feature—Heroes of the Street, Wesley Barry—Warner Bros.
Added Attraction—Wesley Barry in person.
Comedy—The Ropin' Fool—Will Rogers.
Recessional—Organ.

Melba Theatre—
Prologue to Voice from the Minaret.
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Comedy—Peg o' the Movies.
Recessional—Organ.

Clean-cut ad for "Tess of the Storm Country" at the Grand Central, West End Lyric and Capitol theatres, St. Louis

ST. PAUL

Capitol Theatre—
Overture—Festival Dance and Valse of the Hours.
Current Events—Pathe and International News.
Specialty—Amedio, dean of accordionists.
Comedy.
Specialty—Plantation Days — (A Breath of Dixie).
Feature—The Voice from the Minaret, Norma Talmadge—First National.
Novelty—Urban Movie Chats; Starland Revue.
Recessional—Organ.

NEWARK

Branford Theatre—
Overture—"Madame Butterfly."
Current Events—Branford Review.
Novelty—Topics of the Day.
Comedy—Ma and Pa.
Scenic—The Lamp Lighter.
Vocal—Reta Fresco, soprano
Feature—The Hottentot—First National.
Recessional—Organ.

SAN FRANCISCO

Loew's Warfield Theatre—
Overture—Selections from "Blue Paradise."
Current Events—Loew's Minute Events.
Novelty—Loew's Paragraphs from the Press; episode of the life of Lincoln.
Added Attraction—Engagement of Signor Ciccolini, singing aria from Tosca and Prison scene in which Ciccolini assumes role of Cararadossis.
Comedy—Gym Jams.
Specialty—The Sherwoods introducing a Spanish serenade with solos and dancing.
Feature—Thorns and Orange Blossoms—Al Lichtman.
Recessional—Organ.

Granada Theatre—
Overture—"Stradella" and "You've Got to See Mama Every Night if You Want to See Mama at All."
Current Events—Granada News Film.
Comedy—Pest of the Storm Country.
Scenic—Pathe.
Specialty—Paul Ash and Syncosymphonists in Venecian musical numbers.
Novelty—Fun from the Press.
Feature—The Hero—Al Lichtman.
Recessional—Organ.

Portola Theatre—
Overture—Special music.
Current Events—News Weekly.
Specialty—Plantation Dance.
Feature—One Exciting Night—United Artists.
Recessional—Organ.

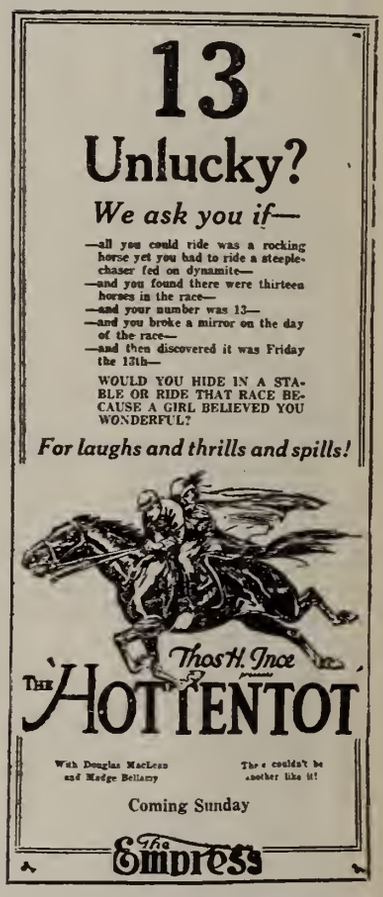
California Theatre—
Overture—"Miserere"—Organ.
Added Attraction—Leather Pushers—When Kane Met Abel—Reginald Denny.
Specialty—Ben Black's Band, rendering musical and vocal selections.
Feature—Dark Secrets, Dorothy Dalton—Paramount.
Recessional—Organ.

Imperial Theatre—
Overture—Special selections.
Current Events—Imperial Screen News.
Musical—Orchestra, including Concert Fantasie for violin solo.
Novelty—Pathe Color.
Feature—The Stranger's Banquet—Goldwyn.
Recessional—Organ.

Tivoli Theatre—
Feature—The Voice from the Minaret—Norma Talmadge. Second week.

KANSAS CITY

Newman Theatre—
Overture—"Zampa."
Current Events—Newman News and Views.
Musical—Organ selections.


13
Unlucky?
We ask you if—
—all you could ride was a rocking horse yet you had to ride a steeplechaser fed on dynamite—
—and you found there were thirteen horses in the race—
—and your number was 13—
—and you broke a mirror on the day of the race—
—and then discovered it was Friday the 13th—
WOULD YOU HIDE IN A STABLE OR RIDE THAT RACE BECAUSE A GIRL BELIEVED YOU WONDERFUL?
For laughs and thrills and spills!
Thos H. Ince presents
THE HOTTENTOT
With Douglas MacLean and Madge Bellamy
There couldn't be another like it!
Coming Sunday
The Empress

Advance ad on "The Hottentot," used by the Empress theatre, Oklahoma City, Okla.

Comedy—Jimmie Adams.
Specialty—The Sheik, a trio, and Coon-Sanders, Novelty Singing Orchestra.
Feature—The Hottentot—First National.
Next Week—My American Wife.

Liberty Theatre—
Overture—Selections.
Current Events—Pathe and Fox News.
Musical—Organ selections.
Added Attraction—The Leather Pushers—Reginald Denny.
Novelty—Capitol Shots and Fun from the Press.
Specialty—Kuhn-Chaquette, Musical Entertainers.
Feature—Heroes of the Street—Wesley Barry—Warner Bros.
Next Week—Nero.

Royal Theatre—
Overture—Selections.
Current Events—Royal Screen Magazine.
Musical—Organ selections.

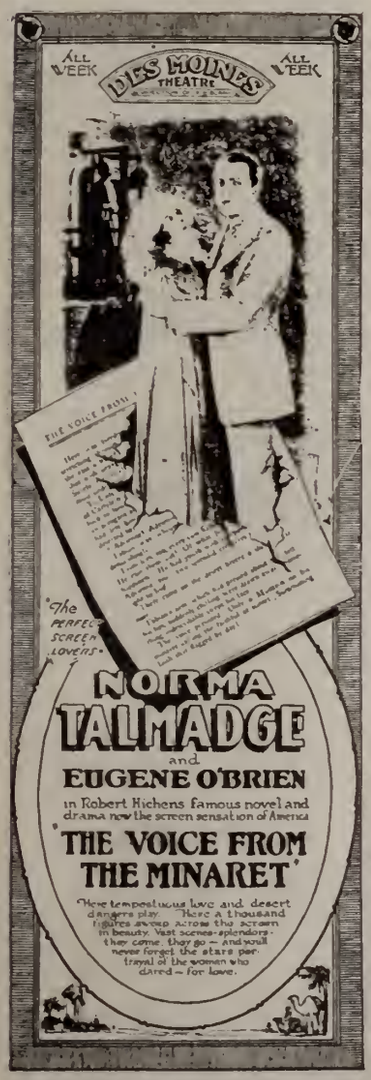
Comedy—Our Gang.
Specialty—Velma Lyon Weer, Soprano and Jack Crouch, Pianist.
Feature—The World's Applause—Bebe Daniels—Paramount.
Next Week—Omar the Tent Maker—First National.

Twelfth Street Theatre—
Overture—Selections.
Current Events—Twelfth Street Screen Magazine.
Musical—Organ Selections.
Comedy—Mack Sennett Comedy.
Feature—The Deuce of Spades—Charles Ray—First National.
Next Week—Anna Ascends—Alice Brady.

DES MOINES

Des Moines Theatre—
Overture—Incidental Music by Des Moines Theatre Orchestra.
Current Events — International News.
Feature — Douglas Fairbanks in Robin Hood—United Artists.
Next Week—One Exciting Night.

Strand Theatre—
Current Events — International News
Comedy—Fox.
Specialty — Whistling and Singing Solo—"Through the Night."
Feature — My American Wife—Paramount.
Next Week—The Beautiful and Damned.


ALL WEEK
DES MOINES THEATRE
ALL WEEK
NORMA TALMADGE
and
EUGENE O'BRIEN
in Robert Hichens famous novel and drama now the screen sensation of America
THE VOICE FROM THE MINARET
Here tempestuous love and desert dangers play. There a thousand figures sweep across the screen in beauty. Vast scenes-splendors-they come, they go — And you'll never forget the stark portrayal of the woman who dared — for love.

The Des Moines theatre, Des Moines, used this for "The Voice from the Minaret"

Rialto Theatre—
Comedy—He Led, Others Followed—Pathe.
Feature—The Man Who Played God—George Arliss — United Artists.
Next Week—Quincy Adams Sawyer.

Garden Theatre—
Scenic—Nights of Many Shadows
Feature—Thirty Days — Wallace Reid—Paramount.
Next Week—Shadows.

CINCINNATI

Strand Theatre—
Overture—Grand Orchestra.
Current Events—Pathe News.
Feature—When Knighthood Was in Flower, Marion Davies, second week—Paramount.
Next Week—Java Head.

Loew's Park and Mall, Cleveland, used this art ad for "All the Brothers Were Valiant" and "A Day's Pleasure"

Walnut Theatre—
Overture—Walnut Orchestra.
Current Events—Pathe News.
Novelty—Topics of the Day—Literary Digest.
Feature—Voice From the Minaret, Norma Talmadge, second week—First National
Cartoon—Aesop's Fables — Pathe
Next week—Quincy Adams Sawyer

Capitol Theatre—
Overture—Capitol Orchestra.
Current Events—Capitol News—Fox.
Feature—My American Wife, Gloria Swanson—Paramount.
Next Week—Peg o' My Heart.

Gifts Theatre—
Overture—Gifts Orchestra.
Feature—One Exciting Night, D. W. Griffith, third week—United Artists.
Next Week—Same.

OMAHA

Sun Theatre—
Feature—What's Wrong With the Women?—State Rights.
Comedy—The Agent—Larry Semon.
Current Events—Sun News Events
Novelty—Abraham Lincoln.
Next Week—The Flirt.

Peg O' My Heart—I love You—
RIALTO
TODAY
A Fine Picturization of the famous stage romance that lives in memory of everyone who saw it across the footlights. The star's delicate charm, winsome personality and her Irish coquetry has successfully been caught by the camera.
LAURETTE TAYLOR
In Her Famous Stage Success
PEG O' MY HEART
by J. HARTLEY MANNERS
FOX NEWS ANIMATED
HAROLD LLOYD COMEDY
"PEG O' MY HEART" at the head of a succession of unusually noteworthy photo dramas that will be shown at the RIALTO THEATRE.
The slight advance in admission price upon the presentation of these remarkably fine examples of the screen's art of the photoplay is fully explained by the unusual value of the entertainment to be derived from them.
The Management.

The Rialto theatre, Des Moines, ran this opening ad on "Peg o' My Heart"

World Theatre—
Feature—Slim Shoulders—Hodkinson.
Six acts of vaudeville.
Next Week—Till We Meet Again.

Empress Theatre—
Feature—Singed Wings, Bebe Daniels—Paramount.
Four acts of vaudeville.

Strand Theatre—
Overture—Rosamunde—Schubert.
Feature—The Outcast, Elsie Ferguson—Paramount.
Comedy—Second Childhood.
Current Events—Fox News.
Next Week—The Beautiful and Damned.

Rialto Theatre—
Overture—Raymond.
Current Events—Kinograms.
Feature—On the High Seas, Dorothy Dalton—Paramount.
Comedy—Hazel from Hollywood.
Novelty—Fun from the Press.
Next Week—When Knighthood Was in Flower, Marion Davies—Paramount.

PHILADELPHIA

Stanley Theatre—
Organ Overture—Organ Sonata. by Borowski.
Current Events—Fox and Pathe News Weekly.
Vocal—Eldora Stanford, Soprano.
Specialty—Tunisian Dance—Lillian Powell, in film and in person.
Feature — The World's Applause—Bebe Daniels and Lewis Stone—Paramount.
Musical—Organ Number—"Lohengrin" Act III—Introduction.
Comedy—Felix in the Bone Age.
Novelty—Abraham Lincoln.
Next Week—Quincy Adams Sawyer.

A. S. Rittenberg of the Fulton theatre, Jersey City, N. J., prepared this "Kick In" ad

Aldine Theatre—
Current Events—Pathe News and International Review.
Feature — Making a Man—Jack Holt—Paramount.
Novelty—Fun from the Press.
Next Week—Salome.

Stanton Theatre—
Current Events—Fox News Weekly.
Feature—Douglas Fairbanks in Robin Hood—United Artists.
Next Week—Same.

Karlton Theatre—
Current Events—Pathe News, Kinograms.
Cartoon—The Mysterious Hat.
Feature—The Town That Forgot God—Fox.
Scenic—By Lantern Light.
Next Week—Hearts Aflame.

Arcadia Theatre—
Current Events — Pathe News Weekly.
Novelty—Movie Chats.
Feature—Conquering the Woman—Florence Vidor—Asso. Ex.
Comedy—Stung.
Next Week—The Headless Horseman.

Palace Theatre—
Feature—One Exciting Night—United Artists.
Current Events — Pathe News Weekly.
Novelty—Literary Digest.
Next Week—My American Wife.

Victoria Theatre—
Feature — Fury—Richard Barthelmess—First National.
Current Events—Pathe News.
Novelty—The Gliders.
Next Week—Broken Chains.

Regent Theatre—
Feature—Question of Honor. First National.
Comedy—The Wise Cracker.
Next Week—The Infidel.

Capitol Theatre—
Current Events—Kinograms.
Feature—Kick In—Paramount.
Comedy—In Dutch.
Next Week—Garrison's Finish.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Racing Hearts—

This story is somewhat shopworn, but the picture is well directed and played. Has lots of action. Pulled good crowd. (South West.)

The World's Applause—

Bebe Daniel's many admirers here, were loud in their praises of her work in this film masterpiece. It is a very well balanced production and should please almost 100% anywhere. (South West.)

It came through with a bang and is well up in the ranks of the best. Excellent business. (East.)

Dark Secrets—

Like most of Dorothy Dalton's pictures, it was exciting—and good. Very good business. (East.)

When Knighthood Was in Flower—

Great picture—played to capacity business at increased prices all week. A fine piece of direction. (Middle West.)

Patrons surprised in the improvement of Marion Davies. Some hesitated to come on account of not liking her as a rule, but all were pleased with the picture when they had seen it and praised the star. A beautiful production. (West.)

Anna Ascends

The fact that the local band was an attraction, not the picture, was the reason for excellent business. Alice Brady not a very good box-office attraction here. (East.)

FIRST NATIONAL

Oliver Twist—

Capacity every performance. Could not expect more. (West.)

As good as the nice advance notices it received. Pulled good attendance during run. (Middle West.)

The Voice from the Minaret—

One of the biggest business getters of the year to date. Packed them in each evening and attracted much feminine business at matinees. (East.)

Played to good crowds for a week's run. Norma Talmadge is a big favorite here. (Middle West.)

The business was the kind that warms the heart of the theatre manager. They came often, early, late and many. Considered a sure-fire box office bet in this territory. (Middle West.)

Not an exceptional picture, but the kind that draws the crowds. Held for a second week. (Middle West.)

Good business, satisfied patrons. "'Nuff said." (West.)

This one shows Norma Talmadge at her best and has fine entertainment value. Played to big business for week. (Middle West.)

Fury—

Fine picture. Barthelmess popular here; played to good business. (Middle West.)

Somewhat depressing, but a big picture. Our patrons liked it, business good. (Middle West.)

One of Barthelmess' best; splendid cast. (West.)

Alias Julius Caesar—

Possessing lots of fun and having a star that is popular in this neck of the woods, this picture marked up satisfactory business for a six-day run. (East.)

Minnie—

A lively attendance all week. (Middle West.)

Holding on steadily during run. (West.)

Brawn of the North—

An average attendance for the week with this one. (Middle West.)

IT'S THE AGE OF SIX-CYLINDER JAZZMANIA!
Detroit has proven it by the constant thronging of young and old—youths, grandmas and flappers—the lame, the halt and—even the blind—into the theater to see it.
OLD Man Ponce de Leon slipped up on his bunch about the fountain of youth. He should have seen
BOOTH TARKINGTON'S
The Flirt
REALLY THIS DAME
A LIAR
A HYPOCRITE
A TYRANT
A CHEAT
Every Day In Every Way She Grew Worse and Worse
WELL—ALL IS TO IT IS SIMPLY THAT YOU DON'T KNOW THE HALF OF IT
NOW IN ITS 2nd WEEK
And Still Packing 'Em In.
GREAT ORCHESTRA
NOW
ADAMS
CONTINUOUS NOON 11PM DAILY

The Adams theatre, Detroit, employed this pleasing display ad for "The Flirt"

What a Wife Learned—

Did good business, better than was expected. Men came in as well as the women. (Middle West.)

Bell Boy 13—

Following "The Hottentot" this feature playing on a short bill, did good business. It was the only comedy on the bill this week. Maintained a healthy average. (Middle West.)

Money, Money, Money—

Um—pretty slow. This picture did not advertise itself. Stayed on for the week, but the manager himself didn't boost it. (Middle West.)

Gas, Oil and Water—

Proved disappointing. Was taken off a day ahead of schedule. (Middle West.)

METRO

Crinoline and Romance—

A very appealing little tale that took great. Improbable but good. Excellent business all week. (East.)

FOX

The Face on the Barroom Floor—

An old fashioned melodrama that appeals to certain element. Many new patrons appeared to view it. Did fairly well. (Middle West.)

HODKINSON

The Grey Dawn—

A fair picture and did fairly good business with it. (Middle West.)

No Trespassing—

Irene Castle has a host of admirers in this town. They come to see her and not so much the picture. Business fair. (East.)

GOLDWYN

Mad Love—

On account of Pola Negri's sudden popularity of a year or so ago, people wanted to see her in this. It did not meet with wide approval. (West.)

Hungry Hearts—

Hard to have made it better liked. It packs a real punch and is full of laughs and tears all mixed up. Very good business. (East.)

UNIVERSAL

The Power of a Lie—

A fairly entertaining picture which recorded only average results at the box office. Stiff competition main cause. (East.)

The Ghost Patrol—

Up to the standard of its stars and my patrons liked it very much. Good receipts. (Middle West.)

All Night—

Business for the week with this one was good, despite cold weather. (Middle West.)

UNITED ARTISTS

Douglas Fairbanks in Robin Hood—

No stopping this one. They come twice and three times. Especially good in territories where the star is popular. (West.)

One Exciting Night—

Turned them away during the second week; held for a third. (Middle West.)

The Ruling Passion—

An excellent production. Drew excellently. (Middle West.)

MADISON
BIG CIRCUS PARK AT WOODWARD
DAILY 11AM-11PM
Katherine MacDONALD
IN A SWIFT STORY OF A WOMAN WHO FOUND THAT AFTER ALL LOVE OUTWEIGHED GOLD ON CUPID'S SCALES
"MONEY MONEY MONEY"
BUSTER KEATON
IN A BRAND NEW SCREAM
"The Balloonatics"
EXTRA! EXTRA!
SAMMY STEWART
AND HIS TEN KNIGHTS OF SYNCOPATION
IN A RICH OFFERING OF ORCHESTRAL AND SONG PRESENTATION
MADISON FAMOUS ORCHESTRA

Ad for "Money, Money, Money" and "The Balloonatic" at the Madison theatre, Detroit

F. B. O.

Captain Fly-by-Night—

Played it with strong bill and it went over O. K. (West.)

STATE RIGHTS

Notoriety—

Our patrons were dissatisfied with "Notoriety." Business poor and we lost money on it. (Middle West.)

The World's a Stage—

It was, of course, very interesting, as it showed much of Hollywood's supposed back stage, but as a picture with a story left something wanting. Coupled with a good film, so very good business. (East.)

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Here and There

Allen Holubar will this week complete editing "Slander the Woman," adapted from the novel "The White Frontier."

Sam Rork and James Young have selected Marguerite de la Motte for the title role in "Wandering Daughters," and following is part of the supporting cast engaged: William V. Mong, Pat O'Malley, Mabel Van Buren, Allan Forrest.

Maryon Aye will plan opposite Bert Lytell in Principal Pictures' "The Meanest Man in the World."

Hugh Dierker is producing "The Other Side," from an original by John Blackwood. In the cast are Fritzi Brunette, Pat O'Malley, David Butler, Herbert Standing, Helen Lynch and others. (American Releasing.)

At the Phil Goldstone studio, "His Last Race," an all-star production including Pauline Starke, Noah Beery, Gladys Brockwell, Robert McKim, Tully Marshall, Alec B. Francis, William Scott, Rex (Snowy) Baker, has been completed.

Al Metz is directing "Up in the Air," a comedy drama starring Rex (Snowy) Baker.

Richard Talmadge is now being featured in "Mind Over Matter," an original story by Jack Natteford.

William K. Howard, who directed "Deserted at the Altar," has been engaged by Phil Goldstone to direct the second special feature.

Victor Schertzinger has been assigned to head a new unit at the Schulberg Studio, which will bear the name of the director, who expects to make a series of all star productions. The first is tentatively decided upon as "The Mansion of Aching Hearts."

Ethel Shannon has been placed under long time contract with Schulberg.

George Irving, director of "Lost in a Big City," the Blazed Trail feature, starring John Lowell, released through Arrow, will direct Lowell's next picture, "Power."

Ralph Faulkner, ex-favorite of the New York stage, is now in Hollywood. He has been signed for a leading role in "April Showers," the Tom Forman production for Preferred Pictures, Inc.

Announcement was made this week by Eastern Manager, Irving Lesser, on receipt of information from Los Angeles from Michael Rosenberg and Irving Lesser, of Principal Pictures Corporation, that Producer Irving Cummings had signed Hope Loring to adapt "East Side, West Side," the Broadway stage play, for the screen. Mr. Cummings also has signed Kenneth Harlan and Eileen Percy for the production.

"Beware of the Dog" will be the next All-Star comedy produced by Mastodon Films, Inc. Kathlene Martyn, Raymond McKee and Charlie Murray will be the featured players. It will be directed by Gregory La Cava.

Michael Rosenberg, production of Principal Pictures corporation, this week wired Eastern Manager Irving Lesser that production on "Temporary Marriage," the first release of Sacramento Pictures Corporation, for Principal distribution has been completed. The picture which has been more than a month in production is now being edited and titled.

Maurice Tourneur has finished "shooting" the scenes for his new First National release, "The Isle of Lost Ships," adapted from Captain Marriott's celebrated novel of stirring sea life.

Frank Lloyd has taken the entire cast of "Within the Law" to San Francisco to "shoot" the final scenes of that picture in which Miss Norma Talmadge is the star.

Rosemary Theby has been added to the cast of "The Girl of the Golden West," which Edwin Carewe is directing on the coast for First National release. Those already picked for this screen version of David Belasco's big stage success are J. Warren Kerrigan, Sylvia Breamer and Russell Simpson.

At Universal City

Bert Roach has been cast to play an important role in "Up the Ladder," starring Virginia Valli, under the direction of Hobart Henley.

Caesar Gravina has been added to the cast of "The Hunchback."

Fleur de Lys in Victor Hugo's "The Hunchback of Notre Dame" was the reigning beauty of fifteenth century France. Naturally the film colony was searched from cellar to garret to find the person best adapted to represent this imperious potentate. Choice fell upon Winifred Bryson.

Around Metro Studios

Winifred Dunn has been appointed scenario editor.

Rex Ingram arrives Thursday.

Chuck Reisner and Florence Gilbert will be principal supports of Bull Montana in "The Eskimo Spy Hunt," according to Hunt Stromberg.

Reginald Barker is casting "The Law Bringers," his second Louis B. Mayer production for Metro.

Alvin Wykoff, formerly director of photography and special photographer for Cecil B. De Mille's productions at the Famous Players-Lasky studio, has been placed under contract by Louis B. Mayer to take charge of the photography of the Fred Niblo Productions for Metro release.

On the Goldwyn Lot

Cecil Holland and Lucien Littlefield have been placed under long term contract. Both are character players and have ten and eight years' experience, respectively.

Charles Murphy has been added to the cast of "Red Lights," being directed by Clarence Badger.

Fred Esmelton, John Sainpolis and Pat Hartigan have been added to "Three Wise Fools" cast, directed by King Vidor.

Barbara La Marr is in Dallas, Texas, serving as queen of the automobile show. A dinner, attended by forty screen notables, was given at the Pasadena Cafe on the eve of her departure.

Blanche Sweet, engaged by Marshall Neilan and Goldwyn for the lead in Neilan's third production in association with that corporation, "Tess of the D'Urbervilles," from Thomas Hardy's novel, has returned from her vacation on a dairy farm and is ready to begin as soon as Mr. Neilan calls his company together.

With Paramount Units

There are three new productions beginning this week: "The Cheat," under direction of George Fitzmaurice, starring Pola Negri; "Blue Beard's Eighth Wife," the Sam Wood production starring Gloria Swanson, adapted by Sada Cowan and Carleton Andrews from Albert Savoir play; and "Hollywood," under the direction of James Cruze, from a story by Frank Condon, adapted by Thomas J. Geraghty. Hope Brown, a young stock actress, never in pictures, will play the lead of a Kansas girl who comes to Filmtown to get into the movies. All Paramount players and directors will take part.

In production are: "Seventy-Five Cents an Hour," under the direction of Joseph Henabery, starring Walter Hiers; "Rustle of Silk," directed by Herbert Brenon, co-starring Betty Compson and Conway Tearle, and "Contraband," starring Agnes Ayres.

"The Law of the Lawless," the Paramount picture directed by Victor Fleming with Dorothy Dalton starred and Theodore Kosloff and Charles de Roche featured in her support has been finished. This picture was adapted by E. Lloyd Sheldon and Edfrid A. Bingham from a story of the wandering gypsy tribes by Konrad Bercovici, the famous Roumanian author.

The first scenes for Dorothy Dalton's latest Paramount picture, "Fog Bound," were filmed near Palm Beach, Fla., on Lincoln's birthday, February 12. The company, which includes David Powell, Maurice Costello, Martha Mansfield, William David, Warren Cook and Jack Richardson, left last week for the South, where all the exterior scenes for the picture will be made. In addition to scenes at Palm Beach several will be filmed in the Everglades of Florida.

Agnes Ayres arrived in New York this week from the Coast to take a leading role with Antonio Moreno in "The Exciters," a Paramount picture which will be started next week at the company's Long Island studio under the direction of Richard Ordynski. John Colton, author of "Rain," is adapting the stage play to the screen.

Warner Brothers Items

Gene Sarazen has been signed to appear in a series of one-reel golf pictures to be made upon the champion golf player's return from Florida.

Allen Hale has been engaged to play the role of Bjorenstam in "Main Street."

Sidney Franklin will direct the filming of "Beau Brummel," an adaptation from Clyde Fitch's play being made by Mary O'Hara.

Grant Carpenter is preparing a screen version of "The Gold Diggers."

F. B. O. Production Notes

The cast for "Daytime Wives," to be directed by Emile Chautard from an original story by Leonore Coffee and John S. Goodrich, adapted by Wyndham Gittens, includes Derelys Perdue, Grace Darmond, Wyndham Standing, Edward Hearn, Al Roscoe, Katherine Lewis, Christina Montt, Kenneth Gibson and Jack Carlisle.

Emory Johnson is cutting "Westbound Ninety-Nine."

"Divorce," from an original story and continuity by Andrew Bennison, under direction of Chester Bennett, stars Jane Novak, and the supporting cast embraces John Bowers, James Corrigan, Edythe Chapman, Margaret Livingston, Phillipe De Lacey.

Mal St. Clair is directing the eighth episode of "Fighting Blood," titled "Christopher, of Columbus."

Carter DeHaven is engaged in making his eleventh comedy, entitled, "Home Comfort."

East and West with Fox

There are three new productions starting this week on the west coast, "Alias the Night Wind," starring William Russell, under the direction of Joseph Franz; "The End of the Road," starring Shirley Mason, under the direction of Henry Otto, and "Snow Drift," starring Charles (Buck) Jones, under the direction of Scotty Dunlap.

Century Cut-Backs

Edith Lee Grant, now appearing in vaudeville, has been engaged for the ingenue part in Raymaker's "Try and Get It."

Ernie Adams has been engaged for a part in Eugene Deruy's first comedy.

"The Bus Boy," third Buddy Messenger comedy, has been changed in title to "Dad's Boy," and "Straighten 'Em Out," starring Brownie, has been changed to "Sunny Gym."

Baby Peggy has been chosen to present the national charter of the Lion's Club to the Hollywood branch, just organized.

Tasteful and impressive lobby decorations for "East is West" at the Imperial theatre, Asheville, N. C., of which J. B. Carroll is manager. The Chinese atmosphere is kept throughout the display

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Managing Director, Tivoli and Rialto theatres, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. B. Wilby, Supervisor of Southern Enterprises, Inc., Birmingham, Ala.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Eugene H. Roth, California theatre, San Francisco.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Bookstore window display, utilizing the Grosset & Dunlap photoplay edition of "The Christian" and tying up with the showing at the Wells theatre, Norfolk, Va., J. J. Madden, manager

Herbert J. Thatcher, Strand theatre, Salina, Kan.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation, Southern Enterprises, Inc., Atlanta, Ga.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

W. Griffith Mitchell, Managing Director, Majestic and Family theatres, Port Huron, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, Manager, Palace theatre, El Paso, Tex.

Paul A. Noble, Manager, Liberty theatre, Portland, Ore.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

"A Dickens Reverie," prologue to "Oliver Twist," staged by John J. Payette at Crandall's Metropolitan theatre, Washington, D. C., despite limited stage space

Heavy Exploitation Campaign For "Quincy Adams Sawyer"

Chicago, Ill.—An unusually heavy advance campaign was used for "Quincy Adams Sawyer" at the Chicago theatre, put over by Bert Ennis in conjunction with S. A. Shirley, Chicago Metro representative.

Beginning with Monday, half-page advertisements were used in every paper and a full page was taken in the *Herald-Examiner* on the day prior to the opening. In addition to these display announcements a novel series of Mabel and Mary letters were used for four days, the letters covering the various points in "Quincy Adams Sawyer" through the medium of one girl querying another as to when and where the picture was to play Chicago. The final letter on Thursday divulged all of the information concerning the opening of the picture.

Tie-ups were also effected with the Yellow Taxicab Company, the cab organization carrying cards in which the comparison between the one-horse shay in "Quincy Adams Sawyer" and up-to-date vehicles of the company was pointed out.

Three of Chicago's largest department stores also co-operated in the exploitation of "Quincy Adams Sawyer" through the medium of window displays covering the photoplay edition of the novel in their windows. These stores were Marshall Field & Co., The Fair and Rothschild's, in addition to which numerous local booksellers displayed the novel and still scenes from the picture.

Marquee of the Pantheon theatre, Hammond, Ind., during the run of "Broken Chains"

"Dangerous Age" Teasers Used in Newspapers and Lobby

WILMINGTON, N. C.—D. M. Bain, in charge of exploitation for the Howard-Wells chain, for the showing at the Grand theatre of "The Dangerous Age" used an advance teaser campaign in the newspapers, the same copy being used three days before the opening for long, hand painted panels, 18 by 54 inches, which were placed on every door-mirror on the front of the theatre.

Some of the copy read as follows: "The Dangerous Age—When a Wife Wanders; When a Woman Wonders"; "The Dangerous Age—Flapper of 16, wife of 36—Both know it!"; "The Dangerous Age—Jazz-age, Marriage, Wreckage? When is it?"; "The Dangerous Age—When a Man Thinks of What Marriage Makes Him Miss!"

The panels carried the title on a large red oval at the top, the other copy being in bright water colors, and created a flash that could be seen for almost a block.

Two days before the opening, a novel herald was used in the form of a weather forecast, one side of which definitely stated that exactly seventeen stars would shine on January 29th at the corner of the Chicago theatre's location, while the other side announced the names of the seventeen film celebrities appearing in the S-L special.

Teaser Ads and Novelties Are Used to Aid "Dr. Jack"

Lakeland, Fla.—A strong newspaper teaser campaign was used by Manager B. B. Garner of the Casino theatre in exploiting "Dr. Jack."

Starting some time in advance he announced that Dr. Jack, famous joy specialist, would locate in Lakeland on a certain date. He followed this by giving several of Dr. Jack's famous prescriptions and then announced that his office would be at 47 Kentucky avenue, the address of the theatre.

Several days in advance the Lloyd hand bags and goggles were distributed to the kids. And to make sure that these would be kept, admission for 10 cents was offered any child under 12 who brought one of the hand bags or a pair of goggles with him to any matinee performance. The regular price for kids was 15 cents.

New Style Hair Cut Is Tied Up With "The Flirt" Showing

New York, N. Y.—The Sam Fenton Hair Cut, as applied to Tom Kennedy in "The Flirt," was made the subject of exploitation during the run of the picture at the Rialto theatre recenly.

Marc Lachmann, Universal home office exploitation representative, for this production drafted this comedy innovation from the picture and tied up with Anthony Accordini, organizer of the Barbers' Union, for a special day to be set aside in all barber shops in New York City and Brooklyn for the debut of the "Sam Fenton Hair Cut for Men."

A special card illustrating the hair cut was made up and posted in front of a chair in each barber shop co-operating.

Street ballyhoo, adapted from scene in picture, used in Boston for the showing of "Oliver Twist" at Tremont Temple

John Bounds, art director of the Palace theatre, Dallas, Texas, executed this attractive front for "When Knighthood Was in Flower"

"Apple Girl" is Tied Up With Campaign on "Fury"

Seattle, Wash.—When Mayor Ed J. Brown declared the week in which the Coliseum theatre was to show "Fury" as Apple Week, Manager Frank Steffy took advantage of the fact to tie up to the municipal event.

First he secured from Wenatchee 20,000 big red Stayman Winesap apples, and arranged to give each lady attending the Coliseum a big red apple. Then he dressed one of his twenty pretty usherettes in a quaint Colonial costume and had her recognized as "The Apple Girl"; took her out to the mayor's home and shot 300 feet of movies of her with the chief executive of Seattle giving apples to children.

Then he arranged, with the Daily Star, the evening paper with the largest circulation, to put on an apple pie contest and donated $25 in prizes to go to the seven best pie bakers. All photos dealing with the contest brought the "Apple Girl" into them, according to the arrangement with the newspaper. Mr. Steffy also obtained the show room of a big Ford agency for a display of apples, banners, one-sheets and arranged for the judging of the pies. Five days of two-column heads and photographs on the front page of the Star followed, and at the conclusion of the contest the pies were awarded to orphanages and to thirty poor families, which brought forth considerable gratitude.

Appropriate Prologue Used for "Oliver Twist"

WASHINGTON, D. C.—A prologue entitled, "A Dicken's Reverie," was part of the presentation of "Oliver Twist" at Harry Crandall's Metropolitan theatre.

The opening curtain showed Dickens writing at his desk. Then there were visualized the character creations of his brain, including Nancy and Bill Sikes, the Beadle, the Artful Dodger, Sowerberry, the undertaker, Fagin and Oliver Twist.

The cast included a youngster who bore a strong resemblance to Jackie Coogan and the conclusion of the prologue, after most of the members had done their bit, left Oliver in the center of the stage with his bowl and soup ladle.

"Man Who Saw Tomorrow" Is Tied Up with Bank

EL PASO, Texas.—Manager J. M. Edgar Hart advertised "The Man Who Saw Tomorrow" at the Palace theatre with an effective tie-up with a local bank, in which the bank carried the title of the picture at the head of all their newspaper ads and allowed Mr. Hart to place neatly painted signs under the glass of the writing tables in the bank.. The signs read:

"The Man Who Saw Tomorrow" invests in a Savings Account.

Readers Invited to Finish "Masquerader" Story

DANVILLE, Ky.—Running the fictionized version of "The Masquerader" in serial form as a tie-up on the picture is not new, but Stout's theatre used a somewhat different angle that gave it added reader interest.

The Daily Messenger used the fictionized version of "The Masquerader" serially, with a "How Does the Story End?" angle. It held up the last two instalments and allowed its readers to submit their own versions of the ending before publishing the conclusion as it was really written.

"Gimme" Is Tied Up with Fund Campaign of Masons

Battle Creek, Mich.—After "Gimme" had been booked at the Bijou theatre, A. W. Force, the manager, thought that there was a good chance of a profitable tie-up, so he had a special screening of the film for the leading Masons of the city, who are at present raising $150,000 for a new wing to their home. They were enthusiastic, and contracted to take over 20,000 tickets, to be sold on a percentage basis.

Mr. Force ordered a number of little blue "Gimme" buttons from the Detroit exchange, and turned them over to the working squad of the Masons. The idea was for each member to approach his intended buyer and tag him with a "Gimme" button. When asked for an explanation he was slipped a pair of tickets for the picture, and told to come across with the price of same.

Through the influence of the order the management of the Bijou was enabled to hang "Gimme" cards and special pennants on lamp posts, public buildings, and in banks.

Front of the Tower theatre, St. Paul, Minn., during the run of "The Strangers' Banquet," capitalizing on the large group of players pictured on the 24-sheet

Window display on "Burning Sands" in music store window through a tie-up arranged by Manager H. Green of the Premier theatre, Buffalo, N. Y.

"Knighthood" Campaign is Varied and Extensive

Denver, Colo.—When "When Knighthood was in Flower" played at Homer Ellison's Princess theatre, a campaign was planned of such scope that it was necessary to divide it up, Ellison supervising it, Al G. Birch, his publicity man, handling the newspaper end, and Rick Ricketson, Paramount exploiteer, the window, street and novelty exploitation.

The material landed by Mr. Birch in the papers was remarkable in quantity. As the title does not lend itself readily to newspaper stunts, only straight publicity was used, and that is the hardest stuff in the world to get over. However, Mr. Birch convinced the Denver editors that he had a picture that would attract great attention, and that the society folks would be out in all their sable coats and diamond necklaces.

The advertising was illustrated atmospherically and old English type was used for the title. Each ad contained a large cut.

In securing windows, Ricketson established the rule that he would only tie up with chain stores. This restriction sort of whetted the desire of merchants to come in.

The Owl drug stores tied up for perfume, giving the theatre a window in each of their ten stores. The Green Dragon Candy Co., operating a string of confectioneries and high-class tea rooms, created a "Knighthood Kiss."

The Willys-Knight Motor Co. arranged a big parade, in which enough automobiles were used to stir up as much enthusiasm as a circus. This put the title over in fine style.

Manager Ernie Sanders of the Star theatre, St. Thomas, Ont., arranged for this effective window display on "The Old Homestead"

Handles Reid's Last Film in Dignified Fashion

CISCO, Texas—William H. Mayhew of the Broadway theatre, after the death of Wallace Reid, turned the showing of "Thirty Days" into a commemorative showing for the actor.

Mr. Mayhew used large 22 by 28 inch star photographs mounted on a large compo-board slightly-tinted star, with small wisps of crepe draped over the points. This was placed in the lobby along with the regular display for "Thirty Days" and an announcement that this was Reid's last picture.

This cast just the proper sanctity and atmosphere for the occasion and the town turned out to render a last tribute to their favorite.

Nearly every restaurant, tea room and ice cream parlor was landed for a tie-up, and the menu featured some dish labeled after the title.

The entire theatre was "done over" for the event. A complete castle was built in the lobby. Thousands of dollars worth of fine draperies were borrowed from one of the leading stores for the interior display.

Star Cut-Outs Used on Front on "Strangers' Banquet"

St. Paul, Minn.—An attractive front for "The Strangers' Banquet" was prepared by the manager of the Tower theatre, based on the 24-sheet with the portraits of 23 stars.

Over the marquee was placed a painted imitation of the 24-sheet with the heads of the 23 stars as a border clear around it. This sign was lighted by concealed electric lights.

Under the marquee, above the entrance doors and down the supporting columns on either side, were the heads of the 23 players, cut from the poster. The effect was so out of the ordinary that passersby across the street would cross over to examine the display and find out the names of the players pictured.

A pleasing window display was obtained in the window of Schuneman's furniture store. This consisted of a large table set for a banquet, with chairs around it. At one side was an enlargement of one of the "Strangers' Banquet" stills.

"Nanook of the North" Tied Up With Public Schools

Emporia, Kans.—The management of the Strand theatre, on "Nanook of the North," entered into an arrangement with the High School Faculty and Grade Teachers' clubs by which practically every school teacher in Emporia became an advance ticket seller for "Nanook." The proposition posted on school bulletin boards read:

"The High School Faculty Club and the Grade Teachers' Club are needing money to finance various projects. We have a very favorable contract with the Strand, provided we will get back of the canvass for the sale of tickets, and go after it. If we work, Mr. McClure will guarantee us a minimum of $100 for our share. He thinks it ought to be more. Our share to be divided between the two clubs in proportion to the amount of money turned in for the sale of tickets."

One of the "Nanook" school circulars contained a brilliant story of the action of the picture, which was widely distributed.

Vincent Lander, manager of Quittner's Stratton theatre, Middletown, N. Y., pulled this stunt on "The Eternal Flame," making the letters in the snow on the roof with an acetylene torch

Pre-release Reviews of Features

"The Speed King"

Ph. Goldstone-State Rights—Five Reels

(Reviewed by Laurence Reid)

THIS is a stunt picture, naturally, with Richard Talmadge called upon to execute his acrobatic feats. A stunt actor doesn't need a story any more than a burlesque comedian, although one is usually written to provide a background. "The Speed King" relies upon thrills and in this respect it is certain to compel attention. You might say that the plot is "Graustark" enacted with reckless abandon with the star impersonating a motor-cycle champion who doubles in brass as the king. When the royal personage is abducted the action begins and it chugs away with plenty of pep.

It is up to the masquerader to fall in love with the princess and save the kingdom as well as his own life and that of the king. Some order. But did you ever see a mythical kingdom pattern get tangled up in its own complications?. Neither did we. So it's easy for Talmadge. He performs several acrobatic escapes—to say nothing of some hazardous leaps and bounds. And the boys should be pleased with the picture. What if its plot is of the rubber stamp variety?

What if its double exposure isn't especially good? What if it gets off to a slow start? What is important is the fact that the acrobatic Talmadge puts over his stunts—the same as a burlesque comedian puts over his gags. He seems to possess the proverbial nine lives of the w. k. cat. Swinging, fighting, leaping or bounding mean nothing in his young life. One doesn't bother about a plot in watching such activities. But we'll say for the sake of comparison that "The Speed King" is not up to the standard of some of Talmadge's other features. It has more technical shortcomings.

On its mechanical side it appears to be adequately staged—without the expenditure of a snug sum of money. There is some heavy boosting of a well known make of motor-cycle in the picture. And it doesn't belong in this day when pictures get by without relying upon advertising props.

The Cast

Jimmy Martin / King Charles ..... Richard Talmadge
Princess Margaret ..... Virginia Warwick
General Mendell ..... Mark Fenton
Rodolph D'Henri ..... Harry Van Meter

Scenario by Grover Jones. Directed by Grover Jones. State Rights Distribution.

The Story—Treats of a motor-cycle champion who, because of his resemblance to King Charles of Mandavia, is employed to impersonate the royal personage. The latter is abducted by a traitor working in the interests of a neighboring kingdom. Jimmy, the champion, falls in love with the princess and discloses his real identity. Which is sufficient reason to defeat the plans of the traitor. The youth is successful.

Classification—Stunt picture carrying plot based upon variations of mythical kingdom formula.

Production Highlights—Talmadge's acrobatic agility. The stunts executed by star.

Exploitation Angles—Talmadge, if he has been properly exploited, should have a following. Play up that he is one of the foremost stunt actors on the screen. Link up with motor-cycle dealers, and use a motor-cyclist to exploit the picture.

Drawing Power—Suitable for second and third class downtown houses.

A scene from "Lost, Strayed or Stolen," with Leo Maloney—a Range Rider Series two reeler.—Pathe.

"Mad Love"

Goldwyn—Six Reels

(Reviewed by Charles Larkin)

THIS title connected with the avalanche of publicity which has recently fallen into the newspapers anent Pola Negri's arrival in this country and her approaching marriage to Chaplin should make this picture a box office winner. As a picture, however, it has few redeeming factors. In the first place the heroine dies at the end, which will not please American audiences which demand the clinch at the close unless, of course, the story is something like "The Christian."

"Mad Love" is a product of German studios, but it is perhaps the best Negri program picture which has been imported. It does not compare with "Passion" and one or two others of the bigger productions in which Pola is the star. The characters assume the roles of French persons and in this they are not convincing. None of them look or act like Frenchmen. The story, we understand, is an adaptation of Sappho. If this is so, it is a very free translation.

Some of the settings are very good, especially the carnival scenes at the close when we are treated to some well staged mob effects. The picture is not without its thrills, in fact the feature is quite melodramatic at times. Miss Negri is splendid in her role and puts real pep into her work. The actor who assumes the role of Andreas, the crazed engineer, works hard and is fairly convincing. The other two male actors, appearing as Richard de la Croix and Bertink, the millionaire, both overact, and are not at all convincing. The gentleman who appears as the doctor is one of the best in the cast. He acts composed at all times. The names of the various actors are not given in the film. Neither is the director, scenario writer or photographer credited.

The Story—Grief-stricken over the fact that his brother has become mentally deranged through his love for the heroine, Richard de la Croix denounces all women. As he does so the heroine appears and is fascinated by this man who curses her sex. Ignorant of the fact that this is the woman who caused his brother's downfall, Richard escorts her home. There she exercises her wiles to captivate him. The couple go to a seaside hotel, but are followed by Bertink, the millionaire lover of the heroine. There Richard is told that the heroine is the woman who caused his brother's ruin. He leaves her. The brother escapes and at a carnival chokes the heroine to death.

Classification—A dramatic love story of the eternal triangle type.

Production Highlights—The work of Miss Negri in the leading role. The carnival scenes.

"Success"

Murray Garsson-Metro—Six Reels

(Reviewed by Laurence Reid)

THIS story of the stage written by people of the stage follows the regulation pattern. The idea might be called the forerunner of them all for it exploits the "ups and downs" of a Shakespearian star without missing a single situation. The actor who plays Lear reaches the peak of his profession, and, unable to stand prosperity, passes into oblivion and during his downward journey there is shown an accumulation of hard knocks which, while old-fashioned in conception and execution, manage to hold the interest because of the incident and heart stuff.

The actor's wife leaves him and her daughter grows up ignorant of her father's identity. A new Lear is ready for the new generation. The managers interest an "angel" who backs the show through his attention to the broken down actor's beautiful daughter who is cast as Cordelia. The once-successful thespian is kicked out of the managers' office and is introduced to his daughter as a friend of her father. Meanwhile he registers pathos and talks of better times. Shots are shown of his attic bedroom with some juvenile interest introduced to carry on the sentiment.

And so it follows its familiar groove—even to the old actor assuming the new Lear's identity when the latter displays some temperament and becomes too intoxicated to go on. There is a final reconciliation of husband and wife and the daughter helps her father back on his feet. Some of the titles express a few moral platitudes and two or three of them cover the incident which shows the actor's fall from grace. Dore Davidson plays a familiar type of manager—burlesquing the part for the sake of adding a humorous note.

The best touch is the performance of "King Lear" in the climax with all the attendant incident back-stage. The interpretation is competent enough. Brandon Tynan expresses a reel feeling for his part of the tragedian. Naomi Childers, however, refuses to keep pace with the advancing years. The story should have carried a better production. Whatever its technical shortcomings it is certain to interest patrons in search of human interest. They will doubtless overlook the artificial touches.

The Players

Brandon Tynan, Naomi Childers, Billy Quirk, Dore Davidson and others

By Adeline Leitzbach and Theodore A. Liebler, Jr. Directed by Ralph Ince. Produced by Murray Garsson. Distributed by Metro.

The Story—Famous Shakespearian actor rises to heights, but is unable to stand prosperity and sinks to the depths. His wife leaves him and his daughter is brought up to believe him dead. Finally he gets a job as dresser to a new Lear, but later is unable to perform. The old actor assumes the role. He is finally reconciled to his wife and the daughter.

Classification—Human interest story of the "ups and downs" of a celebrated actor.

Production Highlights—The admirable work of Brandon Tynan and Dore Davidson. The stage scene in climax during performance of "King Lear."

Exploitation Angles—Stage stories invariably get over. Play up stage atmosphere. And put on a prologue. Mention the important players. Might put over some copy about famous Lears—Booth, Barrett, Mantell.

Drawing Power—A first class audience picture. Good for any downtown and neighborhood house.

"Racing Hearts"

Paramount—Six Reels

(Reviewed by Charles Larkin)

THIS is a crackerjack of an automobile picture. It's another one of those Byron Morgan tales in which Wallace Reid gained fame, only this has an auto race in it that eclipses anything of its kind seen on the screen in lo, these many moons. While Agnes Ayres is the star of the production, Richard Dix and Theodore Roberts deserve equal praise for their excellent character portraits. Dix is a very satisfying substitute for Reid. Roberts is the one man in the picture world for the role of an automobile manufacturer. Who can forget his rich sketches in Wally's auto features?

The story is built along familiar lines, but the thrills put into the film make it most entertaining. Early in the picture we are shown some real auto driving when Dix, impersonating a speed cop, chases Agnes in one of those "straight eight" affairs that do about 150 an hour. Agnes drives that car everywhere but up a tree and comes out alive. She's trying to get arrested to gain some publicity for her dad's make of car out of the term in the hoosgow.

Then things hum along until the road race is staged. It looks like real stuff and to give it realism, James A. Murphy, the racing driver, himself, is introduced in a minor role. The race is a peach. There are a number of close calls as the cars go around dangerous curves. Agnes plunges the nose of her car through the hay barricade at one curb and the climax comes when Dix, knowing his father is trying to win the race by crooked work, and knowing, also, that his rival car is out of gas, sends his speeder into the rear of Agnes' car, shoving it across the line a winner—while his boat does a somersault into the field. It's a clever bit of screen craft.

While these auto stories may have been worn bare, this one is acceptable because of the novelty of a girl star in the leading role and the fine race. Bert Baldridge has done some very fine camera work, especially in the race scenes. The picture has great exploitation possibilities.

The Cast

"Ginger" Kent	Agnes Ayres
Roddy Smith	Richard Dix
John Kent	Theodore Roberts
Fred Claxton	Robert Cain
Jimmy Britt	Warren Rogers
Zeb Martin	J. Farrell MacDonald
Racing Driver	James A. Murphy
Pete Delaney	Edwin Brady
Burton Smith	Fred J. Butler
Horatio Whipple	Robert Brower
Mechanic	Kalla Pasha

By Byron Morgan. Scenario by Will M. Ritchey. Directed by Paul Powell. Photographed by Bert Baldridge.

The Story—John Kent is an old fashioned automobile manufacturer. He does not believe in advertising his car. He is just about to go on the rocks, when his daughter takes up the suggestion of Roddy Smith that dad ought to get out a racing car to enter in the Vanderbilt road race. A rival manufacturer has placed a "spy" in Kent's plant and this man insists on driving the Kent entry in the race, having arranged beforehand to "throw" it at the proper moment. However, his plans are discovered and "Ginger" dons a driver's outfit herself and sends her car to victory. She marries Roddy. Dad prospers.

Classification—An automobile story that winds up with a corking race.

Production Highlights—The realistic automobile road race, through some beautiful California country. The excellent cast. The wreck at the close of auto race. The fine camera work. The scene in which Roddy makes Clax-

Exploitation Angles—Doll up a young lady who can drive in racing garments and put her in a flashy sport roadster, a racer if possible, and keep her moving around the principal downtown streets. Great chance for tieup with your local auto dealers.

Drawing Power—Everybody drives a car nowadays. Therefore auto stories usually interest. This one should make money if properly exploited.

Snub Pollard in the Pathe two-reeler "A Tough Winter"

"Romance Land"

Fox—4500 Feet

(Reviewed by Laurence Reid)

TOM MIX starts off in his latest picture by showing that he is not taking his westerns too seriously. That touch of burlesque which has characterized most of his recent stories is in evidence again in the introductory scenes. There is every indication that Mix is burlesquing "The Connecticut Yankee," but the comedy is labored especially with Ralph Spence's wise cracks for titles. A few of these get over, but it is our impression that the majority will pass over the heads of the spectators.

It is very slight material which forms the skeleton of the plot—in fact it presents the customary triangle, the cowboy, the girl and the villainous foreman—and the action offers the heroine being rescued from the clutches of the wicked rival who is the favorite of the girl's father. The action releases some fair incident and a few thrills, but for the most part builds without any indication of unusual suspense or surprise. However, it picks up in momentum when the rodeo is staged and manages to finish with the speed which has marked Mix's offerings.

It is this rodeo show which furnishes the highlights. The crooked work goes on apace, but the ranchman agrees to permit his daughter to marry the winner. Which is fair enough for the star. A few races are run off and the cowboy emerges the victor of the meet. The finish shows the usual chase—with the villain determined to win the girl at any cost. So he kidnaps her. The pursuit follows and the heroine is rescued. The concluding scene is the most exciting.

"Romance Land" should succeed with Mix's followers. He does most of his customary stunts and adds several new ones. There are some gaps which slow up the action at the start, but once the rodeo and subsequent rescue are staged it develops quite a "kick." There are some effective exteriors and the detail is adequate. Mix should stick to straight burlesque or dashing melodrama. We'd like to see him in another "Sky High." Give us the old stunts done in a big way.

The Cast

"Pep" Hawkins	Tom Mix
Nan Harvess	Barbara Bedford
"Scrub" Hazen	Frank Brownlee
Counterfeit Bill	George Webb
White Eagle	Pat Christman

By Kenneth Perkins. Scenario by Joseph F. Poland. Directed by Edward Sedgwick. Produced by Fox.

The Story—Features a romantic cowboy who dreams of rescuing damsels in distress. He finally rescues one from a runaway—the girl being the daughter of the wealthy rancher who is trying to force her into marriage with the foreman. He agrees however, to give his consent to the winner of the rodeo. The cowboy wins and rescues the girl again after she has been kidnapped.

Classification—Burlesque of a western, with the plot swinging into melodramatic action, which includes a rodeo show and a chase or two.

Production Highlights—Star's new stunts. The rodeo stuff—showing a chariot race, etc.

Exploitation Angles—Play it up as another of Mix's burlesques. Feature the rodeo show. Put on your cowboy quartette, etc.

Drawing Power—A program picture for any program house, downtown or neighborhood.

"Mighty Lak a Rose"

Carewe-First National—Eight Reels

(Reviewed by Laurence Reid)

BY a display of unusually good treatment, Edwin Carewe has made "Mighty Lak a Rose," a picture which not only establishes itself as solid entertainment, but goes further, and stimulates one with its spiritual significance. The central idea is not new, being founded as it is, upon the regeneration of a band of crooks. You look for a certain amount of sentiment, but the picture is not saturated with it.

Repression seems to have been Carewe's slogan throughout the production of the story. He has not wasted any moments in pointing his conflict or in revealing his incident. And if the action progresses slowly the tempo may be excused in that it points the logic. The director might have hastened some of his scenes and resorted to improbable sequences to show a few bold strokes. But on the contrary he has shown good taste by covering his ground in a thorough manner, giving stress where it is needed and balancing the sentiment and pathos with rattling good incident of a melodramatic character.

Here we have a blind girl whose misfortune places her in the power of a desperate gang of criminals. She is a violinist who has come on to New York to receive a musical education from an interested benefactor. The ringleader seizes his opportunity to employ the girl as a "blind." And under her regenerating influence the most adaptable member of the gang sees the light. And the other crooks hit the "straight and narrow." The girl's playing of Nevin's beautiful melody which furnishes the title of this picture and from which the theme is inspired is no small factor toward their redemption. The youth will do one more trick to get money for an operation to restore the girl's sight. He is caught but wins his freedom in time to attend her debut.

A happy touch is that of presenting the professor as a decent sort instead of the customary moral leper. He sees the romance developing and gracefully steps aside. Carewe has mounted the picture in fine fashion as well as seeing to it that it is properly cast. Dorothy Mackaill as the blind heroine lends a wistful charm and a sincere portrayal. She is always convincing. Her eloquent mannerisms remind one of Lillian Gish and her pantomimic ability and her individual charm should carry her far. The others are highly competent, especially James Rennie, Anders Randolph, Helen Montrose and Harry Short. Fine treatment and admirable acting make the picture especially worth while.

The Cast

Jimmy Harrison	James Rennie
Jerome Trevor	Sam Hardy
Bull Morgan	Anders Randolf
Slippery Eddie Foster	Harry Short
Rose Duncan	Dorothy Mackaill
Hard-Boiled Molly Malone	Helen Montrose
Humpty Logan	Paul Panzer
Mrs. Trevor	Dora Mills Adams
Jean, the dog	Jean Bronte

By Curtis Benton. Scenario by Curtis Benton. Directed by Edwin Carewe. Photographed by Sol Polito. Produced by Edwin Carewe. Released by First National.

The Story—Treats of regeneration of crooks who give up their criminal ways when they come under influence of blind girl who is talented with the violin. The crooks pick up the girl and employ her to be the "blind."

Classification—Crook melodrama tempered with pathos and heart interest—to say nothing of romance.

Production Highlights—The excellent treatment of old theme. The detail. The fine acting turned in by Dorothy Mackaill. The conflict, the pathos and human interest touches. The good staging. The well balanced cast.

Exploitation Angles—Would feature the cast. Also put over a musical prologue featuring Nevin's song, upon which title and story are based. Put over a Nevin program of selections.

Drawing Power—Good for first run houses in any locality.

"The Prisoner"

Universal—4795 Feet

(Reviewed by Laurence Reid)

THIS introduces the latest picture to hang in the mythical kingdom gallery—the picture being an adaptation of George Barr McCutcheon's "Castle Craneycrow," which had quite a sale among the bookdealers several years ago. The plot and characterization here are identical with those which have featured the mythical kingdom formula. The American, bored with life, in search of adventure, the fair heroine from his own country who is being lugged toward the altar by a scheming prince, her doting mother, and the usual retinue of servants, friends, etc.—these play at the customary conflict and intrigue.

It is unadulterated fiction to be sure. One could not expect anything else from a comic opera plot. Yet there are moments of interest in it despite the hokum. Herbert Rawlinson is cast as the American—and he plays himself as usual. There is nothing of the nonchalant abandon which is characteristic of wealthy adventurers who "globe-trot" over the two hemispheres. Instead his manner is awkward, particularly so during the reception scenes. The American discovers that the prince has a shady reputation: so he elects himself the protector of the girl—regardless of the danger. He refuses to walk into the trap set for him by the prince; and is called a coward by his erstwhile sweetheart. So there is nothing left but to kidnap her during the wedding ceremony and carry her to a mountain castle.

Jack Conway, who directed, has managed to show some good detail even though his reception scenes are crudely executed. Some of the sets are designed on the scale of the Pennsylvania station and they appear out of harmony. The castle incident carries the hokum in that it resembles a serial with its secret chambers, trap doors, and sub-cellar passages. The bride is obdurate to the advances of the American until her life is in danger. Then she gladly falls into his arms and is married to him.

The plot has been carefully planned—even to a priest being on the job. It comes as a surprise and furnishes some suspense. A large cast supports the star with none of the players showing any individuality of talent. The picture is suitable for program houses.

The Cast

Philip Quentin.....Herbert Rawlinson
Dorothy Garrison.....Eileen Percy
Lord Bob.....George Cowle
Lady Francis.....June Elvidge
Dickey Savage.....Lincoln Stedman
Lady Jane.....Gertrude Short
Prince Ugo Riccardi.....Bertram Grassby
Count Sallonica.....Mario Carillo
Duke Laselli.....Hayford Hobbs
Mrs. Garrison.....Lillian Langdon
Courant.....Bert Sprotte
Prince Kapolski.....Boris Karloff
Marie.....Esther Rawlston
Father Bivot.....P. J. Lockney

By George Barr McCutcheon. Scenario by Edward T. Lowe, Jr. Directed by Jack Conway. Photographed by Benjamin Reynolds.

The Story—American in search of adventure meets his erstwhile fiancee at reception and is chagrined to learn that she is engaged to count who has bad reputation. The count tries to trap the American but fails. At the wedding ceremony the American kidnaps the bride and takes her to a castle where he wins back her love.

Classification—Adapted from McCutcheon's story, "Castle Craneycrow." Adventure, intrigue and romance.

Production Highlights—The effort made to provide a good atmosphere. The sets.

Exploitation Angles—McCutcheon's name is popular. Play up the author and co-operate with bookdealers for a sale of his novels.

Drawing Power—A good neighborhood picture.

A scene laid in Constantinople, interior of a harem, from the Universal serial starring William Desmond, "Around the World in Eighteen Days."

"The Buster"

Fox—4587 Feet

(Reviewed by Lillian Gale)

A WELCOME relief from ordinary society drama is this essence of a "western" in feature length. It is about a well bred, high principled ranch foreman, allotted the task of taming a Boston society girl, whose aunt owns a ranch in charge of Bill Coryell, a role well fitted to Dustin Farnum and one in which he appears to good advantage. The title is significant. The ranchman "busts" his way to right whenever he senses wrong.

The picture is marked with general appeal. There is an appealing girl, accompanied by a French maid, a handsome ranchman, who can ride, shoot, fight and lasso to perfection, a malicious ranchman usually described as a "villain," and a ranch comedian. These are the principal characters. In addition there are many ranchmen, who frequent the typical western rendezvous, and "The Buster" has the advantage of having been photographed on some delightfully beautiful locations, lending pleasing scenic value.

While there is nothing particularly new about the taming of an indulged daughter of the rich by a scrupulous, good looking ranchman, his ultimate triumph over the girl to her satisfaction, yet the picture has been well directed, the suspense interestingly built up, the cast well selected, with the result of rather pleasing light entertainment.

The Cast

Bill Coryell.....Dustin Farnum
Charlotte Rowland.....Doris Pawn
Swing.....Francis McDonald
Light Laurie.....Gilbert Holmes
Yvonne.....Lucille Hutton

Directed by Colin Campbell. Story by William Patterson White. Scenario by Jack Strumwasser. Produced and distributed by Fox.

The Story—A temperamental niece of a wealthy eastern woman is sent west to a ranch, where it is hoped the change of environment will awaken the girl to something more than having her own way. Charlotte is accompanied by a French maid, a poodle dog and many pieces of baggage. The foreman, a handsome, virile type, finds the over-indulged girl amusing. Then he recognizes a more serious feeling regarding her welfare and his attempts to protect her from harm are misunderstood. When Coryell meets with accident in Charlotte's defense she, in turn, saves him from a fatal plunge down the mountainside, loses her self-interest and finds herself, decides to return east and then decides to remain on the ranch, the proud wife of so manly a speciman as Bill Coryell.

Classification—Western melodrama of the thrilling, romantic type, riding, shooting, typical "western" situations, with distinct love interest.

Production Highlights—Scene wherein Charlotte decides to ride an unruly horse (against the advice of the foreman, whose warning is in vain). She first seems to conquer the steed, then is given a violent throw. Also her fight to save the ranchman from death, which occasioned her tussle with the villain, and Coryell's danger.

Exploitation Angles—Play up the riding and natural scenic value. Dress your lobby with saddles, whips and accessories used by horsemen. Dress your ushers in habits or riding apparel.

"Stormswept"

F. B. O.—Five Reels

(Reviewed by Edward Hanley)

THE author may have had some logic to put over in this latest story of the briny deep. If so it has been lost or destroyed during its screening. He talks about the "monotonous monotony" of the sea—of how it destroys the spirit of those who follow it. One would think from this particular case that the philosophy applied to the skipper or the crew of a ship that never came to port. But it features a lightship and a supply boat which are fairly close to shore.

The theme itself takes up the plight of a despondent husband who rescues the skipper of the lightship who has been bumped overboard during one of his shore visits. When the captain saves the other's life (he is about to commit suicide) out of gratitude, a strong friendship develops. The subsequent scenes picture life aboard the lightship with the despondent husband still harboring his grudge though he is charmed by a girl who lives on the supply boat.

What follows defies explanation, though it may be that the gaps were produced in the cutting room. A storm is shown which has no connecting link with the action. It is night and the mechanics of the studio are visible when instead of huge waves crashing over the sides of the boat, the water appears to be shot from an invisible hose. The radio is employed and picks up an S.O.S. from a sinking ship. You look for some vital stuff concerning rescues. But the following scene shows the boat in broad daylight plunging to the depths. It should have been tinted if it belonged in the picture. But it doesn't seem to belong because there are no rescues.

The most mystifying sequence comes immediately after when the skipper puts out in a life-boat in a tranquil sea and finds a lone woman rowing about. When he asks her how she happened to be out there, she replies: "I'm taking a row before breakfast." She is brought aboard and the despondent husband recognizes her as his wife, but not before the friendship of the two men is threatened because of the skipper's romantic impulse. The the two Beerys, Wallace and Noah, are in the picture, but their work is hopeless in the face of such an incoherent story and such a mediocre production. Wallace is the hero for once while Noah is the heavy. Wallace finds out that his wife has been given a divorce, which leaves him free to marry the girl on the supply boat.

The Cast

William McCabe.....Wallace Beery
Shark Moran.....Noah Beery
Ann Reynolds.....Virginia Browne Faire
Helda McCabe.....Arline Pretty
Snape.....Jack Carlyle

By H. H. Van Loan. Scenario by Winifred Dunn. Directed by Robert Thornby. Photographed by Ben Reynolds.

The Story—Despondent husband attempts suicide when wife leaves him. Is saved by a ship captain who thus shows his gratitude for having his life saved during one of his shore leaves. The skipper takes his friend to the lightship and, after a storm at sea, the latter discovers his wife, who has been rescued. He controls his temper and after her departure, he finds consolation and happiness with a girl on the supply boat.

Classification—Marital infidelity basis of plot which treats of romance and melodrama.

Production Highlights—The acting of Wallace and Noah Beery.

Exploitation Angles—Wallace Beery and Noah Beery are well enough known to exploit here. Also play up author, who wrote "The Virgin of Stamboul."

Drawing Power—Best suited for second and third-class downtown houses.

Opinions on Current Short Subjects

"Extra, Extra"

(Lloyd Hamilton-Educational—Two Reels)

A little touch of what police officials and newspaper men are doing, while the general populace of New York reposes, opens the plot and the introduction of a mysterious stranger who throws dynamite.

Another mysterious stranger (Lloyd Hamilton) leads a quiet life, wears a checkered cap and writes on a typewriter. He is only a newspaper staff photographer, but on account of a great resemblance to the dynamite thrower, gets into some pretty tight places.

The comedy waxes fast and furious. Lloyd Hamilton cleverly drains every opportunity to provoke laughter and never misses a bet. There is a mighty clever youngster who works with him, and an entirely adequate support. The two reeler has been well directed, cut to run with excess pep and embraces a few touches of human interest that will pacify those who do not care for slap-stick varieties.—*LILLIAN GALE.*

Screen Snapshots No. 19

(Pathe—One Reel)

THIS opens with showing Rodolph Valentino at home, about to start on a tramp, accompanied by his dog, but interrupted by a note from the studio, calling him from play to work.

The arrival of Mary and Doug at home, and a dinner given Doug by the Hollywood Chamber of Commerce, follows, and the rehearsing of scenes for a Cecil DeMille production brings Theodore Roberts, Leatrice Joy, Thomas Meighan and Lois Wilson into view. Theda Bara enjoying a game of "Pung Chow," and taking a golf lesson is balanced by views of "The Hottentot" being filmed with Thos. H. Ince explaining the action to Madge Bellamy.

The reel concludes with showing how Philadelphia turned out en masse to greet a number of screen stars, the guests of Marcus Loew.—*LILLIAN GALE.*

"The Pill"

(Jo-Rock-State Rights—Two Reels)

JOE ROCK, in the role of a bricklayer, suffers accident. The fact is, he is "beaned" by a falling brick, which calls for the services of Dr. Cook, who arrives to tender first aid.

When the doctor is finished he intends leaving a supply of pills for Rock to take, but does not intend to leave samples of his discovery, the "Nu-Life" pill. Rock takes one upon advice of the little bird in a cuckoo clock, and finds himself transformed into Africa, where he is among the native cavemen. When about to lose his life again, the cuckoo bird exclaims "take a pill," and when Rock does so, he is transformed into another life, etc. Therefore, this two-reeler is composed of several distinct sequences and in the last, Rock being hit by another brick, is transformed back into his original identity of a bricklayer.

The novelty element is more dominant than the comedy, but the offering is not without some entertainment value.—*LILLIAN GALE.*

"Sweetie"

(Baby Peggy)

(Century-Universal—Two Reels)

WE have ceased to be surprised at the talent displayed by Baby Peggy, infant screen leading woman. But when a child so tiny goes in for a complete characterization and triumphs, as Baby Peggy does in "Sweetie," it ceases to be commonplace.

Peggy is at first a street waif, whose income from selling newspapers is described as "smaller than herself." While crying "extree" a blind street musician takes his post beside her, but is later crowded out by two other street musicians, who proceed to abuse the blind man's privileges. Peggy rebels, assumes the attire of a foreign child and starts out to get enough money from the two mean men to reimburse the blind man for his losses. In a head-kerchief, grinding the organ and directing the monkey, she surely hits the mark. Later, when obliged to make a quick get-away in an automobile, she is arrested for speeding. A kindly rich woman alights from a limousine and demands the child's release. She takes Peggy home to the palatial dwelling and informs her husband she intends to adopt the child. He does not approve of children or monkeys, but Peggy insists upon sharing her fortune with the pet. Eventually, Peggy appears dressed up for a party, and displays such versatility as would put many older ladies of the screen to shame.

"Sweetie" is a splendid comedy for little folk, and a good dose of "laugh" for grown-ups.—*LILLIAN GALE.*

"Tight Shoes"

(Roach-Pathe—One Reel)

THERE are a lot of funny things that might happen to a green shoe clerk, especially if he served his apprenticeship during a rush sale. And in the picture, "Tight Shoes," all the things that could happen and a number of incidents that are not likely to come to pass, seem to make life exciting and precarious for Paul Parrott. The action takes place inside the shoe store and just outside the entrance, so that the fun is concentrated and does not have to jump from place to place in order to get laughs. One man endeavors to get away with three pairs of shoes by putting white stockings on over each pair tried on, while the clerk searches for something else. Then, with the proceeds in a shoe box, the unfortunate fellow gives the wrong box to a woman who bought the same pair of shoes three times, and innocently walked out with all the money. There is plenty of action good direction and laughable situations.

Jobyna Ralston decorates the cash desk and speeds the clerk on to victory, so that he may make enough money for two.—*LILLIAN GALE.*

"The Frog and the Catfish"

(Pathe—Split Reel)

ONE of the funniest of the funny Aesop's Fables series. There is something ludicrously lifelike about the characters in these cartoons that places them several steps above others in the field, and this yarn of the bold frog which succeeded in knocking out the villainous catish after a series of really humorous adventures. Practically all the scenes are laid under water, and the cartoonist's conception of the cavernous depths of the bottom of the sea lends a remarkable background.—*STUART GIBSON.*

"The Balloonatic"

(Keaton-First National—Two Reels)

BUSTER KEATON rises to great heights in this release, both literally and figuratively, for the frozen-faced comedian goes sailing heavenward in a balloon, where he finds an opportunity for some brand new gags.

He becomes proprietor of a balloon, but first becomes aware of it when it bumps against the lower side of the clouds. In attempting to bring down a duck, he punctures the gas bag, ending in disaster. Even this has its silver lining, however, for he encounters Diana, a blonde beauty, in the person of Phyllis Haver, appearing to advantage in a one-piece bathing suit.

Buster's courtship and the "balloonatic" events that follow entitle this to a place as one of the most ingenious he has made since "The Boat." The story element is slender, as it should be when there are so many humorous gags present, and Buster's work is well up to his usual standard. Phyllis Haver, too, contributes in no small measure to the fun.—*L. C. MOEN.*

"Hangin' Around"

(Federated-State Rights—Two Reels)

MONTY BANKS is the comedian, and the first of the two reels is not without merit. The opening scenes resemble preliminary happenings usually attending a marriage ceremony, by showing a close up of a minister reading from his prayer-book, then close ups of the individual participants. But when the first long shot discloses a general view, it is found that the scene is that of a hanging, not a wedding. Following that surprise, comes one that the comedian was writing a short story, visualizing himself as the hero, but because his stories fail to sell, he finds it necessary to accept a "job" as a private detective. His assignment is in the home of wealthy folk, where the detective hopes to pin evidence upon a thief addicted to getting away with jewels. So Banks assumes the role of the butler. But when he attempts to serve a dinner, and knitting wool is accidentally placed in the plate meant for spaghetti, and is served, causing the guests to become nauseated and expectorate the food substitute, this ceases to come under the head of comedy, since it drops below zero and becomes nothing more than disconcerting non-laughable waste of footage. The good idea this two-reeler starts with becomes submerged in sparring for slap-stick comedy of gutter variety.—*LILLIAN GALE.*

"Bow Wow"

(First National—Two Reels)

WITH Louise Fazenda and Teddy, remarkable dog actor, both in the same picture, it is naturally going to be funny. Miss Fazenda, one of the few young females in the world who doesn't object to disguising her natural good looks for the movies' sake, is as awkward, as outlandish, as ever in this one, and Teddy is as dignified and sedately conservative as he always is. Some quaint bits of byplay are introduced in the film, which is an example of about the best in the broad comedy field.—*STUART GIBSON.*

Regional News From Correspondents

Western New York News

Harold B. Franklin, former managing director of Shea's Hippodrome and now head of the theatre department for Paramount, stopped off in Buffalo last week on his way home from the opening of Grauman's theatre on the west coast. He had a chat with M. Shea of the Shea Amusement Company, greeted Vincent McFaul, manager of the "Hipp," and several other friends. From Buffalo Mr. Franklin went to Rochester to see Arthur Amm, house manager of the Eastman and then went to his offices in New York City. While in town Mr. Franklin declared that theatres all over the country are enjoying improved business.

Howard Waugh, exploitation manager for the Mozart, Wintergarden and Palace theatres in Jamestown, all operated by Peterson & Woods, put over a twelve-page special section in both the local newspapers on the Palace theatre opening which occurred Monday evening, Feb. 5. It was the biggest theatre publicity stunt ever put over in the Chautauqua Lake city. A large delegation of Buffalo exchange men attended. Mayor Samuel A. Carlson spoke at the opening. Leading exhibitors from western New York towns were also in attendance. "The Face in the Fog" was the opening film feature. The policy of the house is vaudeville and pictures.

The new State theatre has been opened in Corning, N. Y. James J. Kelly is managing the house, which is a link in the Associated Theatres, Inc., chain of which H. P. Dygert of East Rochester is president and Mayor W. J. MacFarlane of Canandaigua, vice-president. The State is the former Opera House, remodeled and redecorated.

Herman E. Schultz, director of the Shea Court Street theatre orchestra, is in Jacksonville, Fla., where he is being treated by specialists following a nervous breakdown at Miami, where he was stopping on his way to the former city.

W. W. Kincaid, president and J. D. Pardee, vice president and treasurer of the Spirella Company of Niagara Falls, N. Y., have become interested in Pictorial Clubs, Inc., producers of educational pictures for the non-theatrical field. The company has been in existence for several years with studios in Los Angeles, but new blood is being put into the organization, which plans to organize clubs in churches, schools and rural communities.

Bruce Fowler writes Buffalo friends that business is coming along fine at the Indiana theatre, Terra Haute, Ind., and that Mrs. Fowler and son have gone to Miami Florida, for a two months' vacation. Mr. Fowler formerly managed the Elmwood here.

Along Buffalo's Film Row

J. R. LEVEE has resigned as manager of the W. B. exchange in the Beyer building, effective February 17. His successor has not as yet been named. Mr. Levee came to Buffalo only a few months ago. He was very popular along Film Row. He succeeded P. H. Smith as W. B. manager. Mr. Smith, by the way, is now interested in the sale of stocks and bonds. When seen on the street the other day he looked like J. P. Morgan.

Bob Murphy, manager of the new Renown exchange, is instituting a drive on his western subjects and has been successful in signing up much business on these pictures. The novel contract forms on "The World's a Stage" and "Environment" are catching the eyes of exhibitors. They contain scenes from the pictures. Once you get an exhibitor's eyes on a contract, the rest is easy, says Bob.

H. E. Hughes, formerly with Fox, has joined the local Hodkinson sales force to cover the Rochester territory, succeeding Fenton D. Lawlor, who has been engaged by Manager C. W. Anthony as a Vitagraph salesman.

H. E. Thompson, sales manager for Associated Exhibitors, made a tour down-state last week end, arriving in New York for Sunday and Lincoln's Birthday.

L. B. Rozelle, formerly covering the Rochester district for Vitagraph, has been transferred to the Albany office of the same company.

Henry W. Kahn has just returned from a trip to Syracuse and New York. In the former city Henry helped arrange a reception party at the station for Jackie Coogan. But Jackie was taken sick in Chicago. After the party, including the mayor, waited at the station for two hours, a wire came telling of Jackie's illness. The party departed. Mr. Kahn is now having last spring's suit cleaned and pressed and declared it will be just as good as new on Easter Sunday, when he usually parades down the avenue under a high hat and "wearing a cane."

Gene Markens, city salesman for First National, had dinner in Rayfield's tea room the other day. It is rumored that he was also seen dining in Miss Vincent's tea emporium. We can't understand this tea business unless he is trying to get the bootleg taste out of his mouth.

Exchange men noticed in the audience at the opening of the new Palace theatre in Jamestown last Monday night were: W. A. Mack, Pathe; R. T. Murphy, Renown; Sydney Samson, Bond; Hub Taylor, Pathe; Harry Thompson, Associated Exhibitors; C. W. Anthony, Vitagraph; Charlie Goodwin, Universal; E. E. Weekly, Metro; Otto Siegel, Goldwyn; J. Emerson Dickman and Charles N. Johnston, Fox; J. R. Levee, W. B.; Sherman Webster, Goldwyn and others.

Wendell G. Shields, general manager for Plymouth Film corporation, a non-theatrical organization, was in town last week in the interest of his firm's product.

Ralph Myerson, manager of Macmy Pictures, made a flying trip to Florida last week to visit relatives. Mrs. William Bork, secretary to Mr. Myerson, has completely recovered from a minor operation at a local hospital.

Old Bill Fickeisen, formerly famous as Merit exchange manager here, is now peddling Packards in Binghamton. Quite a jump from Bill's noted blimp of other days.

N. I. Filkins, manager of the Merit exchange, is looking for an army of salesmen, to help him sell the carload of feathers recently purchased by the New York office.

A. W. Moses, who recently resigned as manager of the American releasing exchange, is confined to his bed with an attack of pleurisy. Come on out of that stuff, Arch, try the Coue method. You're not sick, you just imagine you are.

Around the Des Moines Branches

FRED YOUNG is registering effectively as new branch manager at the F. B. O. offices. He comes from the Kansas City F. B. O. offices.

Other office changes are the placing of William Benjamin as special representative for F. B. O. from Des Moines for the Middle West. This covers Kansas City, Omaha, Minneapolis, etc. The position of biller at the F. B. O. office was eliminated and Miss Fay Hellman, who had been doing well in this position, changed her services to the Fox Electric Co.

Mr. Davie, of the Universal exchange, reports that at the end of the fourth week of Universal's contest for the big cup that Des Moines leads the exchanges. The drive covers six weeks.

The F. B. O. exchanges are also contesting for sales records and the Des Moines exchange has entered the race which runs for fifty days.

"The Flirt" took Iowa City by storm, and cleaned up some record business there. Three-fourths of the college students saw the picture.

Des Moines Items

Ed Helmts, manager of the Strand theatre, Des Moines, suffered a sad bereavement when his mother died after an illness of ten days. Mr. Helmts was able to reach his mother at her home in Atlantic on Tuesday, and she died two days later quite unexpectedly. Mr. Helmts' father and mother were planning soon to leave for Florida for the winter.

Mr. Groves, manager of the Des Moines theatre, denied that Norma Talmadge's popularity had waned in the least in Iowa. He said that in his opinion she was their best star, their surest drawing card. "A lot of film with Norma," he says, "is enough to draw them into the best business."

Providence Notes

An organ to cost $50,000 will soon be installed in the Victory theatre. The new instrument will be the largest, it is said, of any theatre organ in New England with the exception of the one in the Fenway theatre in Boston.

The Rialto theatre obtained considerable free exploitation during the showing of "The Streets of New York," the week of February 12, through co-operation with the Evening Tribune, which ran several pages of store advertising applicable to the picture. A large sum of money was spent on exploitation and generous results followed.

Harry F. Storin, a native of Pawtucket, who has been associated with Paul Gerard Smith, New York playwright, returns to his home city to become manager of the Keith-Bijou theatre in which he is already installed.

Two bills affecting motion pictures have been introduced in the State Legislature. One provides that all films must show the source of origin and the name of the producer, while the other is aimed to prevent overcrowding of theatres. A third would legalize Sunday movies.

Central Penn. Notes

C. Floyd Hopkins, manager of the Wilmer & Vincent theatres in Harrisburg and Reading, Pa., a total of ten houses, who is recovering after a very severe illness which he suffered at his home in Harrisburg, during which it was feared for a time that he would not recover, has left that city on a six weeks' pleasure trip for purposes of convalescence. He stopped first in Atlantic City and then took the ocean trip to Bermuda, where he will remain for several weeks.

The longest run of any play of any sort in any theatre in the city of Harrisburg was made in the latter part of January by the Harold Lloyd film, "Dr. Jack," in the Colonial theatre, a Wilmer & Vincent picture house. Heretofore no play—legitimate, motion picture, vaudeville or stock—had ever shown for more than one week in a Harrisburg theatre. The Lloyd film was booked originally for one week at the Colonial, but it met with such success that it was arranged to extend the contract for another week, thus breaking the city's record.

Washington Close Ups

Mrs. Minnigerode Andrews, of Washington, playwright and scenarist, member of local clubwomen's motion picture committees, and president of the National Association of Theatre Arts, a national service for pageantry, has been appointed a member of the Commission on Pageantry and Drama, in the Department of Religious Education of the National Council, Protestant Episcopal Church, by the Rt. Rev. Thomas F. Gailor, Bishop of Tennessee, who presides over the Council, to relieve the aged Presiding Bishop, Dr. Tuttle of Missouri. This organization maintains its headquarters in New York City, although Mrs. Andrews' organization is located in Washington.

The building permit office announced Saturday that "official permission to proceed with the construction of the new Ambassador theatre, to replace the Knickerbocker, was granted." The formal permit allows the theatre concern to "make repairs" to the collapsed structure at an estimated cost of $100,000.

As a special attraction to the home-coming A. F. G. recently landed from the transport St. Mihiel at Savannah William Randolph Hearst sent a special film of "When Knighthood Was in Flower" to Savannah, where at the theatre parties given by local picture houses to the boys and their brides, the Marion Davies special prints were flashed on the screen.

Exhibitors may be interested to know that the Mint is now coining the Monroe 50-cent piece to be used during the Los Angeles Movie Fair next July. They would make a unique tie-up and otherwise be interesting in publicity and exploitation stunts to boost feature pictures, etc.

Work of the D. C. Congress of Mothers and Parent-Teacher Associations was shown in motion pictures last Tuesday and Wednesday at the Avenue Grand, York, Savoy and Apollo theatres during the regular Community Service and Neighbohood Hour arranged by Mrs. Locher.

The fourth week of "Robin Hood" is putting an excessive strain on Manager Mark Gates and his assistant, Harry Howe, and staff, at the Columbia theatre here. The record run here was for "The Birth of a Nation," which lasted eight weeks, playing at the National for five weeks, and then appearing for a second showing later of three weeks. As it stands now the recent Columbia records are tied, with four weeks each for the Davies and Fairbanks costume super-specials, and two weeks for "Peg O' My Heart" and "Tess."

St. Louis Brevities

Mr. and Mrs. Rudolph Valentino were booked for a six days' run at the Delmonte theatre, St. Louis, commencing Monday, February 12. Valentino was scheduled to deliver an address on "Americanization" while Mrs. Valentino appeared in a solo dance. They had their own orchestra.

It will be recalled that several weeks ago Valentino signed a contract for a week of personal appearances at the Delmonte, but was blocked in his plans when Paramount objected. On advice of his counsel he appeared at the Delmonte once to explain why it was impossible to fulfill his contract with the theatre.

The Americanization speech of Valentino was prepared for use in raising funds for the Italian-American Republican National Party, an organization interested in the Americanization of Italians.

Steve Remus, of Lincoln, Ill., opened his new Lincoln theatre on Lincoln's Birthday. The house cost $250,000.

In the Washington Exchanges

SINCE his regime at Hodkinson's local office has put the branch on the map again, Manager Faulkner is sporting a Cadillac coupe. Bill Airey was in town from the North Carolina field, where he is now special representative for the local Hodkinson exchange. The partitions have been removed and the exchange is improved by the workmanlike appearance now presented.

District Manager J. S. Hebrew, of Philadelphia, formerly of the Washington office of the Fox exchanges, was in town during the week. Manager George Roberts, of Fox, has been ill with a mild attack of la grippe, and is expected to return to his desk on Monday.

Harry Green, formerly of New York City, has been assigned to cover the territory served until recently by Bill Airey, formerly with Fox, but now in the Hodkinson organization here.

Gus Solomon, of New York City, and formerly of Warner Brothers there, is now a member of the Washington sales force of Harry Hunter's Paramount exchange. He is a brother of Martin Solomon, formerly with Universal here.

An event of considerable interest in local film circles was the wedding early last week of R. Clinton Robin, popular manager of the Pathe exchange, to Miss O'Connor. Mr. Robin is expected to return Wednesday from a brief honeymoon.

The First National exchange is initiating something new in Washington's social circles. For the first time in its history the Congressional Club (composed of wives, daughters and sisters of members of the House, Senate, Supreme Court and in some cases the Cabinet officers' ladies) had a film pre-view at the February luncheon, Monday, February 12, at Rauscher's. "The Guy Bates Post Filmization of 'Omar the Tentmaker'" was shown to this exclusive gathering of the nation's social leaders. Mrs. Byrnes, wife of the veteran member from the Carolinas, presided for the first time since her election as president of the club, in succession to Mrs. Frelinghuysen. Ralph Edmunds, exploiteer extraordinary for the local First National exchanges, is handling the arrangements. Later the photoplay will make its debut at the Metropolitan.

A letter received from the New York headquarters of C. C. Burr asks that a statement crediting Earnest M. Ooge as being manager of Burr's Washington branch be corrected. The letter points out that the gentleman in charge of the Burr office in Washington is E. A. Sherwood, Exhibitors' Film Exchange, Mather Building.

Earl Taylor, formerly with E. R. Campion's Arrow Films, is now assistant to Al Garner in the publicity and exploitation department of the Sidney Lust Super-Films Enterprise.

Miss Marion Lynch, formerly of Pathe, is now with the Independent Films, local Warner Brothers distributors, as office manager for Manager Lester Rosenthal, Mrs Lehman, who had held the position for several months, having resigned

Miss Helen Schultze is now serving in the local F. B. O. office as private secretary to Manager F. L. McNamee, while Booker Loeffler functions as office manager during McNamee's visits to the trade.

W. F. Corby, formerly of the Universal exchange at Charlotte, N. C., is a salesman for the local office of F. B. O., covering Eastern Virginia and the "Clinch Valley."

J. A. Bachman, secretary of the film managers' organization, and manager of the local exchange of Educational, has just returned from a visit to the home office in New York City.

Around the St. Louis Branches

HARRY STRICKLAND has been named St. Louis manager for American Releasing. He formerly travelled for United Artists. At one time he was St. Louis manager for the old General Film Company.

W. D. Hatwell has been transferred from Atlanta to St. Louis to handle publicity for Paramount. Harry Wiemeyer, local Paramounter, resigned last week.

Charley Raymond is now in charge of Publicity for Goldwyn in the St. Louis district, including Kansas City and Omaha.

George Gambril, formerly movie editor of the St. Louis Globe-Democrat, is in charge of publicity and exploitation for the Local F. B. O. office.

Milton Simon of F. B. O. staged a grand opening of his exchange last Monday. In the evening "The Fighting Blood" series were screened for local sport writers.

"Down to the Sea in Ships" was given a trade showing Monday afternoon, February 5. On Tuesday, February 13, "Mighty Lak' a Rose" was shown to the trade in the New Grand Central.

George McFarland, formerly of Chicago, is travelling Eastern Missouri for F. B. O.

The Martin theatre, Red Bud, Ill., is now in charge of Sam Bradley, formerly of Willisville, Ill.

The premier showing of the Junior Players' film "Jack and the Bean Stalk" was given in the St. Louis Art League quarters last Friday evening.

Milwaukee Chatter

From the motion picture theatre to the church is but a step, according to the lights of Rev. A. A. Hobson, pastor of First Baptist church, Milwaukee, when his congregation witnessed the screening of "From the Manger to the Cross" in the church last Sunday night. A billboard was also placed outside the church advertising the picture sermon with the invitation "All Welcome."

"From the Manger to the Cross" details the life of Jesus and the crucifixion, and the subtitles are quotations from the New Testament. Explanatory remarks by the Rev. Mr. Hobson, and hymns and religious music formed an accompaniment.

While admitting the idea was to attract non church-going persons, Dr. Hobson asserted that the innovation is not an acknowledgment of the failure of religion, but rather that "it is a proved theory that visual impressions are many times more effective than auditory ones, and motion pictures are coming activities of the church."

Dr. Hobson does not intend to hold entirely to film versions of biblical stories. "Parsifal" will be this week's picture sermon, and he expects very shortly to show "The Stream of Life," a modern picture with a moral. Religious pageants, dramas, and readings, are also to be a part of the Sunday night services.

Milwaukee movie fans are to be given the opportunity of seeing several prime favorites in person in the next couple of weeks. Eugene O'Brien will appear at the Davidson theatre the week of February 18 in his new play, "Steve." The same week Theodore Roberts, premiere character artist of the screen, will be seen at the Palace; and Bessie Barriscale, also a screen star, will be seen at the Palace the week following.

H. Reavy is now covering Southern Wisconsin for Goldwyn, and L. A. Anger represents them in the northern part of the state.

Omaha Briefs

S. A. MacIntyre has returned to Omaha as branch manager for Metro Pictures Corporation, succeeding Charles R. Osborn who has been transferred to managership of the Cincinnati office. Mr. MacIntyre represented Metro in Omaha for two years prior to the coming of Mr. Osborn who held the post here two years. During the last two years "Mac" has been charge d'affaires of the Atlanta, Ga., Metro office. It has been stated that Metro will have a publicity man to work between Minneapolis and Omaha.

Police Magistrate Frank M. Di-

neen of Omaha sentenced Rose Payne and Mrs. Robert Johnson to witness "What's Wrong With the Women?" at the Sun theatre.

There was a reason.

Rose averred before his honor that she was entitled to priority of interest in one Robert Johnson to whom her rival was married. When she heard of the wedding, Rose hied to the habitat of Mrs. Johnson and is said to have greeted her with several bricks, deftly hurled through a window. Mrs. Johnson resented the demonstration of Rose. A lot of action stuff followed; police patrol; court room scene.

"What's Wrong With the Women?" asked Judge Dineen. And he is a bachelor, too.

Seattle Jottings

For the first time in a great many months the Columbia theatre of this city put over a real double-feature program, consisting of two features, each of five-reel length. The pictures that Manager R. W. Case used for his program were "A Dangerous Game" and "Kindled Courage," and the way they were received by the public was taken as an indication that a regular showing of two features, without the regular comedy, scenic and other fillers commonly used, was a welcome innovation to the theatregoers here. To balance up his program, Mr. Case offered a short news reel and an orchestra concert number, putting over the entire show in just about two hours. Double-feature programs, in the true sense of the word, are novelties in this city, and seem to please the public when they are infrequently offered.

"The Glorious Adventure" and Nazimova in "Salome" are two United Artists attractions announced for early showing at John Hamrick's Blue Mouse theatre here. "The Three Must Get Theirs" was booked to play in the Blue Mouse the week of February 10, in conjunction with the latest Fox-Tom Mix release, "Just Tony."

Announcement has just been made here that Ralph Winsor, former manager of the Colonial, one of the Jensen-Von Herberg theatres in Tacoma, has left that city and gone to Portland, where it is expected that he will enter the exhibition end of the motion picture game. Mr. Winsor's successor has not yet been named, and Charles F. McManus is at present acting as manager, under the direction of F. I. Meyrick, manager of the Rialto theatre, another Jensen-Von Herberg house in Tacoma.

B. Fox, formerly advertising and exploitation manager for John Danz's four local houses, recently left that position to hold the same office for the Cosmopolitan Players, a group of Seattle professionals who rented the Orpheum theatre and have been presenting stock productions at popular prices.

William Faversham, former motion picture star, was the headline attraction at the Moore theatre, playing Orpheum vaudeville, the week of February 4. John Davidson, also a former actor in the silent drama, was a recent attraction at the same house.

With the Seattle Exchanges

L. K. BRIN, head of the L. K. Brin exchanges, handling Warner Brothers' productions, was expected to return to this city about the middle of February, after a trip to New York to confer with Warner Brothers' heads in regard to their new products. On his way to the East, Mr. Brin visited his exchanges in this territory, stopping off for several days in Denver and Portland.

The latest American Releasing Corporation production, "The Grubstake," has been sold by Manager Louis Amacher of the local exchange to the John Hamrick-Blue Mouse circuit, according to an announcement made this week. The feature was booked to open in Seattle on March 3, with additional showings in Portland on February 24 and Tacoma on March 10.

Bookings during the 1923 First National week were the largest ever made at the local exchange, according to an announcement made recently. "The Voice from the Minaret" was booked in Seattle, Portland, Eugene, Salem, Spokane, Everett, Butte, and Great Falls, the broadest simultaneous bookings ever made in the Northwest, and "Fury" also had a strong showing, being shown in seven cities around the territory. G. C. Maxey, head of the local First National exchange, recently returned to the city from a tour around the territory, and has inaugurated a policy of weekly showings of latest releases to his staff, with additional semi-monthly staff meetings, to increase the efficiency and interest of his organization. J. L. Johnston, exploitation director for the exchange, is scheduled to leave the city on about February 20 for a month's trip around the territory, where he will visit the large cities of Montana and southern Idaho. A private showing of "Mighty Lak a Rose" was given at the exchange the first week in February for the sales staff and exhibitors of this city, and "The Pilgrim" has also been exhibited at the exchange and will soon be booked around the territory.

Robert Bender, publicity and exploitation director for the Universal exchange, left for Tacoma and Portland recently, to arrange for the showings of "The Flirt" in those cities. The picture opened at the Rialto in Tacoma on February 10, and was scheduled for a later showing in Portland.

"Catching Salmon with Dry Flies," the latest Field and Stream short reel to be handled through the local W. W. Hodkinson exchange, has been booked in the Seattle Blue Mouse theatre by J. R. Beal, exchange manager. The picture was to be a special feature of "Sportsmen's Week" the latter part of February.

Kansas City Film Row News

GEORGE W. HINTON has resigned from the Kansas City Paramount sales force to become branch manager of the Kansas City Hodkinson office. Mr. Honton formerly was manager of the Associated Producers office in Kansas City when that organization was taken over by First National.

Success beyond expectation of the Warner Brothers' float in Kansas was reported by Al Kahn, manager of the Crescent Film Exchange, who is with the float on its tour through Kansas, Wichita, Augusta, Winfield, Arkansas City, Newton, Florence, Ottawa, Atchison, Manhattan and Emporia are the latest towns in Kansas to be closed on the Warner Bros. Classics, in addition to Carthage, Mo., and Webb City, Mo.

Judging from the early reception of the Exhibitors Poster Exchange, organized a few days ago by Al Kahn, manager of Crescent Film Exchange, Kansas City, the new venture is headed for success. Letters from exhibitors in Missouri, Kansas and Oklahoma express great approval of the exchange.

"The Flirt," Universal production, was indorsed by 600 members of the Women's City Club at Kansas City this week at a special showing at the Liberty theatre.

A. J. Simmons and O. W. Whitaker have been added to the Associated Exhibitors sales force at Kansas City. They will be under the direction of Dan Martin and will cover the Kansas territory.

Facts recently compiled at the Winter Garden theatre here showed that Manager Frank Edwards was drawing a larger attendance to his house than any other theatre of its size in the United States. The Winter Garden maintains a straight ten cent admission price policy at all times. Long waiting lines stand in front of the theatre every night awaiting admission, and lines on Saturday and Sunday afternoon often extend a half block or more.

Harry Reed, former organist at the Strand theatre, who left a few months ago to play in an Oregon theatre, returned to Manager H. B. Wright's house recently and is again presiding at the console of the Strand. Mr. Reed succeeds L. Blackwell.

William Cutts, former manager of the Columbia theatre, left the city this week after a visit of several weeks in the local territory and returned to California, after spending a few days at the Universal exchange in Portland.

Kansas City Flashes

A fire Wednesday night which threatened the town of Liberty, Mo., destroyed the Lyric theatre, operated by C. R. Wilson, a member of the M. P. T. O. Western Missouri Board of Directors, who has been acting as business manager. The loss was estimated at $35 000, including an adjoining building. A high wind made the flames uncontrollable for more than an hour. Mr. Wilson, who recently opened M. P. T. O. Western Missouri headquarters in Kansas City, has been confined to his home because of illness for the last ten days.

A committee from the M. P. T. O. Western Missouri, the Kansas City Women's Club and the Kansas City Parent-Teacher Association left for Jefferson City Thursday to attend a hearing to oppose the censorship bill now before the legislative committee of the lower House. This action follows a recent meeting of ministers and civic workers with Charles Pettijohn, at which the censorship bill was forcefully opposed. Film exchanges of Kansas City are appealing to the public through regional advertising to thwart the passage of Missouri's radical censorship bill, which is backed by religious and reform organizations.

For the second time in two months the Circle theatre, Kansas City suburban house, has been damaged by fire, this time to the extent of $3,500.

A burglar entered the home of Richard Biechley, owner of the Osage theatre, Kansas City, Kan., about two o'clock Wednesday morning of last week. Mrs. Biechley awakened her husband just in time for the latter to hear the thief slam the back door and beat a hasty retreat with $53 in cash and a check for $70.

A new 500-seat theatre in Eureka, Kan., is being built by the Meade Theatres Company, F. W. Meade, of that organization, announced this week. The new house, which will be ready for opening in about thirty days, will be named the Regent theatre. The Meade theatre, at Kingham, Kan.; the Cozy and Elite theatres, at Pratt, Kan., and the Pastime, at Cunningham, Kan., already are included in the circuit.

A pre-view showing of "The Third Alarm," which will be shown at the Pantages theatre, Kansas City, next week, has been arranged for members of the Kansas City Fire and Water Board and City Council, while all firemen will be guests of Chief Alex. D. Henderson, of the Fire Department. A prologue, with Chief Henderson giving a talk on "Fire Prevention," also has been arranged by Grant Pemberton, manager of the theatre.

With the radio "bug" predominating many theatrical programs in Kansas City, the Capitol Enterprises have introduced a policy of giving a way a complete radio outfit at their Linwood theatre, a suburban house, this week, and the increase in attendance already has more than justified the small additional expense.

So widespread has become the interest in the Nodaway County (Mo.) plan of visualized education by use of motion pictures that a staff representative of the Kansas City Star was sent to Maryville, Mo., this week, and two and one-half columns were devoted to the project. Competition among the schools of the county, as well as instruction, has resulted from the films, which depict the various activities of the schools. The plan was originated by Leslie G. Somerville, County Superintendent of Schools.

Detroit Items

Rudolph Valentino—to be spelled with a "u" since the litigation with Famous Players-Lasky—and his wife, Winifred Hudnut Valentino, also known as Natacha Rambova, began a week's dancing engagement Feb. 4, at the New Majestic Dance Hall. The Valentinos have a seven minute dancing act, the tango, and have their own orchestra.

There has been some misunderstanding between the Valentinos and the dance hall manager which now seems to be adjusted. For the remainder of the week they will appear with the entire cast of the Music Box Revue in what is advertised as the Greatest Theatrical Night in the history of the dance hall.

Motion Picture Day which is expected to be one of the big events in local film history has been postponed from Feb. 14 to Feb. 27.

The Department of Visual Instruction of the Board of Education, under the direction of E. H. Reeder, is doing a large and active work. This work has been developed so that now it is being utilized in 52 schools, 46 grammar, 4 intermediate and 2 high schools. The Detroit Board of Education realizes the value of this form of instruction and has allowed a yearly budget of $6,000 for film rental.

It is expected that an agreement will be reached next week adjusting the differences between the Michigan M. P. T. O. and United Artists. The trouble arose between the organizations on account of the sale of "Robin Hood" to Shadukiam Grotto, a fraternal order, and the subsequent boycott of United Artists films by the Michigan exhibitors.

Forest Little, formerly booker of the Cleveland offices, has been transferred to the Detroit offices of Famous Players-Lasky. He will continue his work in the same capacity.

News of the Carolinas

It's a bad day when Percy W. Wells of Wilmington, N. C., doesn't attend or preside over directors', officers' or stockholders' meetings of some sort. Besides being president of the North Carolina M. P. T. O. he holds the following executive positions in the business life of the Cape Fear metropolis: President, Howard-Wells Amusement Company; secretary - treasurer, Bijou Amusement Company; president, Lakeside Park Amusement Company; secretary-treasurer, Simmons Manufacturing Company; president, Greenfield Mineral Water Company; director, "Wilmington Dispatch" Publishing Company; chairman executive committee, Southeastern Fair Association. Besides, it is rumored that he is hooked up with a certain Texas oil syndicate which has been expecting to bring in a few "gushers" most any day for several months.

D. M. Bain, of the Howard-Wells Amusement Company used the well known candle-stunt for "The Eternal Flame" in Wilmington the past week. The candle was lighted five days before the picture opened, and was supposed to burn out in five and a quarter days. However, cold weather or poor ventilation in the window kept it burning for eight days so that the ducats to see Miss Talmadge's picture, offered as prizes could not be awarded until it's run was over!

T. P. Breen, formerly lessee of a theatre at Raeford, N. C., has accepted a position with the Howard-Wells theatres, Wilmington, N. C.

In the Butte Branch Offices

HAROLD McLAREN has arrived from Seattle to take charge of Universal's publicity work in the Montana territory. He went to Billings to assist the management of the Regent theatre with special exploitation for the "Flirt."

J. W. Rue, manager of the Universal film exchange in Butte, has been busy lining up first-run accounts for the "Baby Peggy" comedies with the first monthly release in March.

C. W. Koerner, manager of the First National office of Butte, has been touring the First National circuit in this territory the past two weeks. He returned on Tuesday and reports business conditions highly satisfactory. Mr. Koerner has aided the American and Rialto theatres in Butte by having a specially qualified writer of reviews to report on the big First National pictures. Butte has looked forward to these reviews as a foreword concerning the merit of the picture as well as to the personal touch its gives in added interest. The articles are signed, and the writer is often called up by local fans to give an opinion of the picture. The Pathe has adopted the same idea and is giving this same writer extra publicity work.

B. F. Cale, formerly with the Pathe as a salesman, has gone over to First National force.

C. C. Pratt, manager of the American theatre of Butte, is seriously ill at his home, suffering a relapse from la grippe of some weeks ago. It is hoped by his hosts of Butte friends that he will be out again within a short time.

Northwestern Briefs

Construction of a large motion picture studio at the upper end of Priest Lake, Idaho, is to be started by Miss Nell Shipman as soon as the weather permits. About it will be grouped a score of artistic buildings, which will compose a complete motion picture colony with laboratories, indoor stage, executive offices, projection rooms, dark rooms and power plant. Bert Van Tuyle, general manager and director for Miss Shipman, has announced full plans here. In constructing the studio and other buildings the whole colony will be built after the pattern of an old-time Hudson Bay trading post, so that they all may be used in the making of pictures. Mr. Van Tuyle speaks in high praise of the scenic advantages of Priest Lake, located not far from Spokane. "We can make pictures there for years to come without ever duplicating our locations," he said. Some of the scenes in "The Grub Stake," the latest Shipman picture, were made there.

"Strongheart," the Belgian police dog belonging to Jane Murfin, was on two Spokane screens recently, the Clemmer showing "Brawn of the North," a Trimble-Murfin production starring the dog, and the Rex showing "The Silent Call," in which the dog's loyalty to man is featured.

The Casino has "The Grub Stake," the Nell Shipman Spokane picture, booked for an indefinite run, beginning February 17.

Exciting scenes shot at Kettle Falls on the Columbia River northwest of Spokane are a feature of the photoplay, "Quincy Adams Sawyer," which was at the Liberty theatre for a week's run. The Metro stars featured in the production were through here last summer. Among the stars of the picture are Barbara La Marr, Blanche Sweet and John Bowers.

"The Third Alarm" will be shown at the Auditorium theatre February 24 to March 3 under the auspices of the Spokane Fire Fighters' Relief Society. Assistant Chief J. I. Lindsay of the local department is chairman of the committee arranging for the showing of the film.

Southwestern Bulletins

Two masked bandits entered the private office of the manager of the Capitol theatre at Oklahoma City, Okla., about 9 P. M., February 5, and after slugging H. H. Allen and C. O. Payne, assistant manager, with revolvers, took about $100 from the safe and made their escape, leaving no clew as to their identity. Several hundred people were in the auditorium and balcony witnessing the screening of "A Daughter of Luxury," but none of the audience was molested.

Three additional pieces have been added to the orchestra of the Palace theatre at Breckenridge, Texas, making six pieces in all.

M. J. Gilfillan has leased the Crown theatre at Donna, Texas.

The Elks theatre, at Port Arthur, Texas, is being remodelled by M. S. Goss and P. T. Williams and will show feature pictures and road shows.

To stimulate interest in Oklahoma City talent and to further its development, James H. Cooper, manager of the Criterion theatre, will co-operate with the Oklahoma City Federation of Women's Clubs in a plan which will replace professionals on the Criterion stage with young artists from Oklahoma City. These performers will be paid for their services, the money to go into a scholarship fund for their education.

These artists must possess a certain degree of talent and proficiency and must pass an examination before an examining board before they can appear. The general plans and details will be arranged in the near future.

A theatre to cost about $25,000 will be created at Helena, Ark., by Joy White, of New Boston, Texas.

C. Porter has opened a new theatre at Charleston, Ark.

A new road show and picture theatre is being built at Yoakum, Tex., with seating capacity of about 700. The theatre will be modern and up to date.

R. A. Kelly has purchased the Yale theatre at Cleburne, Tex., and will add many new improvements in the near future.

S. J. West has opened a new picture house at Plainview, Tex.

A. L. Strauss succeeds Neal Cornett as manager of the Opera House at Chandler, Tex.

New England Close-Ups

The Webster Square Theatre Company has been capitalized at $50,000 and has been chartered by the Massachusetts Secretary of State. The company will operate a motion picture theatre. The incorporators are Henry J. Steinberg and Helen R. Steinberg, of Webster, and Arthur R. Greeley, of Worcester.

The movie cracksman is on the job again. Last week he used his time honored can opening methods on the safe of the Orpheum theatre, New Bedford, Mass. He didn't find much money so "copped" a considerable roll of tickets for the theatre. Going in for speculation, perhaps.

Declaring that he had never really disposed of the films which he is charged with stealing, Leon P. Gorman, formerly Metro's Maine manager, was out on $5,000 bail last week after a jury had failed to agree after four hours. He is charged with the larceny of films worth $1,265.

More charters recently granted to Massachusetts corporations are to the Textile City theatres, of Boston, with capital of $10,000. Incorporators are Charles F. Atkinson and Philip Smith, of Brookline, and Samuel Markell, of Allston. Another is the Anderson Amusement Company, organized for amusement purposes and at home in Medford, Mass. Capitalization is $100,000; the men named being Arthur Anderson, of Sharon, Mass., and Frank K. Eldridge and Stanley Downey, of Boston.

"The Soul Call," a picture made last fall in the Atlas studio in Newton, Mass., was given a private showing last week at Tremont Temple. Numbering largely in the audience were those who watched the picture in the making or had helped with parts. They included many artists of the legitimate stage now playing in Boston. The general theme of the picture is Americanization.

John Buchanan, an old timer in Boston theatrical circles, having been in the game for more than 40

years, died last Thursday at his home, Rever street, Boston. He was in his seventy-second year and leaves a son and a daughter. He was connected with the Howard theatre for many years.

At the February session of the Derby (Conn.) Board of Aldermen, Mayor Frank J. Derby called attention to the theatrical situation in that city, expressing his opinion that the $5 per day rental paid the city for the Sterling theatre, motion picture house, located in the City Hall Building, $150 per month, is far too low. He stated that several years ago Ira L. Hoyt paid $1,800 per year, as rental, when the admission fee was much less than it is now. The board discussed the situation and the present rental and it was apparent that the present members of the board were of the opinion that an investigation should be held, at least. As a result, it was voted to hold a special meeting, probably the 16th, when Isaac Hoffman, member of the Derby Amusement Company, now operating the theatre, and representatives of the Derby Business Men's Association will discuss the phase from all angles.

Eastern New York

Motion picture theatres in this part of the state are having their troubles these days with the coal situation. The Hudson at Watervliet, owned and opened on December 25, by Elmer Crowninshield, and the Central Park in Schenectady, have already been forced to close through lack of coal. The Plaza in Chestertown, owned by Howard Richardson, is also in much the same position.

There is talk of putting in a new $8,000 organ at the Colonial, in Troy.

Joseph Fitzer, brother of Morris Fitzer, manager of the Empire, in Syracuse, started in this week as a salesman for F. B. O. out of Albany.

The Rose, in Troy, N. Y., being built by Jake Rosenthal, is scheduled to open on March 17.

Vic Bendell, manager of F. B. O., in Albany, made a trip to New York this week, visiting the home offices.

H. S. Gans has just been named as manager of the American Releasing Offices in Albany, succeeding Leo Cooper, who has returned to New York. The exchange has just moved into more commodious offices in the Enterprise building.

Scenes from the Paramount picture "Java Head," with Leatrice Joy as the Chinese wife of the New Englander.

Theodore Jelenk, former owner of the Albany, in Schenectady, now residing in New York, along with Paul Alberts, present manager of the Albany, was a visitor along Film Row in the Capital City this week.

Engineered by Miss Rene Craven, of the First National exchange in Albany, employees in the exchange have formed an association and will hold semi-monthly social functions, the first to be a sleigh ride and dinner during the coming week.

Heavy exploitation was done in connection with the week presentation of "The Hottentot" at the Albany, in Schenectady. With Saratoga only a few miles away, an exploitation scheme in the way of a race track tip to see "Hottentot," caught on with the residents of Schenectady.

William Smalley, and his smile, arrived in Albany last week. Mr. Smalley is beginning to have a state-wide reputation through acquiring house after house, until he has one of the most important chains in the state.

A. J. Herman, manager for First National in Albany, recent winner of $200 in a contest, has now started out to land a prize in a contest for salesmen and managers running to August 1.

Moe Mark and Walter Hayes, of the Mark-Strand circuit of thetres, were in Albany and Troy the past week, arranging details incidental to the opening of the newest house, to be known as The Troy.

Nat Marcus, who has been with Pathe in Albany for the last six months, has just gone with the Merit offices in the same city.

Fred Elliott, former owner of the Clinton Square in Albany, and who used to play to poor weeks once in a while, is now taking life easy, having leased his house for the next ten years. According to Mr. Elliott, it's much easier for him these days to see a picture at 28 cents, than to know that as he sees it on the screen, it is costing him a matter of $25 or more out of pocket.

The Universal has just succeeded in booking a complete Universal program for this week at the State in Schenectady. In addition to "The Flirt," there is an International News reel and a Baby Peggy comedy, known as "Peg of the Movies."

Four employees at Ben Apple's American in Troy were laid up with the grippe last week, with the result that Mr. Apple was everything from projectionist to ticket taker.

A new orchestra leader by the name of Best, coming from the Olympic in Watertown, has been added to the Griswold, in Troy.

Every exhibitor in the Albany territory, playing Universal pictures, no matter whether it's a 300 or a 3,000 seat house, will receive the services, if desired, of R. J. McCurdy, an exploitation man just assigned to the Albany exchange.

An excellent tie-up has been made with "The Third Alarm" in Troy, with the fire department of that city. The chief even going so far as to furnish a heavily placarded engine drawn by snow white horses.

From now on the Lincoln will change its pictures on Saturday instead of Sunday, and will run from 12 o'clock noon, instead of one o'clock. The Troy house will make no advance in admission prices regardless of how expensive a picture is booked. Under the direction of H. E. Wilkinson, the new house manager, important changes are being made. A new orchestra pit was completed the past week, and the orchestra has been enlarged to 14 pieces. A projection machine has also been placed in Mr. Wilkinson's private office for screening pictures.

Troy Masque will be the guests of the American theatre next week in connection with the showing of "Peg o' My Heart."

Famous Artists Coloring "Adam and Eva"

Gustav Brock, famous Danish miniature artist whose recent exhibition at the Ehrich Galleries in New York attracted wide attention, has been engaged by Cosmopolitan Productions to do the hand coloring on the prints of Marion Davies' latest picture "Adam and Eve." This is the first time that a famous miniature artist has been engaged for such work.

Baby Peggy Doll Sale Shown as News Reel

Pictures showing the entire personal appearance of Baby Peggy, four year old Century Comedy star, in Los Angeles when she sold "Peggy" dolls for crippled Peggy Wheeler, the twenty year old girl who makes them, were flashed on the screen of California Theatres as a news reel.
as a news reel. Loew's State, the Kinema, the California and others ran this interesting picture in Los Angeles where Baby Peggy sold 75 dolls in one day, for the poor girl. The dolls named after Baby Peggy are rag creations. An autographed photo of the little star was given to each purchaser of a doll.

Reading from left to right: Herman Stern, Edward Armstrong, Cleve Adams, H. M. Hubel; center, Art Schmidt, Clair Hague, Ned Dispenet, Joe Friedman, Jules Levy, members of the newly inaugurated Sales Cabinet, Universal Pictures Corporation

Comedies, Short Subjects & Serials

"By Lantern Light" a Feb. 25 Release

"BY LANTERN LIGHT," the first of the new series of Robert C. Bruce Wilderness Tales released by Educational Film Exchanges, Inc., is scheduled for release on Feb. 25.

It is this subject that Robert Bruce expects will surpass in popularity his now famous short subject epic, "And Women Must Weep," which met with wide-spread approval.

"By Lantern Light" is a story of the sea. It was for this picture that Bruce traveled the length of the coast line of California, Washington and Portland to secure fitting backgrounds.

The story carries heart interest and suspense. Coupled with which is some wonderful photography of the ocean at night in its varying moods, calmly sleeping in the moonlight, fogbound, and finally lashed into fury by a sudden gale.

Pathe Serial to Run in Newspapers

In connection with Pathe's nation-wide newspaper campaign exploiting the new Pearl White serial, "Plunder," fresh evidence is noted of the extreme cordiality of newspaper editors and publishers to the serial idea—whether utilized in their columns or on the screen.

It is well known that nearly all of the widely circulated newspapers of the United States appreciate the hold which the serial idea has on their readers.

The Gumps, Gasolene Alley, Art Gum, Bringing Up Father, When a Feller Needs a Friend—these are published serially, daily.

America's biggest and most influential newspapers and magazines all realize to the fullest extent the wonderful "pull-'em-back" power of stories, cartoons, etc., published serially. The American public likes serials, wants serials, demands serials.

Pathe—"The House of Serials"—will shortly commence a big advertising campaign in connection with their forthcoming Pearl White Pathe serial, "Plunder."

Cast For "Two Twins" Announced

Bull Montana's supporting cast in "The Two Twins," the new Hunt Stromberg production for Metro, includes Chuck Reisner, Roy Atwell, Fontaine La Rue and Jimmie Clemons. Bull will be Buster Brown and Chuck Reisner will be Custer Brown. "The Two Twins" will be directed by Hunt Stromberg, photographed by Irving Reis and edited by Robert Parker.

New Activities at Christie Plant

Three New Comedies Under Way; the Wheels Turning Fast on Two Reelers

AL CHRISTIE has finished his new comedy, "A Hula Honeymoon." Scott Sidney is directing another Christie comedy at Riverside, while a third company is making another release under the direction of Harold Beaudine.

Henry Murdock, the latest comedian to be featured by the Christie organization, has already gone to work in his second picture, which is being called "Green as Grass." Most of the scenes for this are being made around the race track at the fair grounds at Riverside. Charlotte Merriam is the leading lady.

Harold Beaudine is directing Bobby Vernon in a farce comedy. Al Christie's picture will announce a new star and a supporting cast of all new and well known players within a few days.

C. H. Christie is in New York, where he will be in conference for three weeks with officials of Educational Film exchanges, which are distributing the entire product of twenty pictures this current season.

The Christie studios have undergone many improvements and additions in preparation for an active year. Buildings include a two-story brick building for certain mechanical departments, the addition of a third motor generator set for lighting, a new office building and laying of the foundations for another stage 100 x 175 feet in dimensions. These improvements will give to the Christie Company the greatest enclosed area of stage space, all equipped for exclusive work with electric lighting, of any organization devoted exclusively to the making of comedies.

Hodkinson Inaugurates Campaign

Unusual Exploitation Planned on Literary Digest and Fun from Press

15,000 salesmen are to sell "Fun From the Press" to the public, according to an announcement just made by the W. W. Hodkinson Corporation and the Literary Digest, producer of this weekly budget.

5,000 of them are adult men and women who go from family to family soliciting business, and 10,000 are younger salesmen who supply anywhere from 20 to 150 families per week, and they have received instructions, according to reports, to conduct a canvass, pointing out the laughter making qualities of "Fun From the Press" and urging families that they call upon, to go to motion picture theatres showing "Fun From the Press," as they will without a doubt find the rest of the program of such exhibitor also of high quality.

In addition to this it is also stated that 25,000 street cars will continue to carry car cards, exclusively exploiting "Fun From the Press"; 650 newspapers will carry one-third to full page advertisements in which "Fun From the Press" is heavily featured; the Literary Digest with its more than 5,000,000 readers, will have, in every issue, from one-third to a full page advertisement of "Fun From the Press" together with a reading notice; this month, as they did before, a special letter in a two-cent sealed envelope, in which "Fun From the Press" is conspicuously featured, will be sent to every telephone subscriber in the United States as well as to a supplementary list of every professional man and business man in every community.

It is felt that this is one of the largest and most remarkable exploitation campaigns that has ever been given any film and reports show that exhibitors everywhere are responding to the "Fun From the Press" slogan: "Sell it to the public first and make the exhibitor's market for him."

Moves of U. S. Troops Seen in Pathe News

Stirring pictorial echoes of the great war are contained in the final chapter of American Army occupation of German territory presented in current issues of Pathe News Nos. 12 and 13. These pictures include scenes of the Yankee troops leaving Coblenz, and of their arrival at Savannah aboard the steamship St. Mihiel, together with the ceremonies of their public welcome home at the American port.

These home-coming troops are the last 1,000 of the original Army of occupation. A little more than a week earlier they were still in barracks where the stars and stripes waved above Fort Ehrenbreitstein on the Rhine cliffs—the scene of their duties since 1918. General Allen is seen at the head of his departing command in their farewell march through the streets of Coblenz.

"Our Gang" Comedy Heads Pathe List

PATHE'S list of nine releases for Feb. 25 leads with another Our Gang Comedy, "The Big Show." All the choicest spirits of the "Gang" are in it—Sunshine Sammy, Mickey Daniels, Jackie Davis, Jackie Condon, Little Farina, the bow-legged pickaninny and the enlightened bull-dog.

The new Hal Roach one-reel comedy in this list is called "Tight Shoes," presenting Paul Parrott with Jobyna Ralston.

The Patheserial, "Plunder," with Pearl White, reaches its fifth episode, "The Mysterious Hat," the Aesop's Film Fable release concludes with the moral: "It matters not how good you are, someone is always better."

Pathe Review No. 8 presents in slow motion a section called "The Rodeo Roper;" "Eye for Eye" a camera analysis presenting facts about separate human features; French Pyranees are portrayed in Pathecolor—showing how the "Geese Castles" got their name.

Pathe News Nos. 18 and 19 and Topics of the Day No. 8 and Screen Snapshots No. 20 presents noted screen celebrities.

Educational's Approved by M. P. League

The current bulletin of the National Motion Picture League lists as family films, recommended for adults and young people, the Robert C. Bruce Wilderness Tale, "Jenkins and the Mutt," the Educational-Cameo Comedy, "Dog Sense," and Louise Fazenda's first two reel comedy for Educational, the Mermaid Comedy, "Pest of the Storm Country." The current issues of Kinograms, Educational's news reel are also listed in this bulletin.

First Comedy at New Grauman's a Christie

The first comedy attraction selected for Grauman's new Metropolitan theatre at Los Angeles, was the Christie Comedy, "In Dutch." It was added to the opening week bill on Wednesday, there being no comedy billed for the first week when the show was arranged.

Grauman's own first-run rights in Los Angeles to all of this year's twenty Christie Comedies. Some are to be played at the Metropolitan, some at Grauman's Million Dollar theatre, and others at Grauman's Rialto, where pictures are played for runs.

Christie's "Babies Welcome" and Dogs Arrive

The Christies, Al and Charles, directorial and managerial executives of Educational-Christie Comedies, have been splitting their time between various exhibitions of babies and dogs.

During the production of "Babies Welcome," a forthcoming Christie Comedy, Al Christie conducted an impromptu baby show on the set for a solid week and adopted regular baby show methods in handling the infants. At the same time he was devoting his nights to the Dog Show in Los Angeles.

Coincidental with the arrival of the print of "Babies Welcome" in New York came Charles Christie with a string of blooded and pedigreed dogs which he is exhibiting at the New York Dog Show. He hopes to take back a few cups and blue ribbons to add to the collection which now graces the mantel in the old Christie homestead.

Jimmy Adams Engaged by Al. Christie

Jimmie Adams is the latest featured comedian to be engaged by Al Christie. He goes to work this week in "Green As Grass" under the direction of Scott Sidney.

Adams has been featured in Mermaid Comedies, distributed by Educational, and his alliance with Christie Comedies will thus present him on the same comedy program, since all of the new Christie Comedies are released through Educational in the United States and Canada.

"Green As Grass" will be a March release and will be a rural type of picture, with scenes at the County Fair. In the production will also be Charlotte Merriam, Earl Rodney, Ward Caulfield, and William Irving.

"Ex-Kaiser in Exile" is Called an Epoch

Hanford MacNider, Past Commander of the American Legion, William P. O'Connor, National Chaplain, William F. Deegan, Past Commander of the New York State American Legion and many others, have enthusiastically approved the two-reel attraction "The Ex-Kaiser in Exile," produced by Fred E. Hamlin, according to the report made by the W. W. Hodkinson Corporation, the distributors for this production which, according to Mr. Hamlin, is the only authentic motion picture showing the Ex-Kaiser as he is today and it is about the only one that ever will be taken inasmuch as the Ex-Kaiser's exile has become more exclusive since the appearance of this film in America.

"Aesops Film Fables" Featured on Program

Reports of the recent opening of the new Civic theatre in Bristol, R. I., received by Pathe, tell of a packed house convulsed over "Aesop's Film Fables," the principal comedy feature of the bill. The Civic theatre idea is said to have so taken possession of all classes of residents that the demand for seats at the opening performance exceeded the capacity of the large auditorium several times over.

New Series of Our Gang Comedies

Pathe to Release 13 Subjects Following Present Output by Roach

GENERAL MANAGER ELMER PEARSON, Pathe, this week is sponsor for the statement that the "Our Gang" series of two-reel comedies had been signed for release for another year. This means that after all of the present series have been released, thirteen more will be produced to be published one every four weeks.

Hal Roach, who sponsored the idea of putting kids and animals into two reels of lively fun, and who has completed the first thirteen of the old contract, has just left for the Coast, with the new contract safe in his pocket.

The popularity of this series of laugh-producers, in which children co-star with domestic animals, has been attested to by exhibitors who have run the first and second series, and by the testimonials and lavish praise of the press.

It had been Hal Roach's idea to make these kid comedies in five reel features, but now that exhibitors are featuring the "Our Gang" comedies over their feature in Mickey Daniels, the kid with a million freckles, "Sunshine Sammy," the colored comic, and his sister Farina, together with the other kids whose faces and antics are now familiar on every screen, will continue to be the leading characters in this new series.

Bob McGowan, who has been so successful in handling the youngsters, will continue to direct.

Exploitation accessories will be a twenty-four-sheet on the series; one and three sheet on each comedy; lobby displays; slide and advertising cuts and mats.

Mr. Pearson is again authority for the statement that next week another important announcement of newly acquired product will be forthcoming from Pathe exchange.

"Smarty" Booked by Rialto, N.Y.

First in Series of Buddy Messinger-Century Comedies for 1923

THE Rialto theatre, N. Y., will show the first of the six 1923 Buddy Messinger-Century Comedies, dealing with different phases of boy life, named "Smarty" and it is on the Century March schedule. It arrived from the Century studios at Hollywood Tuesday, February 6th, and was immediately screened in the Universal projection room and rushed to the Rialto theatre. It was booked on sight, and will be used within a week or two.

Both Century and Universal are adhering to their new sales plan of blocks of six pictures for the three Century stars, Baby Peggy, Buddy Messinger and Brownie. The Baby Peggy six are well under way with the pre-release of her second picture, "Sweetie," at the Criterion theatre, New York. The Stern Brothers are now ready to give out the full list of the Buddy Messinger six, which will be completed under the direction of Harry Edwards and released at the rate of one a month as follows:

March release, "Smarty"; April, "The Bus Boy"; May, "Sister's Beau"; June, "So Long, Buddy"; July, "Dad's Boy"; and August, "Don't Get Fresh!"

Buddy Messinger is admitted to be one of the cleverest boys on the screen. He will have a chance to duplicate his success in "Shadows" and the Universal-Jewel "The Flirt" by appearing in another Universal Jewel "The Abysmal Brute." He will also be loaned to Universal for still a third Jewel production, yet to be announced.

Young Messinger has completed "The Bus Boy" dealing with the sorrows of life in a restaurant, and is working on his May release "Sister's Beau."

Buddy has his own leading woman, or rather little girl, specially engaged for him. She is ten-year old Sadie Campbell, a little pigtailed "tow head" of Scotch descent who has had screen experience with Paramount and Clara Kimball Young.

Buddy Messinger, Century Comedy star.

"Sweetie" With Baby Peggy at Criterion, N.Y

"Sweetie," the second of the six Baby Peggy Century Comedy releases, came to the Criterion Theatre, New York, the week beginning February 11th, on the same bill as "Driven," the Universal Jewel.

In this picture Baby Peggy plays the part of a poor little girl who grinds an organ to help a poor blind man. A wealthy woman who rescues Peggy. The rich lady gives a party and Peggy copies as much of the Egyptian dancer's scanty costume as she can. Her foster father is shocked and opines that Peggy is going to be too much trouble. But Peggy shows who is going to be boss, and all ends happily.

In this picture Baby Peggy is supported by Louise Lorraine, the pretty leading woman of "The Oregon Trail" and other Universal serials.

Coue's Message, in Pictures, Completed

"The Message of Emile Coue," the final scenes of which were finished a few days ago at the New Rochelle Studios of Motion Picture Arts, Inc., is finished.

Just before the teacher of auto-suggestion sailed for his native France, he issued a signed statement concerning the picture. He said:

"Despairing of being able to carry my message of self-help through auto-suggestion to all those who waited for it here, I accepted the plan of my friends and gave it to the cinema which reaches millions throughout the entire country.

"I found a sympathetic group of men who make motion pictures and working with them, I have tried to place my message on the screen in such a manner as would be understood by everyone.

"The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Anyone seeing the picture will be able to understand, and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells."

"Wild Waters" Title of Fox Educational

"Wild Waters," is the name of a Fox Educational which portrays Iguazu Falls, located at the juncture of three republics in South America, Brazil, Argentine and Paraguay. These falls are greater than Niagara. The contour of Niagara includes 5,000 feet; Iguazu comprises 10,000. Niagara longest drop is 180 feet; the greatest in the South American Falls is 213 feet. There are 275 cataracts in the river, one of them alone capable of producing twenty million horse-power, if harnessed to electric dynamos. Across the cataract, in continual splendor, glistens a rainbow that is reproduced in the picture.

De Rue to Direct Jimmy Adams for Century

Eugene de Rue is the latest addition to the ranks of Century Comedy directors. He formerly directed the famous team of Lyons and Moran for eight years. Later he worked for Arrow release, making pictures with Bobbie Dunn and others.

De Rue will direct Adams in a series of situation comedies. The story will be an original and six weeks will be devoted to its production. Well known talent is now being engaged. Zion Myers will act as assistant to this company.

"The Nuisance" Is New Title of Burr Comedy

The name of C. C. Burr's latest All-Star comedy, "The Nuisance," has been changed to "The Busybody." This was done to prevent confusing it with a comedy that was produced some time ago under the same title.

Resumé of News Weeklies

Fox News, Vol. 4, No 35:—Berlin, Germany, 500,000 Germans protest French advance in Ruhr; Bochum, Germany, French extend Ruhr occupation by seizing city; New York City, Ronald Storrs, Governor of Jerusalem, arrives; Washington, D. C., Col. Lee Crandall, 92, oldest U. S. employe; Palermo, Italy, Simple rites mark funeral ceremony of ex-King Constantine of Greece; San Pedro, Cal., Lightweigbt championsbip boxing bout of fleet held on U. S. S. California; San Francisco, Cal., 'Plane wrecked in mid-air salvaged by army tugs; Paris, France, 2,000 compete in grand prize cross-country race; Newport, R. I., Cutter Tampa rescues disabled schooner Copin; New York City, Old time skating carnival revived in Central Park; Colton, Calif., 7-year-old mermaid swims witb hands and feet tied; Pembroke, Va., Huge blast shatters mountainside.

Kinograms No. 2221:—San Pedro, Cal., Titles in wrestling and boxing for Pacific fleet decided aboard "California"; New York, Dr. Percy Stickney Grant, centre of controversy on doctrine in Church of the Ascension, wbere Dr. Grant's utterances have brougbt liberalism into interpretation of Episcopal creed; New York, Personalities in the News: Jack Dempsey again in action; Chas. V. Vickrey, general secretary Near East Relief; Wembley, England, U. S. not alone in huge sport arenas; Cambridge, England, Cambridge crew already on river; Auburndale, Mass., The wise Pickerel goes to bed early; New York, Barrymore is host to Russian players; New York, Risk necks to aid lady's complexion; Washington, Statesman without a vice?; Miami, Fla., Now it's the Tea Dance in air; Washington, D. C., Offers U. S. bome for Vice-President.

Pathe News No. 11:—On the Atlantic, U. S. Cutter Tampa finds M. S. Dollar drifting without fuel 500 miles from shore and tows the vessel into port; Montreal, Canada, A snow ride that can't be beat!; Burnt Island, Scotland, Blow up sunken British warship that ran aground during storm; In the Limeligbt, France decorates Col. Easterbrook just before departure of Army of Occupation from Coblenz; Constantinople, Turkey, Turks allow head of Orthodox Greek Church in Turkey to stay in Constantinople; Chicago, Ill., Play golf on pool table; Essen, Germany, With the French troops in German territory; The Krupp factories, famed for their munition output during the war; Public buildings at Dortmund are used as "headquarters" by the "poilus"; Macon, Ga., Carriers of the desert in harness!; Jersey City, N. J., You can't be both a cop and fat—in this town!; Atlanta, Ga., Train and plane unite to give Pathe News cameraman a real "stunt" picture; Views taken from airplane, piloted by Mabel Cody, show the air racer in neck-to-neck run with New York-New Orleans Limited on Atlanta and West Point road.

Fox News, Vol. 4, No. 36:—Tia Juan, Mexico, Thousands of Americans flock to famous Mexican resort; Washington, D. C., R. W. Bliss, Asst. Secretary of State, appointed minister to Sweden; Wincbester, Mass., Iceboats in exhibition regatta; Tokyo, Japan, Prince Regent Hirchito inspects Empire's 'planes; Ft. Wortb, Texas, Mechanic turns old bicycles into water bus; Boston, Mass., Fire Department rescue squad tests new smoke and gas masks; Trenton, N. J., Police dog mothers 12 pups; Jamaica, W. I., Tourists whirl down rapids on unusual rafts; Gloversville, N. Y., Orphan deer is family pet; Mare Island, Cal., Marines stage battle royal.

Fox News, Vol. 4, No. 37:—Bucharest, King Ferdinand of Rumania officiates at water-blessing ceremony; San Francisco, Cal., Mrs. Mae H. Nolan, first mother elected to Congress; New York City, Wm. H. Anderson, anti-saloon league chief, questioned on handling of "dry" funds; Springfield, Mass., Gas plant explosion wrecks city; Buck Hill Falls, Pa., Toboggan sailing is new winter sport; New York City, Flagsbip "Maryland" sails for winter maneuvers with fleet; Chicago, Ill., Younger set get hair cut on hobby horses; New York City, Lightest weight stockings exhibited at silk show; American Army quits Rbineland —sails for home.

International News No. 13:—Eski-Chehir Anatolia, Kemal reviews Turk Army as peace parleys fail; Off Boston, Mass., Yankee skippers brave storms to make big hauls; International Snapshots, Crown Prince Leopold, of Belgium, is sworn in as a lieutenant in presence of King Albert.—Brussels, Belgium; Javanese boys are experts in the training of homing pigeons—Batavia, Java; The way some folks spend the winter—in California; Yokohama, Japan, Japanese fire-fighters agitate for higher pay; Berlin, N. H., Champion "mushers" in 70-mile dog race; Coblenz, Germany, Last of American Army quits Europe as Yanks bid farewell to Rhine.

International News No. 14:—Rangoon, Burma, Natives greet new British Governor; St. Moritz, Switzerland, Europe's skiing champions thrill folks; International Snapshots, Guns of British and French fleets menace capital as Turks order Allied battleships to quit Smyrna—Constantinople, Turkey; Jackie Coogan, beloved "kid" of the films, falls into the clutches of some beauteous Broadway vamps on a visit east—New York City; Secretary of State Hughes and representatives of Central America sign a peace treaty binding us closer to our Latin neighbors—Washington, D. C.; Introducing new Justice of the Supreme Court—Erward G. Sanford, of Tennessee; The U. S. Air Mail Service is presented, through Postmaster General Work, with the Collier Trophy for its work during the year; Tacoma, Wash., Navy's greatest giant on trial speed run; Niagara Falls, N. Y., Zero cold spell turns Niagara into fairy-land; Savannah, Ga., Great welcome for American troops home from the Rhine.

"Kid Reporter;" at left, upper and lower—"Sweetie;" at right, upper and lower—"Peg O' the Movies."

Kinograms No. 2222:—New York, Superdreadnaught "Maryland" sails for tropics to take part in annual maneuvers; "Personals" in the News; Scranton, Pa., World's "smallest perfect woman" is 32 years old, 26 inches tall; Wilkes-Barre, Pa., The world's oldest newsboy, James Madden, has been at it for more than 60 years, and is still going strong; Washington, D. C., Senator Miles Poindexter, of Washington, named to fill vacant post of U. S. Ambassador to Peru; Chicago, Jackie Coogan, 8-year-old screen star, here with his mother and father; Minneapolis, Minn., Master Raymond Baird, the "Little Sousa," greeted by Walter Damrosch and Henri Verbruggen, the noted orchestra conductors; Minneapolis, Minn., Youngsters and dogs have their big day—boy and girl mushers compete in "Dog Derby" over the Lake of Isle course; Coblenz, Americans depart after four years in occupied territory; At Antwerp, Belgium, After all-night ride, the men arrive in the dull gray morning —the Y. M. C. A. is on the job with coffee.

Kinograms No. 2223:—Chicago, Fire horses make their final dash; Washington, Five Latin American lands sign treaty; Palm Beach, Newsboy delivers papers by airmail—every day he arrives with the out-of-town papers for news-hungry resorters; England, In accordance with Washington treaty, English shipyards are busy scrapping capital ships; Claremont, Cal., From oranges to icicles in an hour; Chicago, Youngsters "race" in "Barber Bill's Derby"—and every one of them gets trimmed; Ormond Beach, Fla., Racers collide in five-mile event and two drivers are badly injured; Vienna, Protest the French occupation of Ruhr; Personalities in the News: Washington, Edward T. Sanford, of Tennessee, is appointed Associate Justice of U. S. Supreme Court; New York, Mgr. Ernesti Filippi, the Apostolic Delegate to Mexico, ordered out of country by President Obregon for alleged political activities; New Orleans, Mississippi River and Canal joined.

Pathe News No. 12—Washington, D. C., Army Air Service makes a map of the nation's capital; Anatolia, Asia Minor, Idol of Turk Nationalists makes tour of Asiatic Turkey; New York City, Flagship of the Atlantic Fleet sails to Cuban waters for winter maneuvers; Boy Scout Birthday, Honor 13th anniversary of Scouting in America; In the Limelight, Lausanne Conference closes as Turks refuse to sign Allied treaty; Berlin, N. H., Runners on runners! Ski athletes compete in cross-country race; Coblenz, Germany, Last American soldiers leave Germany.

Pathe News No. 13:—Tampa, Fla., Desperadoes invade Southern city; Glasgow, Scotland, Duke of York received popular ovation on first visit to Scotland since announcement of his engagement to Scotch fiancee; Here and There, Winner of 1923 Nobel Peace Prize visits U. S.; Alameda, Cal., No heights too great for "Climbing Ivy," a professional steeplejack; Thomasville, N. C., The largest chair in the world, stands 13 feet high and contains enough lumber to build 100 ordinary chairs; New Orleans, La., Novel device, when attached to waist of infant, prevents it from falling when sitting; Tacoma, Wash., Official speed tests of new scout cruiser prove successful; Memel, Lithuanians capture Memel; Savannah, Ga., Last ranks of America's armies in the World War come back.

Kinograms No. 2224:—Minneapolis, 10,000 see national ski-jumping meet; New Rochelle, N. Y., skating carnival is feast of skill; Personalities in the News: New York, M. Emile Coue says goodbye to America; West Orange, N. J., Thomas A. Edison celebrates his 76th birthday; Washington, Mrs. Mae E. Nolan of California, elected to fill unexpired term in Congress of her husband, and also to the new House; New York, Charles M. Schwab sails for five weeks' stay abroad; Washington, Ambassador Jusserand completes his twentieth year as representative of France at U. S. capital; New York, Shoji Kimura, 13-year-old Japanese, shows much promise as an artist; New York, dog aristocrats in big show of year; Los Angeles, dancing devotees of all ages meet—pageant at the Monroe Doctrine Centennial will begin with a lad of the Stone Age; England, presenting Duke of York's bride-to-be; Springfield, Mass., latest "strongest man" is Mr. Nelson—newly arrived from Sweden; Brooklyn, write "finis" to our share in war—"St. Mihiel" here with final 154 of "Last Thousand" from occupied German territory; Palm Beacb, would you like a puma as your pet? Oakland, Cal., it sure was a big day for the dogs.

International News No. 15:—St. Moritz, Switzerland, society folk from many lands lured by ice contests; Rangoon, India, Burmese elephants make fine lumber-jacks; International Snapshots: Los Angeles, chicken turkey, latest of nature freaks, makes its appearance in the west; New Orleans, La., a glimpse of the Audubon Handicap, the feature event in Dixie's mid-winter racing season; Boston, Mass., here's another "strongest man in the world"—Richard Nelson, Swedish marvel; Washington, D. C., Ambassador Jusserand ends his 20th year as the representative of France in the Capital; College Park, Md., a battle for blood; Indianapolis, Ind., world's plumpest twins —at the age of 22, Mrs. Roma Roberts and Mrs. Stella Kidd, sisters, weigh over 700 pounds apiece; West Orange, N. J., Edison on his 76th birthday; Massena, N. Y., dynamite breaks ten-mile ice jam in river; In the Mediterranean, new British dreadnaughts sail to Near East; Beirut, Syria, France, taking no chances on a general Moslem uprising, rushes troops into Syria; Somewhere in Asia Minor, an intimate closeup of Mustapha Kemal Pasha—the latest picture made of Turkey's fighting leader; talking to Turkey's "Joan of Arc"—Madam Hallid Hannum, an officer in his army.

Pathe News No. 14:—New York City, doughboys complete last lap from the Rhine; West Orange, N. J., Edison, the world-famed "Wizard," received congratulations on his 76th birthday; Toronto, Canada, is there any game that cannot be played on ice? At the Capital, peace and amity to reign in Latin cannot be played on ice? At the Capital, peace and amity to reign in Latin America; Goa, India, natives commemorate 300th anniversary of the canonization of St. Francis Xavier; Palm Beach, Fla., in the Land of No Coal Problems.

Scenes from "Merry-Go-Round," the Universal Special.

Production-Distribution Activities

M. Emile Coué, who is the important factor in "The Message of Emile Coué," the Educational Special.

C.B.C. Feature Title Is Selected

"Her Accidental Husband" is the title that has been selected by the C. B. C. Film Sales Corporation for the new feature that company will release to the state right market.

This is the Dallas M. Fitzgerald production, featuring an all-star cast, including Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester, to which C. B. C. secured distribution rights.

The title was selected as the best submitted among hundreds offered by actual theatre patrons. The picture was taken, under a working title, and run in two large theatres and a prize offered for the best title submitted.

"Mighty Lak A Rose" Is Lauded

New York Critics Agree on Merits of Production Directed by Edwin Carewe

EDWIN CAREWE seems to have accomplished his purpose in making "Mighty Lak a Rose" for First National release. At least the critics seem to agree that he has made a fine picture.

The critic of the Exhibitors Trade review writes:

"'Mighty Lak a Rose' registers a distinct triumph in the field of moving picture art. Its appeal is universal, every chord of human emotion is sounded in turn, the spectators thrill to the savagery of the inhabitants of the great city's underworld, respond sympathetically to the woes of the blind orphan girl and alternately to the rich vein of comedy which here and there offsets the serious trend of the story."

Film Daily's critic has this to say:

"'Mighty Lak a Rose' is a mighty fine picture and Edwin Carewe deserves a great deal of credit for the worthwhile offering which he contributes to the list of the year's best. Curtis Benton's story is a wholly absorbing crook theme that is almost entirely unlike the average and contains many thoroughly original and interesting twists that make it an unusually strong and appropriate screen vehicle."

C. S. Sewell writes in the Moving Picture World:

"When a director can produce a picture that will play upon your sympathy and love of the better things of life and tug at your heartstrings at times almost to the point of tears, and at the same time introduce such fine comedy touches as to bring forth a smile or a laugh without causing a discordant note, he has achieved a result that will find a mighty echo in the hearts of motion picture fans. This is just what Edwin Carewe has accomplished in the First National production, 'Mighty Lak a Rose.'"

Here is part of the Morning Telegraph's review:

"A sweet story, full of appeal and a great deal of fragile charm. It has been ably directed by Edwin Carewe who has touched it with life and beauty. The lighting and photography are most artistic and evidence of great care to make the entire picture a thing of beauty can be seen even in the smallest details."

High Praise For "The Christian"

N. Y. Reviewers Proclaim Tourneur Production Among Best of Year

THE reviewers of motion pictures on the New York newspapers are in agreement on the point that Goldwyn's Maurice Tourneur production of "The Christian," from Sir Hall Caine's novel, is one of the outstanding picture events of the year.

"'The Christian,' a moving and exceptional photoplay," was the headline used by P. W. Gallico over his review in the News. He went on to say: "When thought, care and heart are put into the making of a picture these qualities show themselves in the film from the opening views to the final fade. Such a photoplay is 'The Christian.' We recommend 'The Christian' unqualifiedly to all lovers of the best in moving pictures."

Harriette Underhill in the Tribune describes "The Christian" as "intensely thrilling," and also says: "Mae Busch, one of the most charming and whimsical actresses on the screen, plays Glory. Richard Dix is seen as John Storm, and it is the best thing he ever did."

J. O. Spearing in the Times: "It is, as advertised, a great show. It ought to satisfy those who look to the theatre for exciting entertainment—'The Christian' is a stirring production."

The New York Sun: "'The Christian' is very shrewdly, even brilliantly, put together. . . . Tourneur uses an effective economy of means, so that the interest is always centered in the two or three human hearts palpitating before one's gaze."

Don Allen in the Evening World: "For those of you who demand art with your pictures—'The Christian' is recommended; to those of you who do not care whether it is spelled with large or small 'A' 'The Christian' is recommended and for those who shout for 'real stories' on the screen we recommend 'The Christian.'"

The Journal critic wrote: "Broad in its scope, rich with beauteous adornment and spiced with action, 'The Christian' is great not so much for these things as for the fact that it vividly and poignantly pictures the soul of a man in whose breast there rages a tremendous struggle."

The Evening Telegram said: "Another notable chapter is written in motion picture history with 'The Christian' . . . a red letter achievement."

The Evening Post: "The Christian' is a thrilling and interesting film. The cast is really all-star. Richard Dix does his best work as John Storm."

Richard Travers and Jean Scott, in "The Love Nest," a Producers Security Release

Tom Mills Engaged by Choice Productions

Choice Productions, Inc., have added to their staff Director Thomas R. ("Tom") Mills, who will be recalled as the person responsible for the successful production of the first of the O. Henry series. Among his longer productions were "Indiscretion," starring Lillian Walker; "His Mother's Sin," starring Earle Williams; "The Unknown Quantity," with Corinne Griffith, and "The Invisible Divorce" for Selznick. Mills is now directing a series of two-reelers for Choice Productions which promise to do even better than his prior efforts.

"Streets of New York" Scores in Reading

In the face of one of the worst snowstorms in the history of Reading, the big Arrow special, "The Streets of New York," opened to big business at Carr and Schad's beautiful Arcadia theatre on Monday.

The picture was well advertised for a week before the showing, but no extraordinary or freak exploitation was resorted to. The campaign was under the direction of a representative of Arrow, and Paul E. Glase, director of advertising and publicity for Carr and Schad.

Foreign Rights Sold on C.B.C. Features

Foreign rights are selling quickly on the C. B. C. Film Sales Corporation series of box office winners, and almost all the foreign territories have already been disposed of, according to C. B. C. Another sale was made this week when English rights were taken over on "Only a Shopgirl" by the Walturdaw Company, Ltd., of London.

Local aspects are being worked out in connection with the exploitation campaign. Prints are being delivered at once and the exploitation accessories are being sent over immediately so no time may be lost in launching the feature in England.

John Griffith Wray, Director for Thos. H. Ince.

Nazimova's "Salome" Is Praised by Board

The Nazimova production of Oscar Wilde's "Salome" heads the list of exceptional photoplays in a recent issue of the National Board of Review's bulletin, "Exceptional Photoplays."

In commenting on this Allied Producers and Exhibitors Corporation release the Review speaks of the "rare courage required by Mme. Nazimova in attempting an authentic presentation of 'Salome' on the American screen," and goes on to say:

"Such an undertaking called for a great deal of artistic courage and no small degree of financial courage as well. The problem was to hold the interest of a popular audience with this exotic masterpiece of Oscar Wilde and at the same time steer clear of the imminent perils of censorship."

Goldwyn Inaugurates New Library

Consistent with its increased activity in all lines, the Goldwyn studio has inaugurated a complete, and fully equipped library and research department in charge of Harriet Morris, who, besides being a graduate of Smith College and special worker in drama courses at University of California, has had five years of motion picture experience with D. W. Griffith, Famous Players-Lasky and others.

Miss Morris will organize the department under supervision of June Mathis, Editorial Director, along broad lines which will fit it to give advice on matters of costume, properties, customs, modes of life; in fact, any question which might arise in connection with any period. The library will consist not alone of books, but will include hundreds, and finally thousands, of filed and indexed pictures of all sorts.

Tom Mix Favorite of Thomas Edison

That Tom Mix, the Fox star of Western melodrama, is one of his four favorite motion picture stars was declared by Thomas Edison in a newspaper interview on his seventy-sixth birthday last Monday, according to the Fox office.

Century Old Costumes Utilized

Prominent Quakeresses in Realistic Sets for "Down to Sea in Ships"

QUAINT costumes and customs of a century ago are picturesquely revived in Clifton's romance of the old whaling days, "Down to the Sea in Ships," shortly to be released as a special feature by the W. W. Hodkinson Corporation.

According to Mr. Clifton, many of the still prominent Quakeresses of New Bedford, Mass., at which place the locale of this production was laid, gave their aid in providing a realistic setting and background for this production. Even the quaint, drab, though picturesque, meeting house used by the New Bedford Quakers for more than 100 years was utilized, including a faithful reproduction of a Quaker marriage ceremony, presided over by genuine members of the sect and carried out with all of the solemnity with which the service was solemnized since the earliest days of the faith.

It is further stated that when Mr. Clifton approached the citizens of New Bedford for their aid in preserving for all time a faithful reproduction of the whaling industry which has put the little town of New Bedford on the map, it was gladly given, and he had no trouble in persuading the quiet-mannered Quakers to give their assistance. Treasure chests, long since forgotten, were resurrected from musty attics and garrets. Gowns, the pride of their wearers in the long ago, were retrieved, quaint little nicknacks and mementoes were brought to light and not a single detail overlooked that would aid in providing a most realistic setting.

It is said that at least one of the Quaker gowns shown in the picture is more than 150 years old. It was worn by the grandmother of the present wearer, who is herself more than 80 years of age, and is the identical gown in which she was married three decades ago. Laces, shawls, bonnets, even handkerchiefs, which years and years ago were the prized possessions of their owners, were introduced.

"Down to the Sea in Ships" is a whaling story essentially, but embodies a theme that is replete with romance and heart interest, affords plenty of thrills, and is said to be convincingly realistic.

"Westbound 99" Nearly Ready

Emory Johnson Special for F. B. O. Will Be Ready for Release in Spring

EMORY JOHNSON, producer of "In the Name of the Law" and "The Third Alarm," is completing this week his third production for the Film Booking Offices of America, a railroad drama titled "Westbound 99." This production will be a big special F. B. O. release in the Spring.

Following up his successes in his first two pictures, Mr. Johnson has retained Ralph Lewis in the starring role. Mr. Lewis, according to reports from G. B. O. exchanges, has won a large following in his recent F. B. O. picture and many requests have been received from exhibitors that he be kept in stellar roles in forthcoming Johnson productions.

In the supporting cast with Mr. Lewis in "Westbound 99," are Johnny Harron and Ella Hall, who supply the romantic appeal. Miss Hall appeared in "In the Name of the Law" and "The Third Alarm." Harron, a brother of the late Bobby Harron, is a newcomer to the F. B. O. fold, and in this picture will play the most important role of his career. Claire McDowell, Taylor Graves, Wedgewood Nowell, Richard Morris, David Kirby and Jane Morgan complete the cast of principals. The story and scenario are by Emilie Johnson, author of both previous Johnson F. B. O. releases. Ross Fisher is behind the camera.

According to information received from the F. B. O. studio, "Westbound 99" will combine heart interest appeal with vigorous physical action. Among the big thrills of the picture is a railroad climax which it is claimed will rival in realism anything heretofore shown on the screen.

In "Westbound 99" Mr. Johnson will offer a production which will be of unusual interest to the hundreds of thousands of men and women connected with railroading in this country. The production will be an accurate picturization of the routine and the adventures of a railroadman's life, and in this respect will be unique in the annals of screen entertainment.

Fire Chief Sings for "Third Alarm"

To prove the extent of the cooperation extended by fire departments throughout the country on "The Third Alarm," Film Booking Offices of America, cites an instance in Durham, N. C., where Fire Chief Frank W. Bennett rendered "The Third Alarm" theme song, "A Fire Laddy," from the stage as a part of the picture's prologue.

William Conn, F. B. O. Charlotte branch manager, claims that this is the first time that such an unusual added attraction has been shown with "The Third Alarm." Needless to say the appearance of the chief on the stage helped fill the house to capacity during the two days of the showing.

Hirliman Establishes N. Y. Offices

In order to be nearer the film center, Charles J. Hirliman, president of the Hirlagraph Motion Picture Corporation, has opened executive offices in New York. Mr. Hirliman's developing and printing laboratory is located in Fort Lee, N. J.

Corinne Griffith, engaged by Goldwyn to play the leading role in Elinor Glyn's "Six Days."

Big Wichita House Books "Fighting Blood"

"Fighting Blood," the new series of two reel pictures now being offered by Film Booking Offices of America, will be shown in one of the finest theatres in the Middle West, according to an announcement recently received from the F. B. O. Kansas City exchange. These H. C. Witwer-Collier's Weekly stories have been booked by Stanley Chambers, of Miller's theatre, Wichita, Kansas. The Miller theatre is considered among the most representative houses of its territory.

In booking "Fighting Blood" Mr. Stanley personally gave his endorsement to the pictures as equal in every respects to his demands for high class short features. The entire series of twelve pictures will be shown at regular intervals.

"Mind Over Motor" Is Completed

Principal Pictures Corporation has announced the completion of "Mind Over Motor" based on a story written by Mary Roberts Rinehart.

"Mind Over Motor" is said to be a luxurious production starring Trixie Friganza, for many years one of the leading stars of the vaudeville and musical comedy branches of show business.

Jannings in "Othello" on B'way Feb. 25th

BEN BLUMENTHAL will present "Othello" with Emil Jannings in the title role at the Criterion Theatre, New York, beginning February 25th. This continental production, the United States, Canadian, New Zealand, and Australian rights to which are held by Ben Blumenthal of Export and Import Film Co. in conjunction with David P. Howells, is declared in the advance reports to be "a masterpiece of cinematographic art." Jannings' portrayal of Othello, it is claimed, "will be classed with the very greatest of Shakespearian performances."

The part of Iago is acted by Werner Kraus, who played the title role in "Dr. Caligari." Ica Lenkeffy, hitherto unknown in this country, plays the part of Desdemona. Dimitri Buchowetzki, the famous Russian director produced "Othello" for Mr. Blumenthal and David P. Howells.

Anti-Drug Movement Is Winning Big Support

National figures, municipal officials and others who are fighting the drug traffic are rallying to the support of Mrs. Wallace Reid in the production of her picture showing the menace of the drug evil. Educators, congressmen, police officials and representative citizens in all walks of life are sending messages to Mrs. Reid expressing their sympathy and commending her in her effort to eradicate the cancer gnawing at the heart of the American people and her unselfish proposal to found a free institution for the cure of addicts.

In Los Angeles, on Lincoln's birthday, the first gun was fired in a national crusade against the drug traffic by the organization of the Los Angeles Anti-Narcotic League. This is to be the first of many such bodies which will be formed throughout the country.

The Los Angeles committee includes such well-known people as Dr. R. B. Von Kleinschmidt, president of the University of Southern California, who is temporary president of the league, and George E. Cryer, mayor of Los Angeles.

Equity Decides on Future Policy

New Plan Inaugurated After Survey by Corps of Field Representatives

FOR the past three months Equity Pictures Corporation has had a corps of twelve special representatives out in the field of distribution and exhibition for the express purpose of getting first-hand information on the needs of the market. This policy was inaugurated by Equity Pictures for the express purpose of determining whether the independent market could absorb many or few pictures and just what kind of pictures were best suited for the Independent distributor and exhibitor.

This entire campaign came to a successful conclusion this week when a meeting was held at the Equity office and all twelve representatives were present with first-hand information on the various key centers and territories throughout the United States. After a careful study of conditions and a debate on the results of the investigation the following matters were agreed upon and the following policy determined for future Equity operations:

Exhibitors in every part of the country are only too glad to sign for independent product, if it is good product.

The advisability of making a few pictures that are worth-while and the concentration on these few productions for maximum results.

The firm decision to make only six pictures per year and to make these six pictures guaranteed successes for distributors and exhibitors.

"Has the World Gone Mad" will be Equity release No. 2 for the current year and will be followed by four more productions of the same class and caliber, in strict accordance with the plans already decided upon.

Warners Plan Advertising Drive

National Campaign Being Arranged for Series of Eighteen Classics

THE biggest national advertising drive in the history of the Warner Brothers organization is being planned and will be launched for the coming series of eighteen Warner classics of the screen, following the completion of the Sinclair Lewis novel, "Main Street," according to Harry M. Warner.

An approximate expenditure of $5,000,000 will be involved in the production and exploitation of the eighteen classics. A substantial portion of this amount will be spent in trade paper advertising, in a national billboard campaign, and in the leading fiction and motion picture magazines.

"In planning our national advertising campaign," said Mr. Warner, "we have taken into consideration the vital and unusual phases of the campaign. The trade in general and the public knows of the transcontinental tour being made by our float which is advertising the seven classics being released this season.

"We have planned something unusual and something with as wide and far reaching a scope as the float for the coming series of eighteen productions. And while I do not care to reveal my plan at this time, exhibitors can rest assured that our policy of co-operation will be doubly effective and productive of greater and bigger box-office results with our attractions."

The screen players already on the Warner roster include Marie Prevost, the featured player in "The Beautiful and Damned," Monte Blue, who plays a leading part in "Brass," and is at present playing the leading male role in "Main Street," and Harry Myers, who has appeared with Miss Prevost and Blue in the first two features.

Wesley "Freckles" Barry will be featured in several productions to be directed by William Beaudine, who directed the two current attractions starring the youngster. Two of the coming features are "Little Johnny Jones," and "George Washington, Jr.," both George M. Cohan stage successes.

Cosmopolitan Romance Colorful

Parisian Scenes Create Excitement as "Enemies of Women" is Picturized

IN filming "Enemies of Women," considered by many to be Vicente Blasco Ibanez's greatest romance, Cosmopolitan Productions probably occasioned more excitement in certain sections of Paris than the capital of France has witnessed since that memorable day in August, 1914, when the declaration of war was made. Although not the most predominant factor, the war itself is woven through the story, and many of the scenes in the picture reveal the patriotic fervor of the gay boulevardiers as they swarmed to the protection of La Belle France.

Paris, Nice and Monte Carlo, all being locations for "Enemies of Women," the Cosmopolitan Corporation, desirous of overlooking no opportunity to give to the photoplay the last touch of atmosphere, sent the entire company making the picture to Europe for six weeks. Of these six weeks two were spent in Paris, during which time many Parisians re-lived the days when the war cloud settled over Europe.

Associated Photo-Plays Is Reorganized

ANNOUNCEMENT is made by Samuel H. London, General Manager of Associated Photo-Plays, Inc., of the reorganization of that company, and re-establishment of their franchise plan of distribution.

The Associated Photo-Plays will re-enter the independent market with a series of five productions starring Milton Sills, directed by John Gorman, and produced by John Gorman Productions. The first production, "Why Women Re-Marry" has just been completed. It is a splendid human drama of every day life from the story by Van A. James.

Milton Sills has been surrounded with a star cast headed by Ethel Grey Terry, and including such well known screen players as Carol Holloway, Wilfred Lucas, Clarissa Selwynne and William Lowery.

A New York Office of the Associated Photo-Plays, Inc., has just been opened.

C.B.C. Adds New Stars to "Temptation"

Three more big names were added to the line for C. B. C. Film Sales Corporation's "Temptation" with the signing of Eva Novak, June Elvidge and Vernon Steele for important roles in this production.

Bryant Washburn is also in this production and the addition of the three new stars is looked upon by the producers and the territorial holders of the series as important.

Eva Novak's most recent achievements were with Paramount in the leading feminine role with Jack Holt in "The Making of a Man" and in "The Man Who Saw Tomorrow" with Thomas Meighan.

June Elvidge played in the Meighan picture, "The Man Who Saw Tomorrow," and with Gloria Swanson in "The Impossible Mrs. Bellew."

Vernon Steele played most recently in "The Hands of Nara," "For the Defense," "When the Devil Drives," "The Girl Who Ran Wild," "The Danger Point" and "Thelma."

First F.X.B. Production Due in March

The first production of the F. X. B. Pictures. Inc., in which Whitman Bennett is presenting Francis X. Bushman, co-starring with Beverly Bayne, is well under way. Work is being carried on in order that this elaborate vehicle will be ready for distribution by the middle of March.

The story is adapted from a famous English novel, "Lady Varley," by Derick Vane. The continuity is by Dorothy Farnum, scenario writer for Mr. Bennett's Lionel Barrymore and Betty Blythe productions, and "Tess of the d'Ubervilles" for Marshall Neilan. Laurence Windom is the director and Edward F. Paul the cameraman.

"One Exciting Night" Liked in Detroit

"If 'One Exciting Night' doesn't run three weeks at the Strand we'll stop reviewing pictures and go to work," said J. L. K., critic for the Detroit Evening Times in his review of D. W. Griffith's mystery picture, a United Artists release, when it opened at the Broadway Strand theatre, Detroit, and started an indefinite run to a packed house. "Griffith has put another halo around the genius that 'shot' 'The Birth of a Nation.' Movie fans have seen Griffith in romance, Griffith in spectacle, Griffith in pathos and Griffith in war, but never Griffith in mystery melodrama. Try it just once. You'll like him in melodrama, too!"

"D. W. Griffith's 'One Exciting Night' is that and a lot more," said the critic for the Detroit News. "It is decidedly novel entertainment and will doubtless prove one of the most talked of pictures of the current season. Although there are only two film veterans in the cast, the picture is unusual if only for its excellent acting."

MacLean Progressing on "Going Up"

Douglas MacLean has been at work for three weeks now on the production of "Going Up," his first feature for Associated Exhibitors, and has progressed sufficiently to give a pretty clear idea of what may be expected in the finished film. Persons who have been privileged to witness the shooting of some of the scenes declare that "Going Up" is easily the biggest thing the popular comedian has ever attempted. Mr. MacLean himself predicts it will be even more entertaining than "The Hottentot," the Thomas H. Ince production in which he is featured.

Raymond Griffith, who wrote the scenario for "Going Up," is said to have followed closely the story of the original musical comedy, which was by Otto Harbach, with music by Louis A. Hirsch. The musical comedy, which was adapted from "The Aviator," by James Montgomery, was one of the biggest Broadway stage successes during the winter 1917-1918, and contained a wealth of material easily capable of use on the screen.

Metro Cast is Selected for "Desire"

The cast for "Desire," Louis Burston's new picture which will be filmed at the Metro studios, includes many well-known and capable players. For the interpretations in this story by John V. Clymer and Henry R. Symonds, Mr. Burston has selected Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann and Chester Conklin.

Each of these players has hitherto been featured prominently in big screen productions, and their being assembled in the cast of one play is an indication of the high standard being set by Mr. Burston for this production.

"Desire" is being directed by Rowland V. Lee, and photographed by George Barnes. J. J. Hughes is art director.

Popular Novels on Goldwyn List

"The Christian" Heads List to Which "The Spoilers" Is Latest Addition

THE motion picture industry is again turning to the world's great novels for material for its pictures. Goldwyn has just completed, or is now making, photoplays based upon six novels which have been translated into the language of nearly every important country on the globe. And Goldwyn has more announcements along this line to come.

The first novel to be filmed in the present list of productions was Sir Hall Caine's "Christian," which Maurice Tourneur directed, and which has just been released. This film has had a number of pre-release showing and has aroused enthusiasm wherever shown. Many prominent reviewers and film people have called it one of the few greatest photoplays which have ever been made. In the cast are Richard Dix, Mae Busch, Phyllis Haver, Gareth Hughes, Claude Gillingwater and a score more.

Then came Marshall Neilan's first production in association with Goldwyn, "The Strangers' Banquet," from Donn Byrne's novel. This picture is said to be making new Neilan "fans" wherever films are screened and is undoubtedly one of his biggest successes. Claire Windsor, Rockecliffe Fellowes, Hobart Bosworth, Eleanor Boardman, Nigel Barrie, Claude Gillingwater and about thirty more prominent screen actors appear in it.

Hugo Ballin and his wife, Mabel Ballin, have just completed a special feature based upon Thackeray's "Vanity Fair," which Goldwyn is distributing Mabel Ballin is starred in the role of Becky Sharp. Hobart Bosworth is the Lord Steyne; Harrison Ford the George Osborne; Earle Foxe the Captain William Dobbin, and George Walsh the Joseph Sedley.

Marshall Neilan is going to picturize another famous novel for Goldwyn, Thomas Hardy's "Tess of the D'Urbervilles." The only member of the cast yet engaged is Blanche Sweet who will play the leading role of Tess.

By an arrangement just entered into with Jesse D. Hampton who is making a new screen version of Rex Beach's Alaskan gold strike novel, "The Spoilers," the production will be made at the Goldwyn studios and will be distributed by that firm. Lambert Hillyer will direct the picture. Four stars have been engaged thus far for its leading roles, Milton Sills, Anna Q. Nilsson, Bryant Washburn and Wallace MacDonald.

And then there is Gen. Lew Wallace's "Ben Hur" the screen rights to which Goldwyn purchased from A. L. Erlanger, who made the stage production, for close to a million dollars. The continuity has been prepared by June Mathis.

"Driven" Acclaimed by Critics

Reviewers on N. Y. Dailies Praise Brabin Production at Criterion Showing

CHARLES J. BRABIN'S Universal Jewel production "Driven" had its premiere public showing last Sunday in the Criterion theatre, New York, and definitely established itself with theatregoers.

It received an unusually hearty reception at the hands of newspaper reviewers in New York.

In the N. Y. Times the feature was reviewed in part, as follows:

"'Driven,' the motion picture of Southern mountaineer life, which opened an engagement at the Criterion theatre yesterday afternoon, is one of the most genuine films ever shown on Broadway. Except for its ending, which is in part a concession to the popular taste for theatrical hokum, it is convincingly sincere. And, most important of all, it is intensely dramatic."

Helen Pollock, of the N. Y. Morning Telegraph, said:

"Without attempting to compromise with his audience, Brabin has presented the drab life of a group of mountaineers and has succeeded in enlisting sympathy through sheer realism, devoid of cheap sentimentality."

The N. Y. Evening Telegram had this to say:

"'Driven,' a screen version of 'The Flower of the Flock,' which was unreeled at the Criterion theatre last night, is among the best cinemas produced here in a long time. Not only is the story plausible and well told, but every character in it fits like a glove. There are many thrilling moments during the unfolding of the story."

P. W. Gallico, in the N. Y. Daily News, wrote:

"'Driven,' to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions."

Harriette Underhill, in the N. Y. Tribune, characterized the film feature as "fascinating and real," and a picture which Brabin had done "perfectly."

"It is well worth seeing," she concluded.

"Driven" was made by Brabin in the Southern mountains, where he took his small cast of players. The cast includes Elinor Fair, Charles E. Mack, (by courtesy of D. W. Griffith), Emily Fitzroy, Burr McIntosh, George Bancroft and several others.

Laurie Books Feature in Two Houses

Jake Laurie has booked the Associated Exhibitors feature, "Breaking Home Ties," for simultaneous runs of a week each in his Modern and Beacon theatres, Boston.

"Drug Traffic" Due for for Early Release

THE systematic campaign being waged nationally to suppress the use of narcotics seems to have made the Harvey 'Gates' release, "The Drug Traffic" a timely picture, judging by the deals closed this week for distribution. Prints of the picture were completed last week and it will be ready for bookings for the first week in March. The following exchanges this week closed deals for distribution of the feature:

Renowned Pictures Exchange for New York City, northern New Jersey and New York State.

Gene Marcus of Twentieth Century Film Exchange of Philadelphia for eastern Pennsylvania and southern New Jersey.

Standard Film Exchange of Pittsburgh, Detroit, Cleveland and Cincinnati for Western Pennsylvania, West Virginia, Kentucky, Ohio and Michigan.

Midwest Film Exchange of Milwaukee for Wisconsin.

Si Griever of Griever Productions, Inc., of Chicago for Illinois.

Ben Friedman of Friedman Film Exchange of Minneapolis for Minnesota, North and South Dakotas.

All-Star Features Exchange for Washington, Idaho, Montana and Oregon.

De Luxe Film Exchange of Washington for District of Columbia, Maryland and Virginia.

Book Trade Publication Urges Tieups

The current issue of Publishers' Weekly, a leading publication of the book trade, carries a double-page advertisement of Joseph Hergesheimer's novel, "Java Head," and the George Melford Paramount production of the same title. The publisher of the book, A. A. Knopf, is co-operating with Paramount in the advertising, and the copy is embellished with stills from the picture, a reproduction of the special jacket used for the photoplay edition and a photograph of the crowd outside the New York Rivoli theatre taken while the picture was being shown there.

Miami Swelldom Seen in "The Net"

A number of the exteriors for "The Net," the Fox special production directed by J. Gordon Edwards, to be released Feb. 25, were made in Miami, Florida. The principal scene of the Maravene Thompson story taken in Miami was the wedding of the heroine. It was staged on the law of the Royal Palm Hotel, with a remarkable assembly of wedding guests.

A notice was posted in the lobby of the hotel, the day before, inviting any of the guests who might care to act as friends and acquaintances of the bride to be on hand at a certain hour. Fifty regular extras had been engaged, and director Edwards was hopeful that a dozen or so of the guests of the exclusive Royal Palm might think it a lark to take part in the making of a moving picture. To his surprise, over four hundred of the patrons of the hotel, properly attired, were on hand and entered into the spirit of the scene with an enthusiastic interest that delighted the director.

!!TOM MILLS!!

?

Sure You Remember Him. The Director That Put the First Thirty O'Henrys on the Motion Picture Map.

There Wasn't a Flivver in the Bunch.

They All Made Money for You That Played 'Em.

So Did—

"The Unknown Quantity," "Thin Ice," "The Invisible Divorce."

Mills Is Now Throwing That Personality of His Into a Series of Two Reelers That'll Sure Make You Sit Up and Take Notice When They Hit the Screen.

CHOICE PRODUCTIONS, Inc.
6044 SUNSET BOULEVARD,
LOS ANGELES

Guy Bates Post Signed by Lesser

Star's First Vehicle for Principal Pictures to be Story by Curwood

GUY BATES POST, one of the best known stage and screen stars, has signed a contract with Sol Lesser of Principal Pictures Corporation.

The consummation of the Post-Lesser deal was brought about through the efforts of Robert T. Thornby and E. de B. Newman, executives of the Courtland Pictures Corporation. These film men will participate in the production of the initial offerings starring Mr. Post, and all distribution will sail through the channels of Principal Pictures Corporation.

It is understood that Mr. Post's recent contract with Richard Walton Tully during the filming of "The Masquerader" and "Omar, the Tentmaker" was in the neighborhood of $50,000 a picture, with a fifty-fifty sharing arrangement on the profits of each production. The financial end of the Principal Pictures contract that Mr. Post today signed with Lesser is said to equal this amount.

Work will commence on the initial picture in the immediate future with Roberty Thornby directing.

One of the outstanding features in this contract is the fact that Mr. Post will lay aside his costume roles and will be seen in stories of the great American outdoors. The first production is to be a James Oliver Curwood story which the author is writing especially for Mr. Post. The title is "The Man From Ten Strike."

Kane Enthuses Over Production

Says "Courtship of Miles Standish" Is Charles Ray's Greatest Achievement

"THE greatest achievement of Charles Ray's film career" was a phrase used this week by Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, in discussing "The Courtship of Miles Standish," on the production of which Mr. Ray is now engaged.

Mr. Ray has surrounded himself with a large cast of name parts. An exact replica of the Mayflower has been built in the Ray studios and will, of course, have a prominent place in the photoplay. The boat was christened on Forefathers' Day, in December last, when more than a hundred members of the California Society of Mayflower Descendants held their annual meeting on its deck.

For many months the research department of Mr. Ray's organization, reinforced by a number of special experts, devoted the entire time to a painstaking study of the history and traditions of the Mayflower adventure. The investigation disclosed that the Pilgrim Fathers overcame even more and greater difficulties than are recorded in most of the text books. Some of these will be revealed in the picture, and already historical, genealogical and religious authorities, realizing the value of the film in contributing to general knowledge, have given their indorsement to Mr. Ray's project.

The basis of the story is Longfellow's epic poem, with the love story—the first in American history—of John Alden and Priscilla Mullens knitting together the larger fabric of the play. Mr. Ray portrays the immortal lover who spoke for his friend Miles Standish, only to win his own life partner. Mr. Kane made it clear that the picture is to be much more than a historical film or even a great spectacular production.

Paramount Company Back in U.S.

Return From Panama Where Exteriors For "Ne'er-Do-Well" Were Made

AFTER six weeks in Panama, where exterior scenes for Rex Beach's "The Ne'er-Do-Well," were filmed, Thomas Meighan and a company of players under the direction of Alfred E. Green arrived in New York this week on board the S.S. Toloa. The company will begin work immediately at the Paramount Long Island studio on the interior scenes for the picture.

Scenes were made in Panama City, Colon, in the Canal Zone and on the island of Toboga. Among the interesting places used were the ruins of Old Panama, which was destroyed in 1625 by Morgan, the pirate; the old Cherokee prison, famous in early Spanish history of the country, and the famous Union Club. Scenes of the Panama Canal locks were filmed both from the air by government planes and from ships passing through the locks.

On the return trip the company spent two days in Costa Rica, visiting San Jose, a mountain resort, where the most beautiful Spanish women in the world are said to reside. While in Costa Rica a baseball team composed of members of the Paramount company with Alfred Green as the pitcher played two games of baseball with the city team, winning one and losing one.

In Panama the Paramount company was so well liked that the president of the Republic, Senor Parraz, entertained the members at a San Cocho, a native festival, and at the Panama race course the Thomas Meighan handicap was run and a Lila Lee cup was presented to the winning jockey.

Principal Closes Deal in Northwest

Another sales deal of importance was negotiated this week by Harry Rathner, sales representative of Principal Pictures Corporation, according to a telegram Eastern Manager Irving Lesser received from him. Mr. Rathner who has been on the road several weeks has closed several important deals. This week he closed a transaction with Ben Friedman of Friedman Film Exchange of Minneapolis whereby Mr. Friedman will in the future handle the output of Principal Pictures Corporation. The first two releases include "The World's A Stage," based on Elinor Glyn's story and starring Dorothy Phillips, whose services were acquired through permission granted by Associated First National; and "Environment" starring Milton Sills and Alice Lake. Friedman also purchased "Flesh and Blood," an all-star special.

This is the third big deal closed by Principal Pictures Corporation in as many weeks. Two weeks ago Mr. Rathner closed a deal with the Enterprise Distributing Corporation which will handle Principal productions in the South and Southeast. Last week Mr. Lesser negotiated a deal with Harry Charnas whereby Mr. Charnas' exchanges in Pittsburgh, Cleveland, Cincinnati and Detroit will handle Principal Pictures.

Special Press Sheet For Warner Feature

An eight page press sheet containing a large number of helpful publicity and exploitation aids for exhibitors has been published by the Warner Brothers advertising and publicity staff in connection with the latest Warner classic, "Little Church Around the Corner," which has been adapted by Olga Printzlau from the play by Charles Blaney and the novel by Marion Russell.

The sheet is of newspaper size, and each page is filled with material suitable for publication. Three and one half pages have been devoted to stories concerning the production. Feature yarns of moderate length, production cuts, suggestions for a mailing campaign, program readers, advance and current reviews, and forceful one, two and three column newspaper advertisements are to be found throughout the broadside press sheet.

Gilbert Again Due in Romantic Role

"Truxton King," the latest John Gilbert picture, produced by Fox Film Corporation, scheduled for February 18, gives the public an excellent opportunity to contrast the star's performance of the romantic role of Edmund Dantes in "Monte Cristo" with his acting of an up-to-date American thrown into the intrigues of a European principality and madly in love with a lady of the court, according to the Fox office. Through this romantic atmosphere John Gilbert's striking personality maintains the same magnetism and charm it displayed in the Dumas story, it is claimed.

"One Exciting Night" Baffles Sleuths

That professional sleuths, even to those in the United States Secret Service, are not more clever at unravelling screen mystery than the average motion picture fan was demonstrated recently when the management of the Broadway Strand theatre, Detroit, gave a special review of D. W. Griffith's "One Exciting Night," a United Artists release, a day or two before the opening of an indefinite run.

It was strictly a professional audience at the review. Men from the U. S. Secret Service were present as were men from private detective agencies. Police Commissioner Inches of Detroit, could not attend but his department was well represented. Every detective, every secret service man, and every agency operator, sat spellbound all through the unreeling of "One Exciting Night," and not one of them had the mystery action solved before the last flicker of the last reel, it is said.

Paramount Stars Silk Show Feature

Leatrice Joy and Nita Naldi, two popular Paramount picture actresses, were featured at the International Silk Show last week at the Grand Central palace. Miss Joy appeared Friday night in the Chinese costume she wore in "Java Head," George Melford's Paramount picture which is being shown on Broadway now. With the Russian Symphony orchestra playing an oriental tune, Miss Joy was carried on a Chinese dais down the grand stairway to the magnificent Corticelli silk booth. She was given a great ovation by the throng of visitors of the Silk Show.

On Tuesday night Miss Naldi, wearing a rich red gown of brocaded silk, completely took the show by storm when she walked down the grand stairway while the orchestra played "The Sheik."

Russell at Work on New Production

L. Case Russell is at work on the next Blazed Trail Productions feature for John Lowell. The title of this special, which is scheduled to follow Blazed Trail's present release, "Lost in a Big City," is not announced, but it is understood that the working title is "Power." George Irving, who directed "Lost in a Big City," will direct, Joseph Settle will photograph, and it is understood that Evangeline Russell, is to appear opposite Mr. Lowell in this new feature.

"Darkness and Daylight" Is Completed

Albert W. Plummer, Director, has completed "Darkness and Daylight," his first production for Bancroft Pictures Corporation. The story was taken from an old popular melodrama which played throughout America for over 30 years. Some of the finest homes in New England were used to advantage by the producer. The cast includes a number of favorite screen players.

Palmer Photoplay Enters Field

Starts Work on "Out Of Night," First of Series of Big Features

THE entry of the Palmer Photoplay Corporation into the producing field brings with it the promise to the public for better stories, and the removal of the barrier between gifted outside writers and the screen.

Camera work has begun upon "Out of the Night," the first of the series of big photodramatic features to be produced. It was written by Mrs. Ethel Styles Middleton of Pittsburgh, who trained herself in screen technique through the Palmer Educational Deartment. Joseph De Grasse, whose recent successes have placed him in the top rank of directors, has been entrusted with the direction. Lloyd Hughes, who played opposite Mary Pickford in her second "Tess of the Storm Country," has the leading role. Lucille Ricksen plays opposite him; George Hackathorne, Myrtle Stedman, Philo McCullough, Claire McDowell, Frankie Darrel and Muriel MacCormick make up the supporting cast.

"Our avowed policy of strict honesty and truth-telling begins with this announcement," said President Roy L. Manker. "We say, therefore, that we do not guarantee to turn out a 'world beater' in our first production. We have a splendid story that is the selection from a great process of elimination which brought forth from so-called 'outside' writers nearly a hundred photoplays so good, so original, and so effective from the motion picture standpoint, that the final choice was a matter of extreme difficulty. Upon the foundation of this masterful story we shall build a production that has all the other advantages we can obtain for it in the entire industry.

"Our policy is nothing short of a declaration of independence that may be interpreted as predicting the beginning of a new era in motion picture making. We hope to prove that the talented, trained 'outside' author is capable of supplying a fresh, virile, inspiring screen literature, a literature peculiar to the motion picture. Moreover, we are creating the precedent of paying these hitherto unrecognized authors a royalty upon the profits of the pictures.

"If our success with 'Out of the Night' does not measure up to our own high expectations, we shall admit the fact, and set ourselves to proving that our foundation is sound by starting upon our next production, and another, and another; the general public, our students, our other friends and the industry in general must judge us by the ensemble rather than by our first effort."

Critics Praise Laurette Taylor

Chicago Reviewers Commend Star as One of Screen's Greatest Actresses

THE fulsome praise bestowed by New York critics upon Laurette Taylor in the leading role in the screen version of "Peg o' My Heart" has been repeated by the Chicago reviewers. This Metro photoplay, from J. Hartley Manners' great stage success which scored a supreme triumph in the metropolis, was met with the highest delight in the western city. The critics were unanimous in classing Miss Taylor as one of the screen's greatest actresses by virtue of this, her first photoplay.

Carl Sandberg, writing in the Chicago Daily News, says:

"Not often are we so pleasantly surprised as in the case of Laurette Taylor of the spoken play stage, entering the silent picture drama and coming across with notable, extraordinary pantomimic ability of the kind necessary in the photoplay worth while."

Genevieve Harris writes in the Evening Post:

"Laurette Taylor as a screen debutante is really quite remarkable. Part of her success is due to the fact that she is a mistress of pantomime. Her eyes and mouth express every shade of passing emotion. Her movements, her gestures, are as perfectly suited to a screen role as are those of two of the 'veterans' of pictures, Mary Pickford and Mabel Normand— . . . The picture has been beautifully photographed, with many exquisite exteriors and pleasing interior sets. A good supporting cast aids the star. . . ."

Virginia Dale writes in the Journal:

"There she shines. There her eyes roll, her lips curl whimsically, and the very dew of youth is in the artifices and the ingenuousness of Peg."

The Herald and Examiner says:

"Miss Taylor obtained as her director, King Vidor, one of the most resourceful and competent men in the business. . . . The picture has been pronounced one of the most perfect pieces of winsome love action ever put into film."

Vitagraph Special Aids Benefit Fund

"My Wild Irish Rose," was the medium selected in Toledo to raise funds to equip the home of The Little Sisters of the Poor with electric lights. Through arrangement with the management of the Alhambra theatre the Vitagraph special was shown for a full week, twenty per cent. of the gross receipts going to the Knights for the fund. Monday night was set aside as Toledo Night, and each following night was named after some section of the city closing with Saturday as Interurban Night. On the Saturday before the opening there was a big parade, the marchers singing "My Wild Irish Rose," a song made famous by Chauncey Olcott and which plays an important part in the picture.

Rintintin—famous German Police Dog and world war hero, to be featured in "Wolf Fangs," a Chester M. Franklin production, to be supervised by Harry Rapf, for Warner Bros.

Toronto Aids Approval to "Robin Hood"

"Undoubtedly the biggest spectacle Douglas Fairbanks has ever done," said the critic for the Toronto Mail and Empire when "Douglas Fairbanks in Robin Hood," a United Artists release, was shown recently at the Hippodrome, Toronto, Can. "In fact, few productions that can come anywhere near this one ever have been placed on the screen. The scenes showing tournaments and warfare in the days of chivalry contain some of the finest photography ever seen in the movies."

"Thrill follows thrill," said the reviewer for the Evening Telegram, "and Douglas Fairbanks in the stellar role much more than fulfills expectations. A magnificent spectacle was the tournament."

"A fine picture; everything is well done," said the critic for the Toronto Globe.

"Does It Pay?" Due for March Release

"Does It Pay?" the Fox special featuring Hope Hampton, will be given to the public early in March. This screen drama, which handles a familiar and vital phase of modern life, is given an added interest on account of presenting Miss Hampton in the role of a 1923 vamp. The character calls for all the allurement of youth and beauty and a correct taste in the matter of expensive and beautiful gowns. Miss Hampton is said to fill all three conditions with complete success.

Pathe Program Sets New Precedent

THE conspicuous success of the run of "Dr. Jack" and "Fruits of Faith" at the Stanley theatre, Philadelphia, has caused the Stanley circuit for the first time in its history to play the same bill, same day and date, at two of its theatres in the same city.

At the close of the Stanley theatre run of the Lloyd and Rogers pictures, they were billed together at the Carlton and Victoria. Uniformly enthusiastic reviews of both pictures in the Philadelphia newspapers are given part of the credit for this innovation in Stanley circuit history.

At the Carlton and Victoria the entire bill is composed of Pathe product. In addition to "Dr. Jack" and "Fruits of Faith" it presents Pathe News and an Aesop's Film Fable.

Warners Enlarge N. Y. Headquarters

The growth of the Warner Brothers during the past season has necessitated the taking over of additional floor space in the Mecca Building, 1600 Broadway, New York. Fifty-five hundred square feet were secured, and the organization now occupies the entire ninth floor of the building, comprising 11,000 square feet.

British Like Doug's "Robin Hood"

Newspaper Critics Are Unanimous in Acclaiming it Exceptional Production

THAT "Douglas Fairbanks in Robin Hood" is proving exceedingly popular with the British public and that there is no question this Fairbanks feature will set a new record for gross receipts for the British Isles, are statements contained in a letter just received from abroad from a representative of the Fairbanks organization.

"This film sets a standard in production which will be hard to follow," said the London Evening News. "Clean, invigorating, noble in purpose and execution, it is a picture to show to young people."

"If you want to spend a thoroughly entertaining evening, go and see this picture. You will feel better for it," said the Star.

"It is the finest pro-English film that has been seen on the screen," said the Sunday London Illustrated. "The picture is a tonic and, incidentally, a fine boost for England."

"It is one of the most splendid spectacles ever seen on the screen," said the review of the London Sunday Chronicle.

"Physically gigantic, spiritually satisfying, artistically a triumph," said the critic for the London Sunday Pictorial. "This is the finest screen romance I have yet seen."

"'Douglas Fairbanks in Robin Hood' is unquestionably the most splendid photoplay ever made," said the review for the London Sunday Express. "The truth is that 'Robin Hood' is a great work of art, a new and altogether different kind of classic, something that will live forever in the memory of those who see it and will live in the imagination of one generation of youth if not of several."

"'Douglas Fairbanks in Robin Hood' is a first-rate film, a fine spectacle and extremely good fun, as well," said the Daily Chronicle.

"Nothing finer in the way of reconstruction of the past has been done on the film," said the London Daily News.

"'Douglas Fairbanks in Robin Hood' must certainly be the greatest show on earth, the most thrilling and gorgeous entertainment ever presented to the public," thought the reviewer for the London Daily Express.

"The film will be enjoyed by old and young whenever it is seen," said the critic for the Pall Mall Gazette. "There is never a dull moment, and there is plenty of sparkle and fun."

"If Winter Comes" Due on Broadway Soon

Arrangements are being perfected for the showing on Broadway of Fox Film Corporation's screen version of the A. S. M. Hutchinson story "If Winter Comes."

This "best seller" was filmed in England among the actual scenes described by the author, strength of characters and plot. Fox Film Corporation has taken every precaution to insure a masterly moving picture version of the novel, and Director Harry Millarde, who made "Over the Hill" and "The Town That Forgot God" has worked faithfully and well that ample justice should be done to the picture.

With Percy Marmont in the part of Mark Sabre, Ann Forrest as Nona, and other important parts intrusted to Arthur Metcalf, Sydney Herbert, William Riley Hatch, Raymond Bloomer, Leslie King, Margaret Fielding, Gladys Leslie, Dorothy Allen and Eleanor Daniels, the men and women of Hutchinson's imagination became a reality on the screen.

Distribution Planned on Paramount Trailers

Paramount has made arrangements with the National Screen Service, with offices in New York and Chicago, for the distribution of the de luxe trailers on its big productions, similar to those which were issued on "Blood and Sand," "Fool's Paradise" and other pictures.

Trailers on the following productions are to be distributed under the new arrangement: "Adam's Rib," "Bella Donna," "The Covered Wagon," "The Glimpses of the Moon," "Hollywood," "Bluebeard's Eighth Wife" and "The Enemies of Women." They will be made in their entirety at the Paramount studios, will be embellished with art titles and will run approximately 200 feet in length.

American Releasing Films Commended

FOUR pictures distributed by American Releasing Corporation are picked for special mention by The National Board of Review on its January bulletin of noteworthy subjects. They are "As a Man Lives," "One Million in Jewels," "Outlaws of The Sea" and "Solomon in Society."

The notation accompanying these pictures stresses their value as good entertainment suitable for the entire family.

"As a Man Lives" is an Achievement Films' production directed by J. Searle Dawley. "One Million in Jewels" marks the return of Helen Holmes to the screen, and was directed by J. P. McGowan who also plays the stellar role.

"Outlaws of The Sea" is a John Brunton production with Marguerite Courtot, Pierre Gendron and Gordon Standing in the leading roles. Wm. H. Strauss in "Solomon in Society," with Brenda Moore in the featured role, was produced by Cardinal Pictures under the supervision of Whitman Bennett.

Mexico Would Finance More Pictures

Fred Niblo, who has filmed the great American play, "The Famous Mrs. Fair," for the Metro-Louis B. Mayer forces, is enthusiastic about Mexico as a locale for the filming of pictures. He has just returned to Hollywood with his wife, Enid Bennett, from a trip to Mexico City.

Mr. Niblo says that in the near future he will produce Prescott's "Conquest of Mexico." The Mexican government, he explains, is anxious for photoplays to be made and produced there, for by that means it hopes to advertise to the world that Mexico is not the arid, bandit-ridden land it commonly is supposed to be. Capital in abundance, Mr. Niblo is informed, may be obtained from the financial leaders of the country, who join the government in the desire that the beauties of Mexico be spread before the eyes of the world.

Mr. Niblo is at present cutting the completed film of "The Famous Mrs. Fair," by James Forbes. This is the first of a series of Fred Niblo productions presented by Louis B. Mayer and distributed by Metro Pictures Corporation. Frances Marion made the screen adaptation. Charles J. Van Enger did the photography.

"The Hypocrites" Is Being Titled

Work will commence this week on the titling of "The Hypocrites" starring Wyndham Standing. Releasing arrangements are under the supervision of Producers Security Corporation. Direction was by Charles Giblyn.

This film is made from the famous play "The Hypocrites," by Henry Arthur Jones which had a phenominal Broadway run.

SPEED *plus* QUALITY

AMERICAN FILM COMPANY will make prints of your films without loss of time.

A large organization of experts assures the very best results from your negatives.

Our central location enables us to offer express-train service to all parts of the country.

SPEED PLUS QUALITY—at no greater cost. May we prove ourselves on your next order?

NEGATIVES STORED FREE
Write for full particulars.

Developing — Toning
Printing — Editing
Tinting — Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Company
Incorporated

Laboratories
6229 Broadway
Chicago, Illinois
and London, England

SAMUEL S. HUTCHINSON, President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Fundamentals of Light for Understanding of Cinematography

Principles of Physics and Chemistry Intimately Related to Photography

Extracts from "Motion Picture Photography" by Carl L. Gregory, published by New York Institute of Photography

CHAPTER III

AS the whole structure of photography rests upon the application of the science of physics and chemistry, the student of photography or of cinematography can never be too well informed upon these subjects. While we shall endeavor to merely touch upon the more important principles of physics and chemistry, which are most intimately concerned in their relation to photography, it would be well for the reader, who is earnestly in search of information, to dig up his high school text-books and study the subjects of the physics of light and the chemistry of the salts of silver. If he has no such books, he will find a mine of interesting information in the public libraries, which are so numerous over the country that there are very few who do not have access to them. He who has considered these subjects dull and uninteresting will find they contain an unsuspected interest when he comes to trace their relation to and use in photography. It is not necessary to go deep into these subjects to get the simple facts upon which photography is based. When one has a clear conception of these facts, they will form a firm foundation upon which to build a sound structure of photographic knowledge. New facts acquired will then fit upon this foundation like bricks into a wall. If the student is uncertain as to what books to consult to acquire the knowledge which he wishes, he may find some assistance in consulting the bibliography or list of suitable text books given in another place in this volume.

Ideas 200 Years Ago

It is hardly two hundred years ago since people first had any adequate idea that our atmosphere exists and that we live and move about at the bottom of a sea of air—the weight of which presses upon us and all other objects about us with a pressure of approximately fourteen pounds to the square inch. With our present day knowledge gained from barometers, airships and balloons floating in the air and from hundreds of other common facts, we accept the presence of the atmosphere as a matter of course.

The existence of an all-pervading ether is, however, somewhat more difficult to grasp. Much like our knowledge of the air, its existence is only an inference from observed facts. Ether is an all-pervading medium in which the entire universe is submerged, and by means of radiation or vibration, are transmitted light, radiant heat, actinic radiation, X-rays, electromagnetic oscillations, magnetism, and Hertzian waves. Of these forms of radiant energy, light, or those radiations which enable the eye to see objects, are the only ones with which we are to deal.

Light is transmitted through the ether in straight lines, by very minute waves or vibrations, which travel with great rapidity.

Difference in Sound and Light Waves

For purposes of comparison, we often refer to the similarity of light waves to sound waves, but sound waves are carried by the atmosphere at a comparatively slow rate. It will be noted when viewing the steam emitted by a whistle at some distance from the observer that the steam is seen some little time before the sound is heard, showing that the light waves from the object travel much more quickly than the sound. Ether waves do not correspond to sound waves in some other respects. For instance, sound waves are composed of alternate compressions and refractions, while the wave movement or displacement in light waves is from side to side at right angles to the direction in which the light is traveling.

Figure one is an illustration of the movement of light waves from side to side as it might appear if it were possible to magnify a ray of light and render it visible. Light itself is not visible. When we say we see a ray of light, as we sometimes do when the sunshine falls through a window or through the foliage of trees, we do not actually see the ray of light—what we see is small particles of dust floating in the atmosphere which show us where the ray of light is passing. The particles of dust reflect to our eye a small portion of the light which comes through the window or between the leaves, as the case may be. In ordinary diffused light these particles are too small to be seen, but under the strong light of the sun, each particle becomes a tiny luminous point. For an experiment to prove this, turn the light of a projection machine on in a quiet room, and if the atmosphere has not been disturbed so as to stir up dust, the path of the light will not be visible, but if we stir up a little dust, or blow a puff of smoke in front of the machine, we will see the path of the light spring out so that we can see it distinctly.

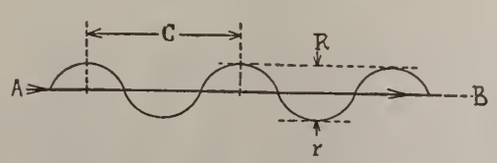


Fig. 1—A B represents a minute section of a ray of light traveling in the direction indicated by the arrows. The curved line represents light waves. The distance from crest to crest of two consecutive waves is the wave length designated by C. The distance Rr from the crest to the bottom of the curve is called the amplitude of vibration.

To return to the vibration of the ether waves back and forth in a ray of light, we see that in the first diagram the waves are represented as traveling like the crests and hollows of waves on water, which move forward without moving the water which composes them forward. This we know, because a boat floating upon water agitated by waves, does not move forward with the waves, but simply bobs up and down in the same spot. In the same manner light waves pass through the ether without the ether moving forward in the direction of the waves. There is a difference in the light waves and the water waves, however; for while the waves in water move up and down only, the vibrations, or waves, which occur in the ether, take place in every conceivable direction—sideways as well as up and down. Figure 2 represents a cross section of a ray of light in which may conceive that the wave or ray is vibrating back and forth in every direction within the limits of a circle.

Paths Followed by Light

Waves of light pass through any transparent medium, which may be air, glass, water, celluloid, amber or any other substance through which we can see. As long as light travels in the same substance or medium, it goes forward in a straight line, but as soon as it strikes the surface of a different medium, it is deflected or bent at a slight angle, depending upon the nature of the substance, and does not bend again until it encounters another medium. This is called the rectilinear propagation of light, which simply means, as before stated, that in any particular medium—whether air, water or glass—light always travels in straight lines.

The principal sources of light are from objects heated to a high temperature. The most common source of light is, of course, the sun, which is a heavenly body incandescently hot. In the arc light, the light is emitted by the carbon tips heated to incan-

(*Continued on next page*)

Fundamentals of Light

(*Continued from preceding page*)

descency by the passing of the electric current. Incandescent lights give forth light because their filaments are heated by the passing of the electric current. Ordinary kerosene

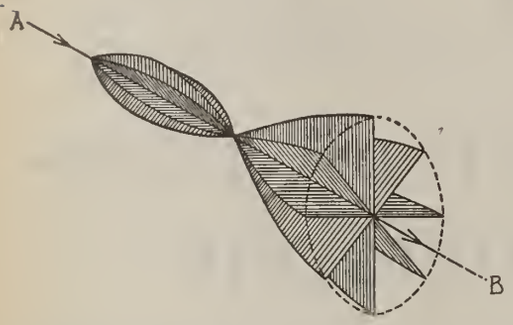


Fig. 2—This drawing is an attempt at showing figure one in perspective with the purpose of revealing the fact that the curved line of figure one not only extends up and down but in every conceivable direction at right angles to the direction of propagation A B

lamp flames are luminous, because of the hot particles in their flames to be heated to incandescency. There are exceptions to this rule of light being accompanied by heat, such as the glow of the glow-worm, phosphorescence of phosphorus, and light from some kinds of electric discharges. These exceptions are not very well understood and are seldom of any use in connection with photography.

In the Cooper-Hewitt lamp vapor of mercury is rendered incandescent by the passing of the electric current. A luminous body, that is, anything giving forth light, sends forth the light in all directions from itself, just as a pebble dropped on the surface of quiet water sends out ripples which leave the place where the pebble dropped in ever-widening circles. Do not become confused by the idea of the circle. Remember that any point on the crest of any of these ripples or waves has come outward from the pebble in a straight line. In a similar way, light waves move out in straight lines from their point of origin, not only in one plane, as the ripples do from the surface of the water, but in every direction. (Fig. 3.)

The velocity at which light travels is 186,000 miles per second; that is, nearly eight times the distance around the earth in one second. What increases the heat in a light source, increases the amount of light from that source, so by increasing the amount of an electric light current or energy through an electric arc light its brightness is increased.

Variation in Size of Light Waves

The size of the waves or vibrations of light varies as do the size of the ripples in a pond when stones of different size have been thrown in, but no matter what size these vibrations possess, they move forward at the same speed or velocity. The ether waves produced by a luminous body vary from 20,000,000,000,000 to 40,000,000,000,000,000 waves per second, and the wave length in ether accordingly varies from one 3,250,000th of an inch to about 1,675th of an inch. Light waves, as they travel through ether, are all alike in every respect except that of size, and in that respect they differ only in wave length and amplitude of vibration.

In Figure 1 the distance from A to B represents a ray of light traveling in the direction indicated by the arrow. The curved line represents light waves. The distance from crest to crest of a wave is the wave length. The distance from the crest and in that respect, they differ only in wave length and amplitude of the vibration.

Color Due to Length of Waves

Light waves of different lengths produce different effects when they strike a solid body. Those of the greatest wave length give the sensation of red light; as the wave length shortens, the color changes to orange-red, then to orange, and so on through orange-yellow, yellow, yellow-green, green, greenish blue, blue, blue-violet and violet. Waves of shorter lengths than these cannot be seen by the eye at all, but they are still able to produce an effect upon a photographic plate. They are called ultra-violet, or actinic waves. There is no fixed line between actinic waves and visible waves; that is, between light which we can see and light which we cannot see, but which will have an effect upon a photographic plate, because most of the light, which we can see, also has an effect upon a photographic plate.

Actinic light simply means the light which has the strongest action upon a photographic plate, whether visible or not.

Fig. 3—This diagram roughly illustrates how a luminous point S radiates light outwardly in every direction like the radii of a sphere, in this case the figure represents a cross-section of such a sphere

There are also light waves which are so long that they are not visible; they are longer than the visible red rays and are called infra-red or heat waves.

The intensity of light refers to its brightness. For example, a sunshiny day possesses a more intense or brighter light (degree of illumination) than a cloudy day.

Law of Light Intensity

The intensity of light diminishes in proportion to the square of the distance from its source. For instance, let us refer to Figure No. 4, which represents light rays emanating from a small source, such as an arc lamp or the flame of a candle. Let the square A represent screen one foot square placed at a distance of one foot from the light, and the square B screen placed at a distance of two feet from the light. These two squares are in a line with the light; square A exactly shades square B. If we remove square A the same amount of light which fell upon square A will now fall upon square B. Square B is twice the diameter of square A, or four times its area. Since the same amount of light which fell upon square A covers a surface four times as great as twice the distance, it follows that the intensity of the light falling upon B is only one-fourth of the intensity of light falling upon A, or conversely, the intensity of the light falling upon A is four times the intensity of light on screen B.

This law of illumination must be taken into account very particularly where artificial illumination is used, for if it takes a certain number of lights to illuminate a certain small set properly, it will require four times as many lights to properly illuminate a set which is only twice as large. Therefore it is practically impossible to artificially illuminate a very large set since the limit of the practical number of artificial lights is soon reached.

Reflection Permits Photography

When light strikes an object, part of it is reflected or thrown back. It is because of this fact that we are enabled to see objects and to photograph them. The kind or quality of light reflected enables one to photograph objects. The violet light is quite active photographically, while the other end of the spectrum, red, is not.

If the object reflects all blue or violet the photographic sensitive surface will be strongly affected and the object easily photographed, but if the object reflects yellow and red waves only, the sensitive surface will be only feebly affected.

It is for this reason that photographic operations are carried on in dark rooms which are illuminated only by faint red or orange light. All dark room lights should be carefully tested by exposing a sample of the most sensitive surface that is to be worked under the light in question for a greater period of time than such sample would be exposed under any ordinary working conditions. If on development the sample shows traces of fog, the light should be changed or its intensity decreased. When a certain color of light predominates, the unaided eye is not able to distinguish a contamination of another color, consequently wherever possible it is very desirable to make a spectroscopic examination of the light passed by screens used for dark room illumination.

From this it will be seen that much depends upon the quality of light reflected in photographic work.

(*To be continued in an early issue*)

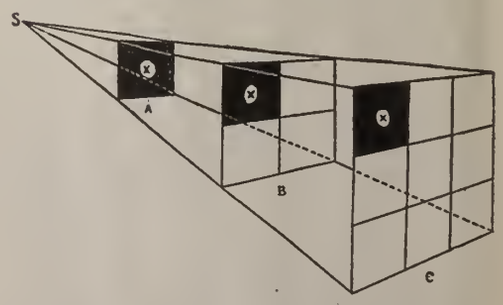


Fig. 4—The intensity of light falling upon a given area varies inversely as the square of the distance from which it is removed from the light source. The black squares marked X are the hole, one fourth, and one ninth, respectively, of the larger squares A, B and C. A is one foot, B, two feet and C, three feet away from the light source S. The black squares being of the same size will receive less light as they are removed from the arc light

If you are interested in greater profits —fill out the coupon

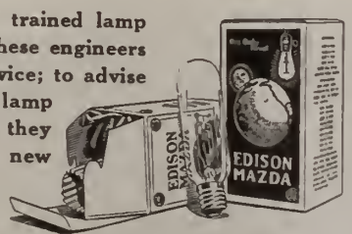
If your theatre has a throw of less than 120 ft.; or a picture width of not more than 16 ft.;—and you are using carbon arcs—you can save real money each month through the use of Edison MAZDA lamps for projection.

You can get better pictures; pictures evenly illuminated, without flicker; pictures that are kind to the eye; pictures that make audiences notice the difference in projection between your theatre and the one down the block;—and at a considerably less operating cost to you.

It costs you nothing to investigate. Why not join the ranks of hundreds of other exhibitors who are demonstrating daily that Incandescent Projection pays.

You run good pictures. You operate good machines. Why not project with the best light you can get, especially when it costs you less to run and the saving pays for the cost of the necessary new equipment in a short time.

The Edison Lamp Works maintains a staff of trained lamp engineers who know projection from A to Z. These engineers stand ready at all times to render you a free service; to advise you definitely as to whether or not incandescent lamp projection will prove profitable. In many cases they personally assist and inspect the installation of new equipment.



Edison MAZDA lamps for motion projection are handled by live distributors all over the country. There is one near you who is ready to serve you at all times and who carries complete apparatus for incandescent lamp projection. If you do not know his name, or if your present distributor or supply house does not carry Edison MAZDA lamps, write to us and we will put you in touch with our distributor in your locality.

Edison Lamp Works

of General Electric Co.

Harrison, N. J.

Edison Lamp Works,
Harrison, N. J.

Gentlemen:

I am interested in knowing more about incandescent lamp projection. Please send me your free booklets.

I am now using.....amperes..... {D.C. / A.C.}

{motor generator / transformer / rheostat} my throw is.....ft., my picture is.....ft. wide.

.....

.....

.....

Equipment Dealers' Association Select Chicago for Annual Convention

THAT the Association of Motion Picture Equipment Dealers of America has made splendid progress since it was organized in Indianapolis last July, was revealed at the meeting of the directors, held at the Congress Hotel, Chicago, on February 8th and 9th.

There are now fifty-six active members in the association, out of a possible sixty eligibles. All are fully paid up and there is a substantial fund in the treasury.

During its brief existence the association has already ironed out many trade abuses and has put the supply business on a better basis, which will result in benefit to not only supply dealers but manufacturers and exhibitors as well.

At the meeting of the directors plans were made for the annual convention, which will be held at the Congress Hotel, Chicago, on July 12th, 13th and 14th, and which, according to members of the board, promises to be the most important event of its kind ever put on by Supply Dealers. Many men of national prominence in the motion picture industry, and equipment manufacturers are expected to attend and address the members.

Chicago members state that while they will not be allowed to overshadow the business meetings, some interesting social functions will also be provided.

Those present at the directors' meeting included: President Leo Dwyer, Cleveland, Ohio; Vice-President B. A. Benson, Chicago; Secretary Otto Dieckman, Cincinnati, Ohio; Joe Hornstien, New York; C. E. Cornwall, Charleston, W. Va., and Harry Bogue, Cincinnati, Ohio.

Letters pledging their continued support and explaining their absences were due to illness, were received from Sid Lows, Minneapolis; Robert L. Hosmer, Boston; H. A. Mohrbacker, Denver, and Henry Jay Smith, Pittsburgh.

New Madison Being Constructed

Construction has been started on the new Madison Theatre, Ward avenue and Madison road, Madisonville, Ohio, and the opening will probably take place by June 1st. There will be 750 seats in the structure, which will be fireproof throughout. The front of the building will be two stories high, with two storerooms on the first floor and space for three offices on the floor above. Rough tapestry pressed brick, with stone trim, is specified for the exterior.

Restrooms for men and women are included in the plans. The air will be changed every six minutes through the use of a modern ventilating system. Size of the plot on which the structure is being erected is 69 1-2 by 140 feet, Charles Weigel, well-known Cincinnati exhibitor, is the owner of the new theatre.

Chaplin Installs Robert-Morton Organ

Movie fans in the country seldom realize the true character of their screen stars.

Screen action, plot, and the vehicle representing our favorite doesn't always fully interpret the temperament of the actor.

It may be news to many of your readers that Charlie Chaplin is a clever musician, playing violin, piano and organ with unusual skill.

The first intimation that many of Chaplin's friends and followers knew of this musical talent was the placing of an order for a Robert-Morton organ to be installed in his new Beverley Hills home in the course of construction. This is one of the finest residences in the Hollywood district. In the music room provision was also made for an echo organ and a special role device will also be installed on the instrument.

It is expected that Charlie will "shoulder arms" over the console of the new instrument when the Pipes of Pan are playing in the springtime.

Capitol Theatre, Dallas, Texas, Opens as Twentieth Century Playhouse

WITH its brilliant reflection of white lights against an imposing front of the same character, the Capitol theatre, the latest trade venture to be backed by Col. Leon S. Gohlman, opened at Dallas, Texas, to more than capacity business and with S. R. O. signs hanging out.

The house holds 1044 seats, all on one floor, in a building 50 feet wide, which is built of stone, brick and reinforced concrete and strictly modern, up to date and fireproof. Music consists of a Barton organ and an orchestra of six pieces. Projection is from a Proctor machine on a Minusa screen. A roomy lobby faces the street, while back of it is a foyer of agreeable proportions. One very attractive feature is the arrangement of the electric sign, which is built in a recess position across the face of the front, over the lobby entry, and throws light out and down.

While the wall and ceiling decorations are not elaborate or of extra expensive nature, the house has an atmosphere of refinement and elegance, all appointments being in good taste.

The heating and cooling systems are of the latest patterns and guaranteed to be a warm theatre in winter and a cool one in the summer.

On the opening night the foyer was crowded with a collection of rare floral gifts, sent to the theatre by the management. A steady line of eager patrons passing through the many rows of different colored lights created a sight seldom witnessed by theatre-goers.

The Popular Amusement Company, owners of the theatre, was organized in Dallas about a year ago. Construction on the new house was started soon after the formation of the company. In operating the Capitol theatre, Leon S. Gohlman has been named as general manager and L. A. Goodwin, manager.

Christian Franke will conduct the orchestra. Miss Genevie Clements and Albert Harris are the organists. Admission prices will be 15 cents matinee and 25 cents evenings.—Noble.

Chaloner theatre, which was recently opened in New York City

San Francisco to Have Another

Alex E. Levin, well known in the San Francisco film industry, and Attorney Joseph L. Levin have purchased from Jacob Weissbein the northwest corner at Geary St. & 18th Ave. and plans have been drawn by Reid Bros., architects, for the immediate erection of a magnificent theatre to seat 2000 persons and represent an outlay of $250,000. The new theatre will be one of the finest residential theatres in America involving latest construction features, lighting and ornamentation and every known comfort. The general scheme of architecture is dignified Egyptian. No name has yet been chosen for this theatre which is to be a ground floor house with a raised section and the seats ranging along inclined tiers.

Crandall Central Installs Organ

The Robert Morton triple manual pipe organ now being installed at the Crandall Central will be in operation by the end of the week. It is understood that one of the Morton concert organists will come here from the factory to operate the organ.—Knappen.

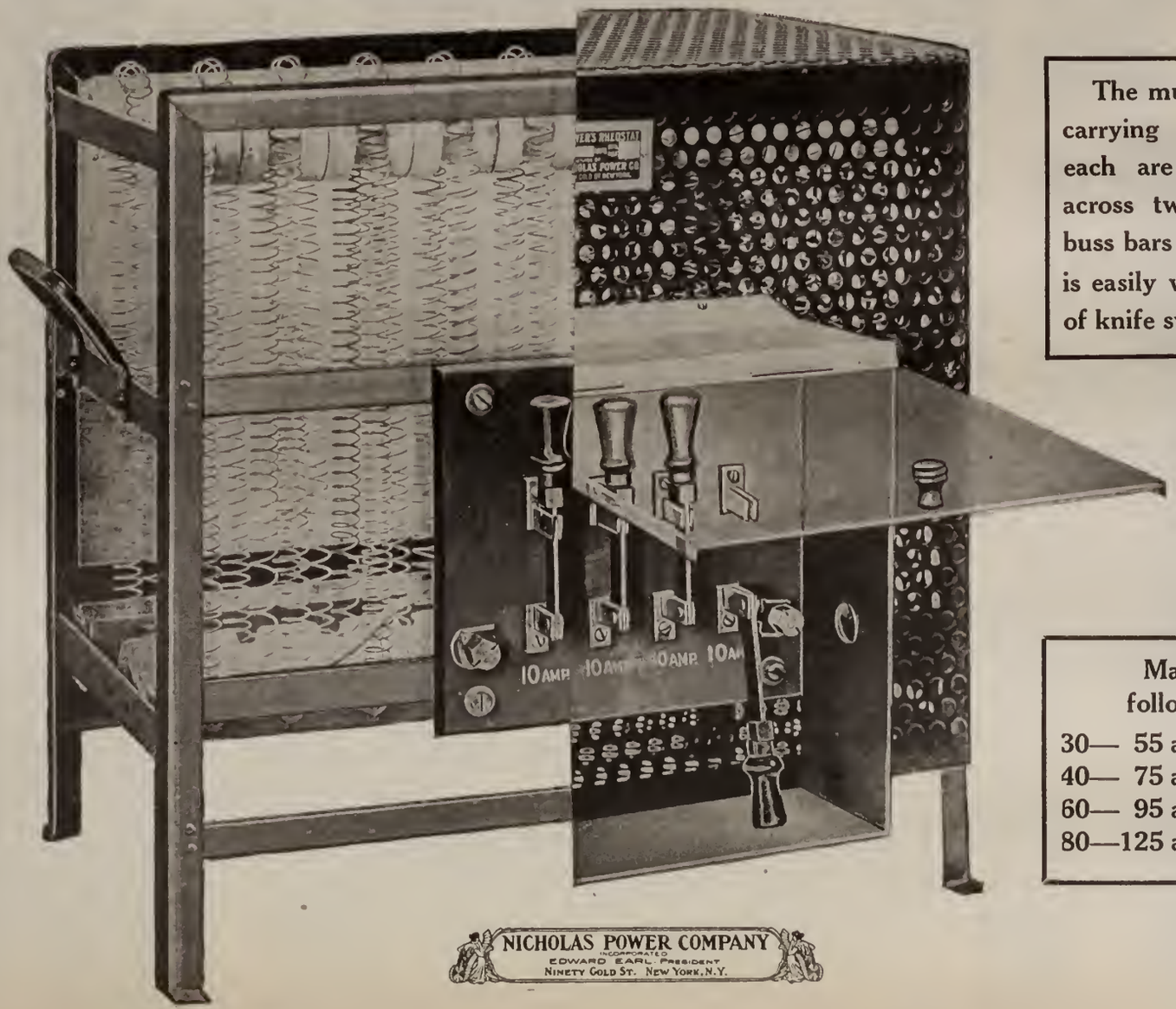
Power's Multiple Coil Rheostat

Specially Designed for Motion Picture Projection
Eliminates Shut-Downs Due to Burnt Out Rheostats

The loss of one coil does not affect the others, and if entire capacity of rheostat is not being used, a new coil may be immediately switched in.

Coils are of special non-corrosive wire and may be replaced in a few minutes without difficulty.

Weighs less than one-third the grid type rheostat and can easily be moved by one man.



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

The multiple coil units carrying ten amperes each are connected across two heavy brass buss bars and the current is easily varied by means of knife switches.

Made in the following sizes

30— 55 amperes	110-115 volts
40— 75 amperes	110-115 volts
60— 95 amperes	220-230 volts
80—125 amperes	220-230 volts

Or

Extremely Light and Highly Efficient

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Mathematical Terms and Equations

Lesson I—Part I

CONFUCIUS, the great Chinese philosopher, is credited with the saying that "the most common cause for misunderstanding among men is lack of a common basis of expression." According to a more modern saying, "There's more truth than poetry in those words." Undoubtedly, the most common cause for trouble among persons working with electricity is a general misunderstanding of the *expressions* used in describing, and the *units* used in measuring, electrical effects and their causes.

Now mathematics is the very essence of electricity. Certainly no person can hope to successfully understand this very interesting subject unless he can *read* and *speak* the language in which it is written. Mathematics is truly the language of electricity. This does not necessarily mean that without an elaborate education in this branch of science a study of the subject is hopeless. On the contrary, all that is needed for the projectionist to obtain a fairly accurate working knowledge is to be able to *read* and *understand* this language so that when a piece of electrical apparatus does a particular thing he will know *why* it does it and *how* it happens.

Electrical engineering, like every other science, for that matter, is built on laws. Our social life is made and controlled by man-made laws which all of us, presumably, must obey if we wish to escape the "hoosegow." The laws of the science of electricity, however, are not man-made. Rather, some men spend a considerable part of their life conducting endless experiments in an effort to find out what these laws are. Once the law of an electrical action is found, the future behavior of the action can be easily determined.

Equations

These laws are expressed in the form of equations, which form the language of electricity. Now an equation is nothing more than an expression of equality between *two* or *more* things. In other words, it simply states that one thing is equal to another. Thus, if you thought that Tom Brown was as good a man as John Jones, you could express it by writing

$$\text{Tom Brown} = \text{John Jones}$$

This means that Tom Brown is equal to John Jones. Every equation is made up of parts called terms and these terms are joined together by signs, or symbols. In the following equation

$$2 + 4 = 12 - 6$$

2, 4, 12 and 6 are the terms and +, =, and — are the signs. The terms tell us what quantities or amounts are being handled, and the signs what is being done with these amounts. Instead of using numbers we can use letters, as

$$B + B + B = 12, \text{ where } B = 4,$$

or we can condense this and say

$$3 \times B = 12$$

or just

$$3B = 12$$

Letters, then, are time-savers. That is, they save time in writing and serve to condense the equation. Many different signs are used in equations, and it is quite necessary to understand them in order to be able to read equations. Some of the most common signs are as follows:

$+$ (plus) means to add
$-$ (minus) means to subtract
$\times$ (times) means to multiply
$\cdot$ also means to multiply
$\div$ means to divide
$\pm$ means to either subtract or add
$\mp$

When dividing sometimes a line is drawn separating the two numbers, as

$$\frac{12}{4}, \text{ or } 12/4 = 12 \div 4 = 3$$

Sometimes signs are omitted and the terms are so joined as to *imply* their use. In the above equation the use of the division sign is implied by placing one number over the other. When *multiplying* one term by another the $\times$ is left out, as

$$A \times B = 6$$

or simply

$$AB = 6$$

Subscripts, or markings, are used to distinguish one like term from another. It is common practice to use a particular letter always for the same thing. Thus, "I" usually means "electric current." But in equations where many different electrical currents are used some means of telling which currents are meant is necessary, as for instance,

1 ampere + 4 amperes + 7 amperes — 3 amperes = 9 amperes

This can also be written

$$I_1 + I_2 + I_3 - I_4 = 9$$

or

$$I_{\text{I}} + I_{\text{II}} + I_{\text{III}} - I_{\text{IV}} = 9$$

There are many ways of distinguishing between the individual currents, as a matter of fact.

When terms are enclosed by these marks ( ), called brackets, it means that the terms so enclosed are to be treated together. Thus if we saw

$$2\,(4+7) = 22$$

We know that what is meant is

$$2 \times 11 = 22$$

Keep For Reference

THIS article on Mathematical Terms and Equations, the first of a series dealing with Simplified Electricity for Projectionists, should be given special attention in that it takes up the fundamentals of mathematics which are essentiol for an intelligent understanding of electricity. As this series of articles will take up in detail a great many phases of electricity which are of particular interest to projectionists, it is recommended that the issues of the NEWS carrying these articles be filed or else the articles cut from the magazine and bound.

Any comments or questions which the projectionist wishes to make concerning the various subjects treated through these articles will be gladly considered by the editor.

or the terms enclosed by the brackets are to be operated on first.

Exponents and Roots

We now come to something a little more difficult. Consider the equation shown below:

$$A \times A = 16$$

This means that a certain number multiplied by itself equals 16. The number obviously is 4. However, we can write this a different way, as

$$A^2 = 16$$

Here the smaller number 2 is called an exponent (Ex-po-nent) and means that the number before it is to be multiplied by itself as many times as the exponent calls for. Thus

$$A^3 = A \times A \times A.$$
$$B^4 = B \times B \times B \times B.$$

Suppose, however, that we wish to reverse this process and, having the exponential value of A, wish to write the value for A alone. We would write

$$A = \sqrt{A^2}$$

Squares and square roots are used a great deal in figuring alternating current circuits so the idea should be well grasped. The sign $\sqrt{\ }$ is called a "square root" sign and means just the reverse of the exponent. If the exponent had been 3 the sign would have been $\sqrt[3]{\ }$ (cube root); or if 4, $\sqrt[4]{\ }$ (fourth root). The process of finding the value of such a term is called "extracting the root."

Simplifying Equations

Equations, however, are not always so simple in form as those shown above. Indeed many of them become so long and complicated that it is necessary to simplify and condense them in order to effect a solution. One of the most common methods of simplifying equations is to transpose and cancel like terms. Thus,

$$y \div 2 = 6$$

This really means

$$y \times \tfrac{1}{2} = 6$$

We can also write this

$$\tfrac{1}{2}y = 6$$

or

$$\frac{y}{2} = 6$$

Now in order to find what y is we must "juggle" the equation, so to speak, so that y stands alone on one side of the equation. In order to do this in the above case we must move the figure "2" to the other side of the equation. This can be done by multiplying each side by 2. Thus

$$2 \times \frac{y}{2} = 2 \times 6$$

But on the left hand side of the equation it will be seen that y is multiplied by 2 and also divided by 2. These two operations are just the reverse of each other and one nullifies or cancels the other. In other words the value of y is not changed. If you give two dollars to one person and another person gives you two dollars you have the same amount of money you first had. So these two operations cancel each other and this leaves the equation as follows:

$$2\frac{y}{2} = 2 \times 6$$

$$y = 12$$

(Continued on page 966)

Variable Light Control

FOR dense or light films, the carbon arc is depended upon to deliver the proper amount of light necessary to project the picture

The Carbon Arc with

Columbia Projector Carbons

produces the steadiest, most brilliant, and dependable light obtainable

—inquiries cheerfully answered with full information

▼

NATIONAL CARBON COMPANY, INC.

Cleveland, Ohio San Francisco, Cal.

Simplified Electricity for Projectionists

(*Continued from page 964*)

In common practice we do not really multiply each side (or member) by 2, but merely move the number in question from one side of the equation to the other, as

$$\frac{y}{2} = 6$$

$$y = 2 \times 6$$

Fractions

Fractions are quite puzzling to some people, yet when once the principle is grasped there is nothing more simple. Now a fraction is nothing more than some part of a whole number; 1 (one) is a whole number, such as also are 2, 3, 4, 5, etc. Fractional values can really be expressed in two ways. One is commonly called the true *fractional* value and the other the *decimal* value. These two are readily interchangeable and it is fortunate that this is so because the decimal value is far more convenient to handle than the true fraction.

Suppose we start out with 1 (one) dollar. Now one dollar is divided into 100 cents. We can express any part of a dollar as a fraction or a decimal. Thus a half a dollar can be written either as ½ or .5 ($.50) of a dollar. Similarly 25 cents is either ¼ dollar or $.25; also ⅛ dollar = $.125; 1/16 dollar = $.0625, etc.

Fractions can be added, subtracted, multiplied, divided, etc., just as any other number. When adding or subtracting, however, it is necessary that the two *bottom* numbers of the fractions be of the same figure. Thus when adding ⅛ to ¼ we would change the ¼ to eighths and then add the two *top* figures, as

$$1/8 + 2/8 = 3/8$$

Similarly when adding 1/3 to 1/4 we would choose the smallest number into which 3 and 4, both, could be divided. This is obviously 12. We would then divide 3 into 12 and get 4 for the top figure of one fraction. Then we would divide 4 into 12 and get 3 for the other top figure. These two fractions would then appear as follows:

$$\frac{1}{3} + \frac{1}{4} = \frac{4}{12} + \frac{3}{12} = \frac{7}{12}$$

When multiplying and dividing, however, a different method is used. If we wished to multiply 3/8 by 2/3 we would proceed as follows: Multiply the two *top* numbers by each other and then multiply the two *bottom* numbers by each other. These two numbers give the top and bottom figures of the new fraction. Thus

$$\frac{3}{8} \times \frac{2}{3} = \frac{6}{24} = \frac{3}{12} = \frac{1}{4}$$

Reducing the numbers of the fraction so that it contains the smallest possible figures is called *simplifying* the fraction.

Reciprocals

Reciprocals (re-cip-ro-cals) are nothing more than simple fractions. The top number is always the figure one (1) and the bottom number any designated figure. The reciprocal of a number is *that number* divided into one (1). Thus, the reciprocal of 4 is 1/4; of 3 is 1/3; of 18 is 1/18. Reciprocals are much used in figuring the combined value of electrical resistances in parallel and in lens problems. Hence it is important that they be well understood at this time. It can be seen from what has been said concerning fractions that reciprocals can also be expressed as decimals. Thus 1/8 is 1 divided by 8, or .0125. It is very convenient, when handling reciprocals, to convert them to decimal values. They can then be easily added and subtracted, etc. Suppose we wish to add 1/6 and 1/9. First find the decimal value of 1/6, which is $1 \div 6 = .167$, and then find the decimal value of 1/9, which is $1 \div 9 = .111$. Adding these two numbers, we get .278.

A table showing the values of squares, cubes, square roots, cube roots, and reciprocals is shown in table 1. Use the table as follows: For example, opposite the figure 8 in the first column is found the square of the number (64), in the next column the cube (512), in the following column the square root (2.828), then the cube root (2.0), and last the reciprocal (.125).

(*Next week's issue will be devoted to electrical units and their definitions.*)

Send in Questions on these Articles

TABLE I

No.	Square.	Cube.	Square Root.	Cube Root.	Reciprocal.	No.	Square.	Cube.	Square Root.	Cube Root.	Reciprocal.
1....	1	1	1.000	1.000	1.000	26....	676	17,576	5.099	2.962	.038
2....	4	8	1.414	1.260	.500	27....	729	19,683	5.196	3.000	.037
3....	9	27	1.732	1.442	.373	28....	784	21,952	5.291	3.037	.036
4....	16	64	2.000	1.587	.250	29....	841	24,389	5.385	3.072	.034
5....	25	125	2.236	1.710	.200	30....	900	27,000	5.477	3.107	.033
6....	36	216	2.449	1.817	.167	31....	961	29,791	5.568	3.141	.032
7....	49	343	2.646	1.913	.143	32....	1,024	32,768	5.657	3.175	.031
8....	64	512	2.828	2.000	.125	33....	1,089	35,937	5.745	3.207	.030
9....	81	729	3.000	2.080	.111	34....	1,156	39,304	5.831	3.240	.029
10....	100	1,000	3.162	2.154	.100	35....	1,225	42,875	5.916	3.271	.029
11....	121	1,331	3.317	2.224	.091	36....	1,296	46,656	6.000	3.302	.028
12....	144	1,728	3.464	2.289	.083	37....	1,369	50,653	6.083	3.332	.027
13....	169	2,197	3.606	2.351	.077	38....	1,444	54,872	6.164	3.362	.026
14....	196	2,744	3.742	2.410	.071	39....	1,521	59,319	6.245	3.391	.026
15....	225	3,375	3.873	2.466	.067	40....	2,401	117,649	7.000	3.659	.020
16....	256	4,096	4.000	2.520	.062	41....	1,681	68,921	6.403	3.448	.024
17....	289	4,913	4.123	2.571	.059	42....	1,764	74,088	6.481	3.476	.024
18....	324	5,832	4.243	2.621	.056	43....	1,849	79,507	6.557	3.503	.023
19....	361	6,859	4.359	2.668	.053	44....	1,936	85,184	6,633	3.530	.023
20....	400	8,000	4.472	2.714	.050	45....	2,025	91,125	6.708	3.557	.022
21....	441	9,261	4.583	2.759	.048	46....	2,116	97,336	6.782	3.583	.022
22....	484	10,648	4.690	2.802	.045	47....	2,209	103,823	6,856	3.609	.021
23....	529	12,167	4.796	2.844	.043	48....	2,304	110,592	6.928	3.634	.021
24....	576	13,824	4.899	2.884	.042	49....	2,401	117,649	7.000	3.659	.020
25....	625	15,625	5.000	2.924	.040	50....	2,500	125,000	7.071	3.684	.020

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button.

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

New Utah House Challenges Comparison With Any in State

LOGAN, Utah, has a new motion picture theatre which challenges comparison with any theatre its size in the United States. It is the Capitol theatre, with B. G. Thatcher as manager. It will open in a few weeks.

It is built of structural steel and reinforced concrete with a Johns-Manville asbestos roof. It is fireproof in every way. The entrance is 30 by 114 feet. The building is 70 feet wide and 165 feet long.

The plaster work of the interior is in the style of the Italian and French Renaissance. This is beautifully painted in oils in colors to harmonize with the drapes, which are in old rose, French greys and taupes. The carpetings will be luxuriously rich and in old rose and black to harmonize with the drapes and walls.

The overhead pressure system of ventilation has been installed and not only keeps the place filled with fresh air but maintains an even temperature the year round. The air is changed every two minutes.

The ticket office in the center of the entrance is made of marble and plate glass. The lobby is attractively decorated. There is a baby carriage garage and a well appointed smoking and rest room for men. In the foyer are roomy divans and arm chairs upholstered in old rose. Everything has been arranged to give the feeling of rest and comfort. Running off from the foyer on the right is a ramp which rises at an easy incline, to the mezzanine floor, the ladies' rest room and the loges. An ample check room is next to the ramp on the right. Off from the left a broad stairway leads to the mezzanine, the rest room and the loges.

The foyer opens directly by means of two large entrances into the body of the house. Two spacious aisles run down from these entrances to the stage. Other aisles at the back of the side sections and along the side walls make every seat easily accessible. Nearly nine hundred seats, all giving a full view of the stage, are placed on the main floor. These seats are all wide and roomy. They are full springed and upholstered in a heavy old rose velour. The woodwork is in French grey.

At the rear of the right hand section of the seats on the main floor is a nursery designed especially for the use of mothers with babes in arms. It is unique and consists of a roomy section, seated with the finest of upholstered chairs and separated from the rest of the auditorium by a low wall, above which, running to the ceiling, is a partition of heavy plate glass. Through this plate partition an excellent view of the stage can be secured. The room is soundproof, and thus crying children will in no way bother patrons of the theatre.

The mezzanine floor is roomy and furnished with easy divans and upholstered chairs which match the drapery. Off this floor is a carefully appointed ladies' rest room, fitted up with complete lavatory equipment and a drinking fountain.

From the mezzanine floor, entrances on either side of the house lead to the seven loges, where 116 people can be seated. These loges all command excellent views of the stage and of a large section of the orchestra floor. They are fitted with comfortable, roomy chairs, upholstered in old rose.

A short ramp on the right and an easy stairway on the left lead from the mezzanine floor to the balcony. In the front balcony are seats for 186 people. The two front rows are furnished with the same wide, upholstered chairs that are found in the loges and downstairs.

Above the balcony is gallery, where between 350 and 400 seats will be kept for general admission.

The projection room is ingeniously placed above the ceiling of the main floor and under the floor of the front balcony. The machines project through the front of the balcony. The room is really a huge concrete box, thus shutting all films and projecting machines off from the rest of the building in a fire-proof encasement.

The lighting system is one designed to bring out the greatest beauty of the house and one that can be used to produce in the auditorium the same atmosphere that is produced in the picture on the screen or in the setting on the stage. It is known as the semi-direct system, and was devised by Thatcher after a close study of daylight lighting systems in Europe. Placed on the ceiling of the auditorium and forming an integral part of the decorations will be large shades, behind each of which will be a powerful reflector. These shades will be in various colors. Hundreds of them will cast a glowing white light, some will be blue, red or amber. They will be fitted with dimmers, and thus can be used in varying intensity. By using part of these lights or by using them in various combinations and intensities, different lighting effects can be produced in the body of the theatre.

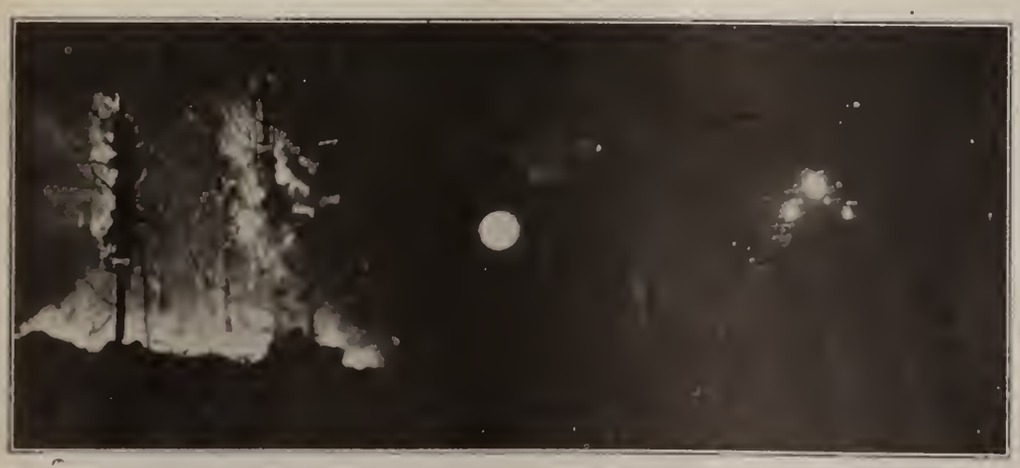
An entire orchestra of fifty pieces can be placed in the pit. To accomplish this the pit extends in steps back under the stage for several feet. At the back of the orchestra pit and therefore farther under the stage, is the organ pit, where a large pipe organ will be installed. Special planning has made it possible to secure ample room for the organ pipes, a thing not possible in the ordinary playhouse.

The stage is one of the largest in the state. It is 36 feet deep and 70 feet wide. The height is 65 feet to the gridiron, above which is ample space for the stage hands to stand upright in arranging settings. There are 40 lines, taking in all four miles of rope, used in hanging the scenery.

The proscenium opening measures 36 feet wide by 28 feet high. At either side of the opening, between the stage and the audience, are artificially arranged flower gardens where colored lights will play. The curtain is of the heaviest asbestos. With its counter weights it will weigh from 1,500 to 2,000 pounds.

The system of stage lighting installed is in advance of anything in the West, which allows for the setting up, in advance, of two preselections. This means that, before any show begins, switches can be set for two completely different lighting effects to be used with two different acts or to give atmosphere to two different parts of a picture. These effects can then be produced by the closing of a single switch.—Hunt.

Cameraman dressed in an asbestos suit preparatory to riding the front end of a locomotive through a raging forest of flames in order to photograph the scene in "Hearts Aflame"



Locomotive driven by Anna Q. Nilsson going through a raging forest fire in "Hearts Aflame." Boxes attached to either side of the boiler constructed of asbestos contained two cameramen

IOWA

Clinton—J. C. Wood Company, local architects, have completed plans and are ready to receive bids for a new Municipal Coliseum to be erected at 13th Avenue.

Little Stories of

Successful Exhibitors No. 6

Harry M. Crandall

Harry M. Crandall, at the age of 42, is a living example of the real opportunities in the exhibiting field. And like so many other big men Mr. Crandall had no easy start. He was born in Washington, D. C., and at the age of 12 he left school to work in a grocery at $1.50 per week. By turns he was telegraph boy and telephone operator. While in this latter position he married at the age of 19 on a salary of $8 per week.

Not long after, he established a livery and stable business, after which Mr. Crandall entered his present field in 1907 when he opened the Casino with 80 seats and a ten minute 5-cent show. From this humble beginning has grown the Crandall Circuit of 15 theatres, 10 of which are in the city of Washington and the balance in Virginia, West Virginia and Maryland.

Mr. Crandall, who is president of the Motion Picture Exhibitors League of the District of Columbia, could have used a GOLD SEAL Automatic Ticket Register to advantage in his first 80-seat Casino, had they been manufactured at that time. He now uses them in all the theatres on his circuit. The GOLD SEAL is a proven necessity for the smallest houses as well as the biggest. And the low cost and convenient terms make it so easy to buy that you need delay no longer.

You are in business to make money. So *protect your profits* with an easy-to-buy GOLD SEAL. Write for prices today.

Latest GOLD SEAL Model Automatic Ticket Register as used in the fifteen Crandall Theatres.

Automatic Ticket Register Corporation

Largest in the World

1782 Broadway, New York City

NOTE: — Distributors in principal cities. Write for name of nearest one.

TICKETS TICKETS TICKETS

We print 25,000 miles of tickets every year, for both machine and hand sale.

Write for our low prices.

RAVEN HAFTONE SCREEN

Used in the Capitol Theatre, N. Y. and other representative American houses, is also ideal for travelling shows.

It is absolutely opaque, can be packed small and light, stands rough handling, and is washable. Easily installed.

RAVEN SCREEN CORPORATION

One Sixty-five Broadway New York

Heywood-Wakefield
REG. U.S. PAT. OFF.

97 Years' Experience Behind this Line

NEARLY a century's experience in building fine furniture enables Heywood-Wakefield to offer theatre chairs of proven quality. Among theatres now using Heywood-Wakefield chairs are:

Saxe's Kenosha Orpheum	Kenosha, Wis.
Grand Central Theatre	St. Louis, Mo.
Blue Mouse Theatre	Astoria, Ore.
Blackstone Theatre	Chicago, Ill.
Strand Theatre	Brownsville, Pa.
Codman Sq. Theatre	Dorchester, Mass.
Kelley Theatre	Iola, Kan.
Rio Theatre	New York City.
Metropolitan Theatre	Baltimore, Md.
Liberty Theatre	Corning, N. Y.

Write for New Catalogue and Price List

HEYWOOD-WAKEFIELD COMPANY

Baltimore, Md.	Los Angeles, Cal.	San Francisco, Cal.
Buffalo, N. Y.	New York, N. Y.	St. Louis, Mo.
Chicago, Ill.	Philadelphia, Pa.	Winter Hill, Mass.
Kansas City, Mo.	Portland, Ore.	

Heywood-Wakefield
REG. U.S. PAT. OFF.

Part of the lobby of the redecorated Liberty theatre, Seattle, Wash., which has undergone a complete transformation

New National Theatre, Richmond, Va., to Have Excellent Ventilation

WORK is progressing rapidly on the construction of the new National theatre in Richmond, Va. All signs point to completion by June 1st.

Built by the First National Amusement Company, the National will be under the same management as the Broadway theatre of Richmond, and controlled by Frank Ferrandini and Pryor Bros. The cost, running well into the half-million-dollar mark, assumes that this magnificent new motion picture palace will be one of the finest and most attractive in the entire south.

Naturally enough, the first consideration throughout is the comfort of the public. The most careful attention is being paid to projection, to seats and to atmospheric conditions. In winter an abundance of fresh air will be supplied to meet the most exacting ventilation requirements, but before it is passed into the theatre it will be warmed to a comfortable temperature so as to insure entire absence of drafts. Two 8-foot Typhoons are used for this operation, and their work in similar installations all over the country assures full air supply and silence.

In summer—in the very hottest weather—the patrons of the National theatre will be able to enjoy the shows in absolute comfort. Nothing has been left undone to make the National theatre one of the best ventilated and coolest theatres in the country. The engineers of the Typhoon Fan Company were given carte blanche in the designing of a Typhoon system that would be the acme of cooling perfection.

The scheme used in the one found to be most effective by Typhoon engineers in their long and varied experience is cooling and ventilating thousands of theatres throughout the United States. Breezes—pine and refreshing—cool and delightful—all over the house, is the result that will be produced.

Between the roof and ceiling five immense Typhoon breeze makers will be placed—four of them nine feet in diameter and one of them eight feet. When going at full capacity, which would be only be in extremely warm summer weather, they will blow in a total of 385,000 cubic feet of fresh, wholesome air per minute. And this would be further augmented by the two heating Typhoons in the basement with an additional 130,000 cubic feet per minute—making a total of nearly 31,000,000 cubic feet per hour.

To assist in a better distribution of the cooling breezes, two two and one-half-foot Typhoons will be located advantageously in the foyer.

Community Theatre for the Oranges

The Prospect Theatre Company incorporated recently for the purpose of building a community theatre to be operated by the residents of the Oranges, New Jersey. The Prospect Theatre Company has its offices at 523 Main street, East Orange, N. J. The "Prospect" is situated in the heart of the Brick Church section of East Orange on Prospect Place, convenient to transportation. The building will be of fireproof construction throughout, with the most modern electric, heating and ventilating systems. Seating capacity will provide for 1,600. The management of the theatre will be under the personal direction of Richard A. Reilly, former manager of the Palace, Lyceum and Colonial, and secretary of the Prospect Theatre Company.

New Norwich Palace Progressing

Contract for general construction of the new $150,000 Playhouse of the Palace Theatre Corporation of Norwich, Ct., was last week let to the H. Wales Lines Company of Meriden, Ct. Other contracts, such as heating, interior decorating, organ and other equipment, have yet to be awarded. Work on the new theatre will be inaugurated as soon as machinery arrives and weather permits. The contract states that work is to be completed by Aug. 1, 1923. It is stated that the theatre will be one of the best equipped and safest in Connecticut, being, what is called, a strictly ground-floor house with a number of exits. —Agard.

E. H. Adams Building in Newmarket

E. H. Adams, of Newmarket, Ontario, a town about twenty miles north of Toronto, has started the construction of a brand new moving picture theatre. Mr. Adams has been a barber in Newmarket for a number of years, but has now branched out into the moving picture business. His new house, which is of solid brick and stone.

S. M. P. E. Spring Convention Scheduled for Atlantic City May 7-8-9-10

THE dates for the Spring Convention of the Society of Motion Picture Engineers have been set for May 7, 8, 9 and 10th, to be held at Atlantic City, N. J. The Hotel Traymore, located on the beach front, will be the headquarters and meeting place for the Society during this convention.

This meeting will mark the sixteenth convention of the Society which was founded on July 24, 1916. During the past few years, the popularity and membership of the Society of Motion Picture Engineers has been increasing by leaps and bounds as the importance of the Society to the industry is more fully realized. The great percentage of leading engineers of all the various technical branches of the motion picture industry are affiliated with the Society of Motion Picture Engineers who present during the semiannual conventions papers on the advancement and standard practices of motion picture engineering. There is no source of information to which the person interested in motion pictures may turn which equals that presented through the various papers of the Society of Motion Picture Engineers.

Every indication points to an exceedingly interesting and heavily attended meeting at Atlantic City. There are several subjects which will be treated that will be of unusual interest to this industry. There is also no denying that the location selected for this convention will aid in lending to its popularity.

Everyone in the motion picture industry who is desirous of advancing in his profession should be a member of this Society in that it offers the means of personal acquaintances with those best informed in the various lines of motion picture engineering, and also permits the most advanced and scientific methods pertaining to motion picture engineering. Detailed information may be secured from the office of the Secretary, Room 402, 729 7th Ave., New York City.

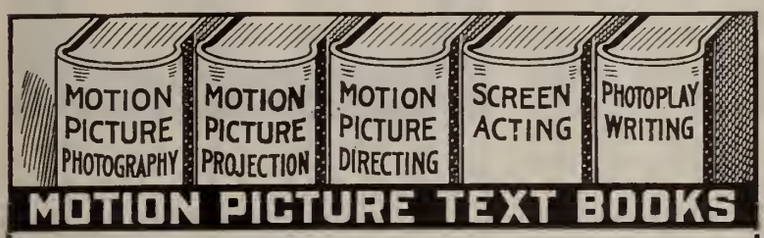
The New Era Organ

The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.

(Write for Interesting Literature)

THE MARR & COLTON COMPANY, Inc. EVERYTHING MUSICAL **WARSAW, N. Y.**

Also Builders of Famous Marr & Colton Concert Organ



MOTION PICTURE TEXT BOOKS

MOTION PICTURE PHOTOGRAPHY, *by Carl L. Gregory*.....Price $6
A practical usable standard treatise for either professionals or amateurs.
MOTION PICTURE PROJECTION, *by T. O'Conor Sloane*.....Price $5
Includes Electricity, Optics, Projecting Machines, Intermittent Movement.
MOTION PICTURE DIRECTING, *by Peter Milne*.....Price $3
Data on Neilan, DeMille, Ingram, Borzage, Dillon, Lubitsch, Griffith, Ince.
SCREEN ACTING, *by Inez and Helen Klumph*.....Price $3
With assistance of Lillian & Dorothy Gish, Colleen Moore, Mabel Ballin, Mae Murray, Wm. S. Hart, Ruth Roland, etc.
PHOTOPLAY WRITING, *by William Lord Wright*.....Price $3
Formerly Editor Selig Polyscope Co., Pathe Exchange, Universal Film Co.
PHOTOGRAPHY for the AMATEUR, *by Geo. French*.....Price $3.50

Cash with order—or sent C. O. D. if preferred.
Money refunded within five days if not satisfactory.

FALK PUBLISHING CO., Department 4, 145 W. 36th Street, New York

PROJECTION MACHINES OVERHAULED AND REPAIRED

Simplex, Powers, Motiograph, Edison and all other makes.

Best equipped machine shop; expert mechanics.

We can repair your old machine and make it as good as new.

Prompt Service - - -
Reasonable Prices - - -
Expert Work - - -

Note:—To get the best and most satisfactory service from your projection machines, have them overhauled at least once every two years.

MOVIE SUPPLY COMPANY

844 S. Wabash Avenue Chicago, Illinois

Information or advice concerning equipment for the Theatre is furnished gratis by the Technical Department of the Motion Picture News.

H. ROBINS BURROUGHS

M. AM. SOC. C. E.

THEATRE ENGINEERS AND ARCHITECTS

Plans and Specifications
Assistance in Financing

70 EAST 45th STREET
NEW YORK

Sold subject to approval by all dealers. Write today for illustrated folder.

GUNDLACH RADIANT PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets	$17.00	No. 2 Size Projection Lenses without jackets	$30.00
No. 1 Size jackets	2.00	No. 2 Size jackets	5.00

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

NO MATTER WHAT THE FEATURE

A marquee is a permanent drawing-card for your theatre. Choose from our large selection or send sketch or photo and we will design one specially for you.

PROBERT SHEET METAL CO.
CINCINNATI, OHIO

LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
Factory: CHICAGO, ILL.

1600 Broadway

Business Offerings

Live Wire for theatre, producer, exchange. Experienced executive booker. Exploitation advertising. Box 265, care Motion Picture News, New York City.

Experienced motion picture machine operator; will go anywhere; can manage a theatre. Write or wire Rupert Sims, Belton, Texas.

New theatre chairs at $2.15, $2.25, up. Mahogany finish, five-ply veneer; steel standards; noiseless hinges. Western Seating Company, 6455 Bosworth, Chicago.

We buy opera chairs, projection machines, compensarcs, generators and all new or used theatre equipment. Movie Supply Company, 844 South Wabash Avenue, Chicago, Ill.

BUYS, SELLS OR LEASES THEATRES FOR YOU

I have a large list of clients for large and small theatres. Quick reliable action assured.

HARRY LAZARUS
REALTOR & BUSINESS BROKER
37 TEN EYCK BLDG. ALBANY, N. Y.

News from Washington, D. C.

The Department of Agriculture, Washington, D. C., is to occupy its new motion picture and photographic laboratories on C street, near 14th, S. W., in a few days. On the top floor is a fine sky-lighted studio, well lighted by day, and to be equipped later with Cooper-Hewitts for night work. In effect the building is exchange, production unit, studio, laboratory and storage center. Drying rooms, inspection rooms, six large vaults, all-steel, projection room and booth, basement storage space, office rooms, developing rooms, laboratory, etc., are all of fire proof concrete and steel construction. Director Perkins feels that he now has the best plant in the East, South of New York.

The War Department theaters office here is gathering and testing optical lenses and condensers from all co-operating domestic and foreign manufacturers. It is said that they plan to do a little research in manufacture of projection supplies, for their own houses only.

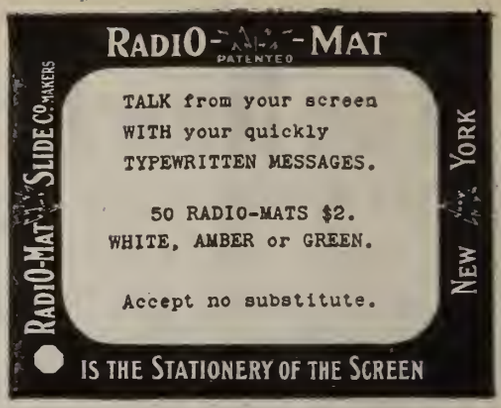
The National Literary Society is to establish a "Temple of Literature" here, says its founder, Dr. H. Harrison. The three story structure will have fifty columns to represent the States, Alaska, and the District. Two theatres will be features of the building, one to be a model theatre, and the smaller one to be a children's theatre. Of the seven busts in the rotunda one is to represent drama. Each bust is to be of some American or foreign leader in that line.

Hudson Falls Adds Another

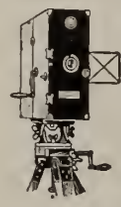
The Hudson Falls Theatre Corporation recently opened their new theatre, The Strand, which gives Hudson Falls' visitors and natives another attraction to gaze upon. The Hudson Falls Theatre Corporation's officers are L. J. Shearer, President and Treasurer L. A. Buettner, Vice President and General Manager and M. J. Carroll, Secretary and Assistant Treasurer.

Associated Theatres, Inc., Building

The Lock City theatre which is being built by Associated Theatres, Inc., in Lockport, N. Y. will be opened in the fall. It will cost $225,000, and seat 1800. The same organization is building a 1,000 seat house in Bath, N. Y. The new Capitol in Newark, N. Y. will open May 1. Harold P. Dygert of East Rochester, N. Y. is head of Associated Theatres. Mr. Dygert says that his company will soon have 12 houses in its chain. Mayor James MacFarlane of Canandaigua, N. Y., is vice-president of Associated.



WORLD TICKET CO. REPORTS INSTALLATIONS



A complete equipment of camera and tripod ready to use, price $150.00. Dozens of other bargains in the new Bass Book of Cinema Apparatus. Send for your copy.

BASS CAMERA COMPANY
111 N. Dearborn Street Chicago

Rich color effects in your electric signs

Just snap a Reco Color Hood over bulb and brilliant color replaces the ordinary white light.

Cost is small. Effect is wonderful. Reco prices are now lower. Write for bulletin.

REYNOLDS ELECTRIC COMPANY

Mfrs. of Reco Motors, Flashers, Food Mixers, etc.
2628 W. Congress St. CHICAGO

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated of existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. *Phone, Bryant 8138* New York
Addressing *Printing*

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distribnted By	Length	Reviewed
Another Man's Boots	Francis Ford	Anchor-S. R.	5 reels	Nov. 11
Barb-Wire	Jack Hoxie	Aywon-S. R.	5 reels	Sept. 8
Better Man Wins, The	Pete Morrison	Sanford-S. R.	5 reels	Oct. 28
Blood and Sand	Rodolph Valentino	Paramount	8 reels	Aug. 19
Broadway Rose	Mae Murray	Metro	8 reels	Sept. 16
Bull Dog Courage	Special Cast	Aywon-S. R.	5 reels	
Caught Bluffing	Frank Mayo	Universal	5 reels	Sept. 23
Confidence	Herbert Rawlinson	Universal	5 reels	Sept. 30
Crusader, The	William Russell	Fox	5 reels	
Dangerous Adventure	Grace Darmond	Warner Bros.	7 reels	Dec. 9
Deserted at the Altar	Special Cast	Phil Goldstone-S. R.	7 reels	Oct. 7
Down to the Sea in Ships	Courtot-McKee	Elmer Clifton	11 reels	Dec. 2
Eternal Flame, The	Norma Talmadge	First National	7 reels	Sept. 23
Face to Face	Marguerite Marsh	Playgoers	5 reels	Sept. 16
Fightin' Devil	Olin Francis	Sanford-S. R.	5 reels	
Fighting Guide, The	William Duncan	Vitagraph	5 reels	Aug. 26
Five Dollar Baby	Viola Dana	Metro	6 reels	June 17
Fools of Fortune	Marg. de la Motte	Amer. Releasing	5 reels	Aug. 19
Fool There Was, A	Special Cast	Fox	6 reels	July 29
Galloping Kid, The	Hoot Gibson	Universal	5 reels	Sept. 16
Girl's Desire, A	Alice Calhoun	Vitagraph	5 reels	Aug. 26
Grandma's Boy	Harold Lloyd	Asso. Exhibitors	5 reels	July 15
Hands of Nara, The	Clara K. Young	Metro	6 reels	Aug. 19
Her Gilded Cage	Gloria Swanson	Paramount	6 reels	Aug. 12
Is a Mother to Blame	Carolyn Larkins	Model-S. R.	5 reels	
Isle of Doubt, The	Wyndham Standing	Playgoers	5 reels	Sept. 2
Kick-Back, The	Harry Carey	Film Book. Offices	6 reels	Aug. 5
Love Is An Awful Thing	Owen Moore	Selznick	5 reels	Sept. 16
Love's Redemption	Special Cast	C. C. Pictures-S. R.	5 reels	
Man She Brought Back	Special Cast	Playgoers	5 reels	Sept. 23
Manslaughter	Thomas Meighan	Paramount	9 reels	Sept. 30
Married People	Mabel Ballin	Hodkinson	6 reels	Aug. 5
Monte Cristo	Special Cast	Fox	10 reels	Apr. 8
Nero	Special Cast	Fox	11 reels	June 3
Nice People	Special Cast	Paramount	7 reels	Aug. 19
Prisoner of Zenda, The	Special Cast	Metro	6 reels	May 6
Queen of the Moulin Rouge	Martha Mansfield	Amer. Releasing	7 reels	Aug. 19
Rich Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Sept. 2
Secrets of Paris	Special Cast	Affiliated-S. R.	6 reels	Oct. 28
Sign of the Rose	George Beban	Amer. Releasing	6 reels	Aug. 5
Siren Call, The	Dorothy Dalton	Paramount	6 reels	Sept. 30
Skin Deep	Sills-Vider	First National	7 reels	Sept. 30
Slim Shoulders	Irene Castle	Hodkinson	6 reels	July 8
Snow Shoe Trail, The	Jane Novak	Film Book. Offices	6 reels	Sept. 23
Storm, The	House Peters	Universal	8 reels	July 1
Timothy's Quest	Special Cast	Amer. Releasing	6 reels	Sept. 23
Top O' the Morning	Gladys Walton	Universal	5 reels	Sept. 9
Valley of Silent Men	Alma Rubens	Paramount	6 reels	Sept. 9
Veiled Woman, The	Marguerite Snow	Hodkinson	5 reels	June 24
West of Chicago	Charles Jones	Fox	5 reels	Aug. 26
While Satan Sleeps	Jack Holt	Paramount	6 reels	July 8
White Hell	Richard Travers	Aywon-S. R.	5 reels	May 27
Wildness of Youth	Special Cast	Graphic-S. R.	7 reels	Sept. 2
Woman's Woman, A	Mary Alden	Allied Prod. & Dist.	8 reels	Sept. 30
Yosemite Trail, The	Dustin Farnum	Fox	5 reels	Sept. 30

OCTOBER

Feature	Star	Distributed By	Length	Reviewed
Above All Law	Special Cast	Paramount	7 reels	Aug. 5
Affinities	Bowers-Moore	Hodkinson	5 reels	Jan. 20
Bells of San Juan	Charles Jones	Fox	5 reels	Oct. 26
Beware of the Law	Marjorie Payne	Jawitz-S. R.	5 reels	Oct. 21
Bond Boy, The	Rich. Barthelmess	First National	7 reels	Oct. 21
Boomerang Justice	George Larkin	Aywon-S. R.	5 reels	Aug. 19
Bootlegger's Daughter	Bennett-Niblo	Playgoers	5 reels	Oct. 14
Broad Daylight	Mulhall-Wilson	Universal	5 reels	Nov. 4
Breadway Madonna, The	Dorothy Revier	Film Book. Offices	6 reels	Nov. 11
Burning Sands	Hawley-Sills	Paramount	7 reels	Sept. 16
Calvert's Valley	John Gilbert	Fox	5 reels	Oct. 21
Cowboy and the Lady,	Minter-Moore	Paramount	5 reels	Nov. 25
Crimson Clue	Special Cast	Chaplin Classics	5 reels	
Crow's Nest	Jack Hoxie	Aywon-S. R.	5 reels	Dec. 2
Dawn of Revenge	Richard Travers	Aywon-S. R.	5 reels	Dec. 9
Do and Dare	Tom Mix	Fox	5 reels	Oct. 7
Douglas Fairbanks in Robin Hood	Douglas Fairbanks	United Artists	10 reels	Oct. 28
East Is West	Con. Talmadge	First National	6 reels	Sept. 9
Face in the Fog, The	Lionel Barrymore	Paramount	6 reels	Oct. 14
Forget-Me-Not	Special Cast	Metro	6 reels	July 29
Fortune's Mask	Earle Williams	Vitagraph	5 reels	Sept. 9
Ghost Breaker, The	Reid-Lee	Paramount	5 reels	Sept. 23
Girl Who Ran Wild, The	Gladys Walton	Universal	5 reels	Oct. 14
Head Hunters of South Seas		Asso. Exhibitors	5 reels	Oct. 7
Heart's Haven	Adams-McKim	Hodkinson	6 reels	Aug. 12
Hound of Baskervilles	Ellie Norwood	Film Book. Offices	6 reels	Sept. 23
How Women Love	Betty Blythe	B. B. Prod.-S. R.	6 reels	Aug. 26
Human Hearts	House Peters	Universal	7 reels	July 8
If I Were Queen	Ethel Clayton	Film Book. Offices	6 reels	Oct. 28
June Madness	Viola Dana	Metro	6 reels	Oct. 7
Light in the Dark, The	Hope Hampton	First National	6 reels	Sept. 9
Little Wildcat	Alice Calhoun	Vitagraph	5 reels	Sept. 16
Lone Hand, The	Hoot Gibson	Universal	5 reels	Oct. 21
Long Chance, The	Special Cast	Universal	5 reels	Oct. 7
Lorna Doone	Special Cast	First National	6 reels	Oct. 28
Man Wanted	Arthur Housman	C. C. Pictures-S. R.	5 reels	
Man Who Played God	George Arliss	United Artists	6 reels	Sept. 16
Mixed Faces	William Russell	Fox	5 reels	Oct. 14
Old Homestead, The	Theodore Roberts	Paramount	7 reels	Oct. 14
One Night in Paris	Special Cast	Playgoers	5 reels	Oct. 14
Pals of the West	Special Cast	C. C. Pictures-S. R.	5 reels	
Peaceful Peters	Wm. Fairbanks	Arrow-S. R.	5 reels	Nov. 4
Pink Gods	Daniels-Kirkwood	Paramount	7 reels	Oct. 7
Plaything of an Emperor	Special Cast	J. A. Levinson-S. R.	6 reels	Oct. 21
Quincy Adams Sawyer	Special Cast	Metro	6 reels	Dec. 9
Rags to Riches	Wesley Barry	Warner Bros.-S. R.	7 reels	Oct. 7
Remembrance	Special Cast	Goldwyn	6 reels	Sept. 9
Rogue's Romance, A	Rodolph Valentino	Vitagraph	5 reels	Sept. 23
Sherlock Holmes	John Barrymore	Goldwyn	7 reels	May 20
Tailor Made Man, A	Charles Ray	United Artists	8 reels	Aug. 19
They're Off	Special Cast	Anchor-S. R.	5 reels	Mar. 16
Thundering Hoofs	Peggy O'Day	Anchor-S. R.	5 reels	
Till We Meet Again	Special Cast	Asso. Exhibitors	6 reels	Oct. 14
To Have and To Hold	Compson-Lytell	Paramount	7 reels	Oct. 28
West vs. East	Pete Morrison	Sanford-S. R.	5 reels	Jan. 6
What Fools Men Are	Faire Binney	Amer. Releasing	6 reels	Dec. 9
When Danger Smiles	William Duncan	Vitagraph	5 reels	Oct. 28
When the Desert Calls	Violet Heming	Amer. Releasing	6 reels	Dec. 2
White Shoulders	K. MacDonald	First National	6 reels	Nov. 4
Without Compromise	William Farnum	Fox	5 reels	Nov. 4
Wolf Law	Frank Mayo	Universal	5 reels	Oct. 28
Woman He Loved, The	Wm. V. Mong	Amer. Releasing	6 reels	Sept. 16
Woman Who Fooled Herself	Allison-Ellis	Asso. Exhibitors	6 reels	Nov. 25
Youth Must Have Love	Shirley Mason	Fox	5 reels	Sept. 23
Youth to Youth	Special Cast	Metro	6 reels	Oct. 28

NOVEMBER

Feature	Star	Distributed By	Length	Reviewed
Anna Ascends	Alice Brady	Paramount	6 reels	Nov. 25
Another Man's Shoes	Herbert Rawlinson	Universal	5 reels	Nov. 11
Boss of Camp Four	Charles Jones	Fox	5 reels	Dec. 2
Brawn of the North	Strongheart (dog)	First National	6 reels	Nov. 25
Breaking Home Ties	Special Cast	Asso. Exhibitors	6 reels	Dec. 2
Brothers Under the Skin	Special Cast	Goldwyn	6 reels	Nov. 4
Challenge, The	Dolores Cassinelli	Amer. Releasing	5 reels	Feb. 10
Clarence	Reid-Ayres-McAvoy	Paramount	6 reels	Oct. 28
Dr. Jack	Harold Lloyd	Pathe	5 reels	Jan. 6
Famous Mrs. Fair, The	Special Cast	Metro	6 reels	
Flaming Hearts	J. B. Warner	East Coast-S. R.	5 reels	
Good Men and True	Harry Carey	Film Book. Offices	6 reels	Nov. 18
Headless Horseman	Will Rogers	Hodkinson	7 reels	Oct. 28
Heart of Lincoln	Francis Ford	Anchor-S. R.	5 reels	
Hungry Hearts	Special Cast	Goldwyn	7 reels	Nov. 11
Impossible Mrs. Bellew	Gloria Swanson	Paramount	7 reels	Nov. 4
Jilt, The	Special Cast	Universal	5 reels	Dec. 2
Lavender Bath Lady	Gladys Walton	Universal	5 reels	Nov. 25
Lights of New York	Special Cast	Fox	6 reels	
Love Gambler, The	John Gilbert	Fox	5 reels	Nov. 18
Man and the Moment	Special Cast	Playgoers	5 reels	Feb. 10
Man Who Saw Tomorrow, The	Thomas Meighan	Paramount	7 reels	Nov. 11
Man Who Waited, The	Special Cast	Playgoers	5 reels	Feb. 10
My Friend the Devil	Special Cast	Fox	9 reels	Sept. 2
Night Life in Hollyw'd	Special Cast	Arrow-S. R.	6 reels	
Oliver Twist	Jackie Coogan	First National	8 reels	Nov. 4
One Week of Love	E. Hammerstein	Selznick	7 reels	Nov. 18
On the High Seas	Dalton-Holt	Paramount	5 reels	Oct. 14
Pawned	Tom Moore	Selznick	5 reels	Nov. 18
Peg O' My Heart	Laurette Taylor	Metro	6 reels	Dec. 23
Pride of Palomar, The	Special Cast	Paramount	7 reels	Dec. 2
Ridin' Wild	Hoot Gibson	Universal	5 reels	Nov. 25
Shadows	Special Cast	Al Lichtman Corp.	7 reels	Nov. 11
Shirley of the Circus	Shirley Mason	Fox	5 reels	Nov. 25
Sin Flood, The	Special Cast	Goldwyn	7 reels	Jan. 27
Storm Girl, The	Peggy O'Day	Anchor-S. R.	5 reels	
Stranger of the Hills	Special Cast	Anchor-S. R.	4 reels	
Streets of New York	Special Cast	Arrow-S. R.	7 reels	Nov. 11
Super Sex, The	Robert Gordon	Amer. Releasing	6 reels	Dec. 9
Superstition	Special Cast	Lee-Bradford-S. R.	5 reels	
Tess of the Storm Country	Mary Pickford	United Artists	10 reels	Nov. 25
Thelma	Jane Novak	Film Book. Office	6 reels	Dec. 2
Tom Mix in Arabia	Tom Mix	Fox	5 reels	Nov. 11
Trifling Women	Special Cast	Metro	8 reels	Oct. 14
Under Two Flags	Priscilla Dean	Universal	6 reels	Oct. 7
While Justice Waits	Dustin Farnum	Fox	5 reels	Dec. 9
Who Are My Parents?	Special Cast	Fox	9 reels	Sept. 2
World's a Stage, The	Dorothy Phillips	Principal Pict.-S. R.	6 reels	Dec. 9
You Never Know	Earle Williams	Vitagraph	5 reels	Nov. 18
Young Rajah, The	Rodolph Valentino	Paramount	8 reels	Nov. 18

DECEMBER

Feature	Star	Distributed By	Length	Reviewed
All Night	Valentino-Myers	Universal	5 reels	
All the Brothers Were Valiant	Special Cast	Metro	6 reels	Jan. 13
Altar Stairs, The	Frank Mayo	Universal	5 reels	Dec. 9
American Toreador, The	Special Cast	Anchor-S. R.	4 reels	
Back Home and Broke	Thomas Meighan	Paramount	6 reels	Jan. 6
Barriers of Folly	Special Cast	Aywon-S. R.	5 reels	
Bill of Divorcement, A	Constance Binney	Asso. Exhib.	6 reels	Jan. 20
Blind Bargain, A	Lon Chaney	Goldwyn	5 reels	Dec. 2

Broken Chains	Colleen Moore	Goldwyn	6 reels	Dec. 18
Bull Dog Drummond	Blackwell-Greeley	Hodkinson	5 reels	Nov. 25
California Romance, A	John Gilbert	Fox	4 reels	Dec. 23
Captain Fly-By-Night	Johnnie Walker	Film Book. Offices	5 reels	Dec. 30
Catch My Smoke	Tom Mix	Fox	4 reels	Jan. 13
Conquering the Woman	Florence Vidor	Asso. Exhib.	6 reels	Dec. 30
Dangerous Game, A	Gladys Walton	Universal	5 reels	Dec. 30
Danger Point, The	Carmel Myers	Amer. Releasing	6 reels	Nov. 18
Daughter of Luxury, A	Agnes Ayres	Paramount	5 reels	Dec. 16
Duty First	Pete Morrison	Sanford-S. R.	5 reels	
Ebb Tide	Lee-Kirkwood	Paramount	7 reels	Dec. 2
Environment	Special Cast	Principal Pict-S. R.	6 reels	Dec. 23
Finger Prints	Special Cast	Hyperion Pict.-S. R.	5 reels	
Forsaking All Others	Moore-Landis	Universal	5 reels	Dec. 16
Great City, The	Special Cast	Amer. Releasing	7 reels	
Great Night, The	William Russell	Fox	5 reels	Dec. 16
Heroes of the Street	Wesley Barry	Warner Bros.	7 reels	Dec. 23
Inner Man, The	W. Standing	Playgoers	6 reels	Dec. 9
Jazzmania	Mae Murray	Metro	6 reels	
Just a Song at Twilight	R. Barthelmess	Prod. Security	5 reels	
Kentucky Derby, The	Reginald Denny	Universal	6 reels	Nov. 4
Kingdom Within, The	Pauline Starke	Hodkinson	6 reels	Dec. 30
Love in the Dark	Viola Dana	Metro	6 reels	Nov. 25
Marriage Chance, The	Special Cast	Amer. Releasing	6 reels	Nov. 25
Minnie	L. Joy-Matt Moore	First National	7 reels	Dec. 9
Omar the Tentmaker	Guy Bates Post	First National	8 reels	Dec. 9
One Exciting Night	Special Cast	United Artists	10 reels	Oct. 21
One Wonderful Night	Herbert Rawlinson	Universal	5 reels	Dec. 23
Only a Shop Girl	Special Cast	C. B. C.-S. R.	7 reels	Jan. 6
Orphan Sally	Lee-Bradford-S. R.	Special Cast	5 reels	
Outcast	Elsie Ferguson	Paramount	6 reels	Dec. 16
Pawn Ticket 210	Shirley Mason	Fox	5 reels	Jan. 20
Prince and Pauper	Tibi Lubin	Amer. Releasing	6 reels	Aug. 26
Riders of the Law	Jack Hoxie	Aywon-S. R.	5 reels	
Sheriff of Sun-Dog, The	Wm. Fairbanks	Arrow-S. R.	5 reels	
Singed Wings	Bebe Daniels	Paramount	8 reels	Dec. 9
So This Is Arizona	Special Cast	W. M. Smith-S. R.	6 reels	Aug. 19
Strangers' Banquet, The	Special Cast	Goldwyn	7 reels	Jan. 13
That Woman	Catherine Calvert	Amer. Releasing	6 reels	Dec. 30
Thorns and Orange Blossoms	Special Cast	Al Lichtman Corp.	7 reels	Nov. 25
Unconquered, The	Maciste	Aywon-S. R.	7 reels	Nov. 4
When Love Comes	Helen J. Eddy	Film Book. Offices	6 reels	Dec. 16
Woman Conquers, The	Kath. MacDonald	First National	5 reels	

JANUARY

Feature	Star	Distributed By	Length	Reviewed
As a Man Lives	Special Cast	Amer. Releasing	6 reels	Dec. 23
Beautiful and Damned, The	Marie Prevost	Warner Bros.-S. R.	7 reels	Dec. 23
Bell Boy 13	Douglas MacLean	First National	4 reels	
Bohemian Girl, The	Special Cast	Amer. Releasing	6 reels	Feb. 17
Brass Commandments	William Farnum	Fox	5 reels	
Canyon of the Fools	Harry Carey	Film Book. Offices	6 reels	Feb. 3
Christian, The	Special Cast	Goldwyn	9 reels	Jan. 20
Custard Cup, The	Mary Carr	Fox	7 reels	Jan. 27
Dangerous Age, The	Special Cast	First National	7 reels	Dec. 9
Darling of the Rich, The	Betty Blythe	B. B. Prod.-S. R.	6 reels	Feb. 3
Dollar Devils	Special Cast	Hodkinson	6 reels	Feb. 3
Face on the Barroom Floor	Special Cast	Fox	7 reels	Jan. 20
Flaming Hour, The	Frank Mayo	Universal	5 reels	Jan. 6
Flash, The	Special Cast	Aywon-S. R.	5 reels	
Flirt, The	Special Cast	Universal	8 reels	Dec. 30
Foolish Twins	Terry Twins	Lee-Bradford-S. R.	5 reels	
Footlight Ranger, The	Charles Jones	Fox	5 reels	Feb. 3
Friendly Husband, A	Lupino Lane	Fox	5 reels	Jan. 20
Fury	R. Barthelmess	First National	9 reels	Jan. 27
Garrison's Finish	Jack Pickford	Allied Prod. & Dist.	8 reels	Dec. 30
Ghost Patrol, The	Graves-Love	Universal	5 reels	Jan. 27
Gimmie	Chadwick-Glass	Goldwyn	6 reels	Jan. 20
Hero, The	Special Cast	Al Lichtman Corp.	7 reels	Jan. 20
Kick In	Compson-Lytell	Paramount		Dec. 16
Kindled Courage	Hoot Gibson	Universal	5 reels	Jan. 13
Making a Man	Jack Holt	Paramount	5 reels	Dec. 30
Making Good	Pete Morrison	Sanford-S. R.	5 reels	
Malcolm Strauss' Salome	Diana Allen	Geo. Wiley-S. R.	6 reels	
Man's Size	William Russell	Fox	5 reels	Dec. 30
Milady	Special Cast	Amer. Releasing	6 reels	Feb. 3
Missing Millions	Alice Brady	Paramount	6 reels	Sept. 30
Money, Money, Money	K. MacDonald	First National	6 reels	Feb. 10
Power of a Lie, The	Special Cast	Universal	5 reels	Jan. 13
Scarlet Car, The	Herbert Rawlinson	Universal	5 reels	Jan. 20
Second Fiddle	Astor-Hunter	Hodkinson	6 reels	Jan. 20
Sister Against Sister	Marie Doro	Lee-Bradford-S. R.	5 reels	
Solomon in Society	Wm. H. Strauss	Amer. Releasing	6 reels	Jan. 13
Third Alarm, The	Ralph Lewis	Film Book. Offices	7 reels	Dec. 23
Thirty Days	Wallace Reid	Paramount	5 reels	Dec.
Three Who Paid	Dustin Farnum	Fox	5 reels	Jan.
Vengeance of the Deep	Special Cast	Amer. Releasing		
Village Blacksmith, The	Special Cast	Fox	7 reels	Nov. 18
Voice from the Minaret	Norma Talmadge	First National	7 reels	Feb. 3
Wasted Lives	Richard Wayne	Second National	5 reels	Dec. 30
Wheel of Fortune, The	Grace Darmond	Anchor-S. R.	5 reels	
While Paris Sleeps	Lon Chaney	Hodkinson	5 reels	Jan. 27
World's Applause, The	Bebe Daniels	Paramount	7 reels	Jan. 13

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Brass	Monte Blue	Warner Bros.	8 reels	
Buster, The	Dustin Farnum	Fox		
Daddy	Jackie Coogan	First National		
Dark Secreta	Dorothy Dalton	Paramount	5 reels	Jan. 27
Drums of Fate	Mary M. Minter	Paramount	6 reels	
First Degree, The	Frank Mayo	Universal	5 reels	Jan. 27
Flame of Life, The	Priscilla Dean	Universal	7 reels	
Gentlemen from America	Hoot Gibson	Universal	5 reels	Feb. 17
Girl I Loved, The	Charles Ray	United Artists	9 reels	Jan. 27
Java Head	Special Cast	Paramount	8 reels	Feb. 10
Lap of Luxury	Glenn Hunter	Hodkinson		
Look Your Best	C. Moore-Moreno	Goldwyn		Feb. 10
Love Letter, The	Gladys Walton	Universal	5 reels	Feb. 10
Man Alone, The	Hobart Bosworth	Anchor-S. R.	5 reels	
Man of Action, A	Douglas MacLean	First National		
Mighty Lak' a Rose	Dorothy Mackaill	First National		
Modern Matrimony	Owen Moore	Selznick		
My American Wife	Gloria Swanson	Paramount	5 reels	Jan. 13
Net, The	Special Cast	Fox		
Nobody's Money	Jack Holt	Paramount	6 reels	Jan. 27
One Million in Jewels	MacGowan-Holmes	Amer. Releasing	6 reels	Feb. 10
One Moment's Temptation	Special Cast	Second National	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Poor Men's Wives	Special Cast	Al Lichtman Corp.	7 reels	Feb. 10
Prisoner, The	Herbert Rawlinson	Universal		
Rejuvenation	Special Cast	Amer. Releasing		
Romance Land	Tom Mix	Fox		
Town That Forgot God	Special Cast	Fox	9 reels	Nov. 11
Truxton King	John Gilbert	Fox		Feb. 17
Web of the Law, The	Special Cast	Amer. Releasing		
What a Wife Learned	Special Cast	First National	6 reels	Feb. 10
When Knighthood Was in Flower	Marion Davies	Paramount	12 reels	Sept. 30
Wife in Name Only	Special Cast	Amer. Releasing		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount		
Are You a Failure	Special Cast	Al Lichtman Corp.		
Bolted Door, The	Frank Mayo	Universal	5 reels	
Covered Wagon, The	Special Cast	Paramount		
Does It Pay?	Hope Hampton	Fox		
Driven	Special Cast	Universal	6 reels	Dec. 9
Gossip	Gladys Walton	Universal	5 reels	
Leopardess, The	Alice Brady	Paramount		
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	
Lost and Found	Special Cast	Goldwyn		
Mad Love	Pola Negri	Goldwyn		
Main Street	Monte Blue	Warner Bros.-S. R.	8 reels	
Ne'er Do Well, The	Thomas Meighan	Paramount		
Nth Commandment, The	Special Cast	Paramount		
Racing Hearts	Special Cast	Paramount		
Rupert of Hentzau	Special Cast	Selznick		
White Flower, The	Betty Compson	Paramount		

Comedy Releases

Accidental Wealth	Neely Edwards	Universal	1 reel	
Agent, The	Larry Semon	Vitagraph	2 reels	
All At Sea	Smith-Williams	C. B. C.-S. R.	2 reels	
All Wet	Al St. John	Fox	2 reels	
Alarm, The	Al St. John	Fox	2 reels	
Aladdin, Jr.	Lewis Sargent	Universal	1 reel	
American Plan	Lee Moran	Universal	2 reels	
Baby Show in Squirrelville		Lee-Bradford-S. R.	1 reel	
Balloonatic, The	Buster Keaton	First National	2 reels	
Best Cellar, The	Neely Edwards	Universal	1 reel	
Be Yourself	Neal Burns	Educational	2 reels	Jan. 20
Big Flood, The	Aesop's Fables	Pathe	2/3 reels	
Big Scoop, The	Johnny Jones	Pathe	2 reels	Nov. 25
Blaze Away	Paul Parrott	Pathe	1 reel	Dec. 2
Blazes	Lige Conley	Educational	2 reels	Nov. 4
Bone Dry	Paul Parrott	Pathe	1 reel	Oct. 14
Bow Wow	Louise Fazenda	First National	2 reels	
Boy and the Bear, The	Aesop's Fables	Pathe	2/3 reels	
Boyhood Days	Buddy Messinger	Universal	2 reels	
Bridle-Grooms	Smith-Williams	C. B. C.-S. R.	2 reels	
Broadcasting	Johnny Jones	Pathe	2 reels	Oct. 21
Bully Pair, A	Molina	Universal	1 reel	
Bumps and Thumps	Mutt & Jeff Cart'n.	Fox	½ reel	
Cabby, The	Lorraine-Maude	Universal	2 reels	
Casey Jones, Jr.	Lige Conley	Educational	2 reels	Jan. 20
Champeen, The	Children	Pathe	2 reels	Feb. 3
Chased Bride, The	Neal Burns	Educational	2 reels	Dec. 2
Cheating the Cheater	Aesop Fables	Pathe	2/3 reel	Feb. 3
Chewing Gum Industry	Mutt & Jeff Cart'n.	Fox	½ reel	
Chicken Dressing	Earl Hurd Cart'n.	Educational	1 reel	
Chicken Parade, The	Jimmy Aubrey	Vitagrapb	2 reels	Sept. 2
Choose Your Weapons	Bobby Vernon	Educational	2 reels	Nov. 11
Chop Suey	Dorothy Devore	Educational	2 reels	Nov. 11
Christmas	Carter DeHavens	Film Book. Offices	2 reels	Dec. 30
City Chap, The	Al St. John	Fox	2 reels	
Cobbler, The	Children	Pathe	2 reels	Feb. 17
Cold Turkey	Mutt & Jeff Cart'n.	Fox	½ reel	
Counter Jumper, The	Larry Semon	Vitagraph	2 reels	
Court Plastered	Mutt & Jeff Cart'n.	Fox	½ reel	
Crash	Jimmie Adams	Educational	1 reel	Nov. 18
Cupid's Elephant		Fox	2 reels	
Cured	Queenie (horse)	Universal	2 reels	Nov. 4
Cyclist, The	Clyde Cook	Fox	2 reels	
Dandy Dan		Fox	2 reels	
Day Dreams	Buster Keaton	First National	2 reels	
Devilish Dragon, The	Sarg's Almanac	Educational	1 reel	
Diary of a Nut		Lee-Bradford-S. R.	1 reel	
Dig Up	Snub Pollard	Pathe	2 reels	Jan. 20
Dog Gone Day, A	Lewis Sargent	Universal	1 reel	
Dog's Paradise, A	Aesop's Fables	Pathe	2/3 reel	
Doing 'Em Good	Neely Edwards	Universal	1 reel	
Don't Say Die	Paul Parrott	Pathe	1 reel	
Double Trouble	Lee Kids	Fox	2 reels	Jan. 13
Down in Dixie	Mutt & Jeff Cart'n.	Fox	½ reel	
Dumb Waiters, The	Smith-Williams	C. B. C.-S. R.	2 reels	
Easy Pickin'	Jack Richardson	East Coast-S. R.	2 reels	Sept. 23
Educator, The	Lloyd Hamilton	Educational	2 reels	Dec. 30
Egg, The	Stan Laurel	Metro	2 reels	Feb. 3
Electric House, The	Buster Keaton	First National	2 reels	Nov. 4
Elephant's Trunk, The	Aesop's Fables	Pathe	2/3 reel	Nov. 4
Enchanted Fiddle, The	Aesop Fables	Pathe	2/3 reel	
Entertaining the Boss	Carter DeHavens	Film Book. Offices	2 reels	Jan. 20
Fable of Hated Rivals	Aesop's Fables	Pathe	2/3 reels	
Face the Camera	Paul Parrott	Pathe	1 reel	
Faint Hearts	Murray-Anderson-McKee	Hodkinson	2 reels	
Fair Week	Paul Parrott	Pathe	1 reel	Dec. 23
Fallen Archers	Mutt & Jeff Cart'n.	Fox	½ reel	
Farm Follies		Universal	2 reels	
Fearless Fido	Aesop's Fables	Pathe	2/3 reel	
Fire Fighter, The	Dan Mason	Film Book. Offices	2 reels	Nov. 11
Fire Fighters	Children	Pathe	2 reels	

Fire the Fireman	Paul Parrott	Pathe	2	reels	Dec. 30
First Flivver, The	Sarg's Almanac	Educational	1	reel	
Fisherman's Jinx, A	Aesop Fables	Pathe	2/3	reel	
Flivver, The	Paul Parrott	Pathe	1	reel	Nov. 25
Fool For Luck, A	Lewis Sargent	Universal	1	reel	
Foolish Lives	Lee Moran	Universal	2	reels	
For Rent—Haunted	Johnny Jones	Pathe	2	reels	
Fortune Hunter, The	Aesop's Fables	Pathe	2/3	reel	Dec. 23
Four Orphans, The	Murray-Anderson-McKee	Hodkinson	2	reels	
Fresh Fish	Earl Hurd Cartoon	Educational	1	reel	Oct. 7
Fresh Heir, The		Fox	2	reels	
Fresh Kid, The	Fox-Gregory	Universal	2	reels	Dec. 9
Friday, the 13th	Aesop's Fables	Pathe	2/3	reel	
Frog and Catfish, The	Aesop's Fables	Pathe	2/3	reel	
Ginger Face	Johnny Fox	Universal	2	reels	
Glad Rags	Bull Montana	Metro	2	reels	
Gliders, The	Aesop Fables	Pathe	2/3	reel	
Golf	Larry Semon	Vitagrapb	2	reels	
Golf Bug, The	Paul Parrott	Pathe	1	reel	Oct. 28
Good Scout, A		Educational	2	reels	Dec. 30
Great Pearl Hunt, The	Lewis Sargent	Universal	2	reels	
Harvest Hands	Paul Parrott	Pathe	1	reel	Nov. 18
Haunted Castle, The		Educational	1	reel	
Haunted House, The		Fox	2	reels	
Hazel From Hollywood	Dorothy Devore	Educational	2	reels	Jan. 13
Hee Haw!	Trimble & Maud	Universal	1	reel	
Heeza Liar and Ghost		Hodkinson	1	reel	
Heeza Liar's Treasure Island		Hodkinson	1	reel	
Hello Judge	Lee Moran	Universal	2	reels	
Henpecked Harry	Aesop Fables	Pathe	2/3	reel	Oct. 28
Henry's Busted Romance	Aesop's Fables	Pathe	2/3	reel	
High and Dry	Clyde Cook	Fox	2	reels	
High Flyers	Smith-Williams	C. B. C.-S. R.	2	reels	
High Power	Lige Conley	Educational	2	reels	Dec. 2
His First Job	Lewis Sargent	Universal	1	reel	Oct. 14
Hoboes de Luxe	Neely Edwards	Universal	1	reel	
Home Made Movies	Ben Turpin	First National	2	reels	
Home Plate, The	Lee Moran	Universal	2	reels	
Hook, Line and Sinker	Snub Pollard	Pathe	2	reels	Nov. 18
Hurry Up		Educational	1	reel	
I'll Take Vanilla	Paul Parrott	Pathe	1	reel	Dec. 9
In Dutch	Bobby Vernon	Educational	2	reels	Dec. 9
Jailed and Bailed	Paul Parrott	Pathe	1	reel	Feb. 17
Jim Jams	Mutt & Jeff Cart'n.	Fox	½	reel	
Jungle Romeo, A	Snooky	Hodkinson	2	reels	
Just a Little Late Club, The		Second National	1	reel	Dec. 30
Just Dogs		Universal	2	reels	
Keep 'Em Home	Carter DeHavens	Film Book. Office	2	reels	
Kickin' Fool, Tha	Maude (mule)	Universal	2	raels	
Kids and Skids	Lee Kids	Fox	2	reels	
Landlubber, Tha	Paul Parrott	Pathe	1	reel	Sept. 23
Laramie and Me	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Lazy Bones	Clyde Cook	Fox	2	reels	
Let 'Er Run	Dorothy Devore	Educational	2	reels	Sept. 30
Look Out Below	Lige Conley	Educational	2	reels	Aug. 19
Lot O' Bull	Molina	Universal	1	reel	
Love Drops	Neely Edwards	Universal	1	reel	Dec. 9
Man Tracker	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Man Who Laughed, The	Aesop's Fables	Pathe	2/3	reel	
Matinee Idles	Neely Edwards	Universal	1	reel	
Me and My Mules	Queenie (horse)	Universal	2	reels	
Model Messenger, A	Lewis Sargent	Universal	1	reel	
Mr. Hyppo	Paul Parrott	Pathe	1	reel	Jan. 20
Mud and Sand	Stan Laurel	Metro	2	reels	
My Hero	Lupino Lane	Fox	2	reels	
My Mistake	Smith-Williams	C. B. C.-S. R.	2	reels	
Mysterious Hat, The	Aesop Fables	Pathe	2/3	reel	
Nearing the End	Mutt & Jeff Cart'n.	Fox	½	reel	
Newly Rich	Snub Pollard	Pathe	2	reels	Dec. 9
New Mama, The	Smith-Williams	C. B. C.-S. R.	2	reels	
No Luck	Lloyd Hamilton	Educational	2	reels	Jan. 13
Ocean Swells	Neal Burns	Educational	2	reels	Oct. 28
Off the Earth	Neely Edwards	Universal	1	reel	
Ogling Ogre, Tha	Sarg's Almanac	Educational	1	reel	
Old Sea Dog, The	Snub Pollard	Pathe	2	reels	
Once Over	Jimmie Adams	Educational	2	reels	Dec. 30
Once Over	Paul Parrott	Pathe	1	reel	
Once to Every Boy	Lewis Sargent	Universal	1	reel	Oct. 28
One Terrible Day	Children	Pathe	2	reels	
Ouch!	Jimmie Adams	Educational	1	reel	Jan. 20
Our Gang	Children	Pathe	2	reels	Nov. 4
Out on Bail	Paul Parrott	Pathe	1	reel	
Out of Place	Al. St. John	Fox	2	reels	
Out o' My Way	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
Pardon My Glova	Bobby Vernon	Educational	2	reels	Sept 23
Paste and Paper	Paul Parrott	Pathe	1	reel	Jan. 13
Peg o' the Movies	Baby Peggy	Universal	2	reels	
Pirate, The	Lupino Lane	Fox	2	reels	
Pitter Patter	Jimmie Adams	Educational	1	reel	Nov. 18
Please Be Careful		Fox	2	reels	Sept. 30
Poor Fish, A		Fox	2	reels	
Pop Tuttle, Deteckative	Dan Mason	Film Book. Offices	2	reels	Feb. 3
Pop Tuttle's Clever Catch	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Grass Widow	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Long Shot	Dan Mason	Film Book. Offices	2	reels	
Pop Tuttle's Movie Queen	Dan Mason	Film Book. Offices	2	reels	Sept. 16
Pop Tuttle's Pole Cat Plot	Dan Mason	Film Book. Offices	2	reels	
Punctured Prince, A	Bull Montana	Metro	2	reels	Oct. 28
Puppy Love		Fox	2	reels	
Quiet Street, A	Children	Pathe	2	reels	Dec. 30
Radio Hound, The	Brownie (dog)	Universal	2	reels	Oct. 7
Rail Birds	Neely Edwards	Universal	1	reel	
Railroading	Earl Hurd Cart'n.	Educational	1	reel	Dec. 2
Raisin and a Cake of Yeast, A	Aesop Fables	Pathe	2/3	reel	
Ranch Romeo, Tha		Fox	2	reels	
Red Hot	Mutt & Jeff Cart'n	Fox	½	reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2	reels	
Rides and Slides		Fox	2	reels	
Riding the Goat	Mutt & Jeff Cart'n	Fox	½	reel	
Ringer For Dad, A	Carter DeHavens	Film Book. Offices	2	reels	
Ring Tail Romance, A		Educational	2	reels	
Rip Snoring Night, A	Lewis Sargent	Universal	1	reel	
Rob 'Em Good	Bull Montana	Metro	2	reels	
Rolling Stone, A	Aesop's Fables	Pathe	2/3	reels	
Romantic Mouse, The	Aesop's Fables	Pathe	2/3	reels	
Rookies	Brownie (dog)	Universal	2	reels	Feb. 3
Saturday Morning	Children	Pathe	2	reels	Dec. 2
Shine 'Em Up	Paul Parrott	Universal	1	reel	Nov. 4
Shiver and Shake	Paul Parrott	Universal	1	reel	Oct. 21
Skipper's Sermon, The	Dan Mason	Educational	2	reels	Oct. 14
Small Town Derby, A	Johnny Fox-Maude	Universal	2	reels	
Soak the Sheik	Paul Parrott	Pathe	1	reel	
Social Error, A	Murray-Anderson-McKee	Hodkinson	2	reels	
Some Family	Lee Moran	Universal	2	reels	
Some Service	Neely Edwards	Universal	1	reel	
Speed Boy, The	Lewis Sargent	Universal	1	reel	
Speeder, The	Lloyd Hamilton	Educational	2	reels	Sept. 23
Spirit of '23, The	Smith-Williams	C. B. C.-S. R.	2	reels	
Spuds	Lewis Sargent	Universal	1	reel	
Squirrelville Circus		Lee-Bradford-S. R.	1	reel	
Squirrelville's Family Album		Lee-Bradford-S. R.	1	reel	
Steeplechase	Mutt & Jeff Cart'n.	Fox	½	reel	
Steeplechaser, The	Lige Conley	Educational	2	reels	Oct. 7
Step Lively Please		Fox	2	reels	
Still Going Strong	Smith-Williams	C. B. C.-S. R.	2	reels	
Sting 'Em Sweet	Brownie (dog)	Universal	2	reels	
Stone Age Romeo, A	Aesop's Fables	Pathe	2/3	reel	
Stung	Johnny Jones	Pathe	2	reels	Jan. 13
Sweetie	Baby Peggy	Universal	2	reels	
Sweet Thirteen	Gloria Joy	Film Book, Offices	2	reels	
Tailor-Made Chauffeur	Smith-Williams	C. B. C.-S. R.	2	reels	
Tattle Tail, The	Brownie (dog)	Universal	2	reels	Feb. 17
Tea N. Tea	Jimmie Adams	Educational	1	reel	Jan. 13
Tenderfoot Luck	Jimmy Aubrey	Vitagrapb	2	reels	
Terrible Tree, The	Sarg's Almanac	Educational	1	reel	Feb. 3
Test, The	Leo Maloney	Clark-Cornelius-S. R.	2	reels	
That Son of a Sheik	Neal Burns	Educational	2	reels	Sept. 23
Their First Vacation	Carter DeHavens	Film Book, Offices	2	reels	Sept. 16
Their Steady Job	Neely Edwards	Universal	1	reel	
Three Hundred Sixty-Five Days	Snub Pollard	Pathe	2	reels	Dec. 9
Tin Bronco, The		Fox	2	reels	
Toonerville Topics	Dan Mason	Educational	2	reels	
Tough Winter, A	Snub Pollard	Pathe	2	reels	
Town Terrors, The	Lee Kids	Fox	2	reels	
Troubles on the Ark	Aesop's Fables	Pathe	2/3	reel	
True Blue	Queenie (horse)	Universal	2	reels	
Twin Husbands	Carter DeHavens	Film Book, Offices	2	reels	Oct. 7
Two Explorers, The	Aesop's Fables	Pathe	2/3	reel	
Two of a Trade	Aesop's Fables	Pathe	2/3	reel	
Two Slick Traders	Aesop's Fables	Pathe	2/3	reel	
Two Trappers, The	Aesop's Fables	Pathe	2/3	reels	
Unhappy Husbands		Second National	1	reel	
Uppercut, The	Paul Parrott	Pathe	1	reel	
Waggin' Tale, A	Carter DeHavens	Film Book. Offices	2	reels	
Wanted—A Story	Johnny Jones	Pathe	2	reels	Dec. 16
Washed Ashore	Paul Parrott	Pathe	1	reel	
Watch Your Wife	Paul Parrott	Pathe	1	reel	Jan. 13
Weak End Party, The	Stan Laurel	Metro	2	reels	
Wedding Pumps	Brownie (dog)	Universal	2	reels	Oct. 28
West Is East	Smith-Williams	C. B. C.-S. R.	2	reels	
West Is Worst	Jack Richardson	East Coast-S. R.	2	reels	Sept. 23
Wet Weather	Paul Parrott	Pathe	1	reel	
When Summer Comes	Bevan-June	First National	2	reels	
Where's the Parade?	Neely Edwards	Universal	1	reel	
Whirl Thru Squirrelvills		Lee-Bradford-S. R.	1	reel	
White Blacksmith, A	Paul Parrott	Pathe	1	reel	Dec. 23
Why Worry	Billy West	Smart Films	2	reels	Dec. 2
Wise Bird, The	Lee Kids	Fox	2	reels	
Wise Cracker, The		Fox	2	reels	
Wishing Duck, The	Mutt & Jeff Cart'n.	Fox	½	reel	
Women First	Lee Moran	Universal	2	reels	Feb. 3
Young Ideas	Roy Atwell	Universal	1	reel	
Young Sherlocks	Children	Pathe	2	reels	Nov. 25

Short Subjects

Abraham Lincoln (Urban Classics)		Vitagrapb	1	reel	
Alligator Hunting and Farming		Fox	½	reel	
Alphabetical Zoo, The (Urban Classics)		Vitagrapb	1	reel	
Ancient Rome		Fox	1	reel	Sept. 23
Around the World in 18 Days (Serial)		Universal			
Bar Cross War, The (Drama), Leo Maloney		Pathe	2	reels	Oct. 28
Bare Facts Concerning Bears (Urban)		Vitagraph	1	reel	
Beersheba (Holy Land Series)		Amer. Releasing	1	reel	
Bending the Twig (Urban Classics)		Vitagrapb	1	reel	
Benjamin Franklin (Urban Classics)		Vitagrapb	1	reel	
Better Milk (Urban Classics)		Vitagraph	1	reel	
Beyond the Jordan (Holy Land Series)		Amer. Releasing	1	reel	Nov. 25
Bird Life		Fox	1	reel	
Bits of Europe		Fox	1	reel	
Blanket Stiff, The (Wilderness Tales)		Educational	1	reel	
Blue Blood and Red (Drama), Roy Stewart		Universal	2	reels	
Bobbie's Ark (Urban Classics)		Vitagrapb	1	reel	
Border Law (Drama), Leo Maloney		Pathe	2	reels	Jan. 20
Bucking the Bucket Shop (Tenement Tales)		Clark-Cornelius	2	reels	
By the Still Waters (Travelogue)		Lee-Bradford-S. R.	1	reel	
Camphor		Fox	½	reel	
Castaway, The (Bruce Scenic)		Educational	1	reel	Oct. 7
Cavy and the Rat, The (Urban Classics)		Vitagraph	1	reel	
Channel Raiders (Drama), Jack Mulhall		Universal	2	reels	
Chickasha Bone Crusher (Leather Pushers)		Universal	2	reels	Dec. 16
Come and Get Me (Drama), Leo Maloney		Pathe	2	reels	
Committee on Credentials (Drama), H. Carey		Universal	2	reels	
Copper Beeches, The, Eille Norwood		Educational	2	reels	

Crown of Courage, The, Arthur Trimble	Anchor-S. R.	2 reels	
Cruise of the Princess Maguinna (Travelogue)	Lee-Bradford-S. R.	1 reel	
Dangerous Waters (Drama), Jack Mulhall	Universal	2 reels	
Deputized (Drama), Leo Maloney	Pathe	2 reels	
Doomed Sentinels (Drama), Roy Stewart	Universal	2 reels	
Drifter, The (Drama), Leo Maloney	Pathe	2 reels	Nov. 11
Drifter, The (Tenement Tales)	Clark-Cornelius	2 reels	
Drifters, The (Wilderness Tales)	Educational	1 reel	
Duty First (Tenement Tales)	Clark-Cornelius	2 reels	
Dwellers of the Deep (Urban Classics)	Vitagraph	1 reel	
Empty House, The (Drama), Eille Norwood	Educational	2 reels	
Enchanted City, The	Educational	1 reel	Oct. 14
Famous Northwest Mounted (Sport Review)	Goldwyn	1 reel	
Fight in the Fog, The (Drama), Jack Mulhall	Universal	2 reels	
Fleeced For Gold (Artfilm)	Pathe	1 reel	Dec. 23
Forty-Four Caliber Mystery (Drama), H. Carey	Universal	2 reels	
Fruits of Faith (Drama), Will Rogers	Pathe	3 reels	Dec. 23
Fun From the Press	Hodkinson	1 reel	
Gambling With Gulf Stream	Hodkinson		Feb. 17
Game of Graft, A (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Giants of the Open (Drama), Roy Stewart	Universal	2 reels	
Ibeah (Holy Land Series)	Amer. Releasing	1 reel	
Golden Bullet, The (Drama), Harry Carey	Universal	2 reels	
Goose Safari on Lower Mississippi	Hodkinson	1 reel	
Grandfather's Clock (Urban Classics)	Vitagraph	1 reel	
Gypsy Trail, The (Drama), Art Acord	Universal	2 reels	
Hair Trigger Burke (Drama), Harry Carey	Universal	2 reels	
Hansel and Gretel, Baby Peggy	Universal	2 reels	
Heap Busy Indian (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hearts of Oak (Drama), Roy Stewart	Universal	2 reels	
Hebron the Ancient (Holy Land Series)	Amer. Releasing	1 reel	
He Raised Kane (Leather Pushers)	Universal	2 reels	
Here's Your Men (Drama), Leo Maloney	Pathe	2 reels	Dec. 23
His Enemy's Friend, Leo Maloney	Pathe	2 reels	Nov. 25
His Last Case (Tenement Tales)	Clark-Cornelius	2 reels	
His Own Law (Drama), Leo Maloney	Pathe	2 reels	
Hook, Line and Sinker (Travelogue)	Lee-Bradford-S. R.	1 reel	
Hot Shots (Lyman H. Howe)	Educational	1 reel	
Hunting Ground of Hiawatha (Urban Classics)	Vitagraph	1 reel	
In the Days of Buffalo Bill (Serial)	Universal	15 epis.	Sept. 16
Jack and the Beanstalk, Babby Peggy	Universal	2 reels	
Joan of Newark (Leather Pushers)	Universal	2 reels	
Kings of the Forest (Drama), Roy Stewart	Universal	2 reels	
King Winter (Lyman Howe)	Educational	1 reel	
Lake Louise (Travelogue)	Lee-Bradford-S. R.	1 reel	
Last Call, The (Drama), Edmund Lowe	Murray Garsson	2 reels	
Law of the Sea (Drama), Jack Mulhall	Universal	2 reels	
Little Knight, The, Arthur Trimble	Anchor-S. R.	2 reels	
Little Red Riding Hood, Baby Peggy	Universal	2 reels	
Little Town of Bethlehem (Holy Land)	Amer. Releasing	1 reel	
Lost, Strayed or Stolen, Leo Maloney	Pathe	2 reels	Feb. 17
Love Charm, The, Arthur Trimble	Anchor-S. R.	2 reels	
Madonna of the Chair (Novelty)	Clark-Cornelius	1 reel	
Man vs. Beast	Educational	2 reels	Oct. 21
Mass Play (Sport Review)	Goldwyn	1 reel	
Millionaires Without a Cent (Travelogue)	Lee-Bradford-S. R.	1 reel	
Mirror, The	Universal	1 reel	
Mooseback Riding on the Miramichi	Lee-Bradford-S. R.	1 reel	
Mural Decorations of Sistine Chapel	Clark-Cornelius	1 reel	
Mystery Box, The	Hodkinson	1 reel	Nov. 25
Natural Born Liar, The (Robt. Bruce)	Educational	2 reels	Dec. 16
Nature and Poet (Urban Classic)	Vitagraph	1 reel	
Nature's Wild Babies (Urban Classic)	Vitagraph	2 reels	
Old Spain	Fox	1 reel	
One Jump Ahead (Drama), Leo Maloney	Pathe	2 reels	Dec. 16
On Leave of Absence (Tenement Tales)	Clark-Cornelius	2 reels	
On the Road to Bethlehem (Holy Land)	Amer. Releasing	1 reel	
O'Ryan of Headquarters (Tenement Tales)	Clark-Cornelius	2 reels	
Pagan Romance, The (Tenement Tales)	Clark-Cornelius	2 reels	
Pekin Ducks	Fox	½ reel	
Perils of the Yukon (Serial)	Universal	15 epis.	July 8
Pirates of the Air (Urban Classic)	Vitagraph	1 reel	
Pirates of the Deep (Drama), Jack Mulhall	Universal	2 reels	
Play Days at Banff (Travelogue)	Lee-Bradford-S. R.	1 reel	
Plunder (Serial)	Pathe	15 epis'd's.	Dec. 16
Price of Progress, The	Pathe	2 reels	Nov. 18
Prickly Conscience (Robt. Bruce)	Educational	1 reel	Jan. 13
Priory School, The (Drama) Eille Norwood	Educational	2 Reels	Oct. 14
Quail, The	Hodkinson	1 reel	
Radio King, The (Serial)	Universal	10 epis.	Sept. 30
Redheaded League, The, Eille Norwood	Educational	2 reels	
Rediscovering French River (Travelogue)	Lee-Bradford-S. R.	1 reel	
Resident Patient, The, Eille Norwood	Educational	2 reels	Nov. 25
Road to Jericho (Holy Land Series)	Amer. Releasing	1 reel	
Ropin' Fool, A	Pathe	2 reels	
Rough Going (Drama), Leo Maloney	Pathe	2 reels	Feb. 3
Roving Thomas in Nova Scotia	Vitagraph	1 reel	
Roving Thomas on an Aeroplane	Vitagraph	1 reel	
Roving Thomas on Fishing Trip	Vitagraph	1 reel	
Royal Chinook, The (Artfilm)	Pathe	1 reel	Jan. 20
Runaway Dog, The	Fox	1 reel	
Rustlers of the Redwoods, Roy Stewart	Universal	2 reels	
Samaria (Holy Land Series)	Amer. Releasing	1 reel	
Science At Home (Urban Classic)	Vitagraph	1 reel	
Sea Elephants (Lyman Howe)	Educational	1 reel	
Shechem (Holy Land Series)	Amer. Releasing	1 reel	
Shiloh (Holy Land Series)	Amer. Releasing	1 reel	
Siege of Lancashire Queen, Jack Mulhall	Universal	2 reels	
Six Shooter Justice, Harry Carey	Universal	2 reels	
Sky Splitter, The	Hodkinson	1 reel	Dec. 2
Smoked Out (Drama), Leo Maloney	Pathe	2 reels	Feb. 3
Social Buccaneer, The (Serial)	Universal		
Solitary Cyclist, The (Drama), Eille Norwood	Educational	2 reels	Oct. 28
Soul Herder, The (Drama), Harry Carey	Universal	2 reels	
Speed (Serial)	Pathe	15 epi's'ds.	Sept. 23
Spending Six Million a Day (Urban)	Vitagraph	1 reel	
Spirit of Evil, The (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Split Outfit, The (Wilderness Tales)	Educational	1 reel	Nov. 18
Staff of Life, The (Urban Classic)	Vitagraph	1 reel	
Starland Revue	Film Book. Offices	1 reel	
Stool Pigeon, The (Tenement Tales)	Clark-Cornelius	2 reels	
Story of Ice, The	Fox	½ reel	
Strike Father, Strike Son (Leather Pushers)	Universal	2 reels	
Such Is Life Among Idlers of Paris	Film Book. Offices	1 reel	Sept. 30
Such Is Life in Busy London	Film Book. Offices	1 reel	
Such Is Life in the Riviera	Film Book. Offices	1 reel	Sept. 30
Such Is Life Near London	Film Book. Offices	1 reel	Sept. 30
Sure Shot Morgan (Drama), Harry Carey	Universal	2 reels	
Taking to the Tall Timbers (Travelogue)	Lee-Bradford-S. R.	1 reel	
Texas Sphinx, The (Drama), Harry Carey	Universal	2 reels	
This Wife Business	Alexander Film	2 reels	
Thrills and Spills	Fox	½ reel	Sept. 23
Tiger of San Pedro (Drama), Eille Norwood	Educational	2 reels	Sept. 30
Timberland Treachery (Drama), Roy Stewart	Universal	2 reels	
Timber Queen, The (Serial)	Pathe	15 ep'sds.	June 24
Towering Wonders of Utah (Urban Classic)	Vitagraph	1 reel	
Tracked Down (Drama), Art Acord	Universal	2 reels	
Trail and Stirrup (Sport Review)	Goldwyn	1 reel	
Under Suspicion, Leo Maloney	Pathe	2 reels	Jan. 13
Unseen Foes (Drama), Edmund Lowe	Murray Garsson	2 reels	Nov. 11
Vacation Cocktail, A (Sport Review)	Goldwyn	1 reel	
Valley of Dry Bones (Holy Land Series)	Amer. Releasing	1 reel	
Via Radio	Educational	1 reel	Dec. 23
Volcanoes of the World	Fox	1 reel	
Walls of Zion, The (Holy Land Series)	Amer. Releasing	1 reel	
Water Sports	Fox	½ reel	Sept. 23
When Kane Met Abel (Leather Pushers)	Universal	2 reels	
White and Yellow (Drama), Jack Mulhall	Universal	2 reels	
Wild Westing De Luxe (Travelogue)	Lee-Bradford-S. R.	1 reel	
William Tell (Urban Classic)	Vitagraph	1 reel	
Without Evidence (Tenement Tales)	Clark-Cornelius	2 reels	
Wolves of the Water Front, Jack Mulhall	Universal	2 reels	
Wrong Man, The (Drama), Harry Carey	Universal	2 reels	
Yellow Handkerchief, The, Jack Mulhall	Universal	2 reels	
Young King Cole (Leather Pushers)	Universal	2 reels	

Liberal use of cut-outs and lobby display material for "A Dangerous Adventure" by Manager George Rea of the Colonial theatre, Washington Court House, Ohio

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

THE HOTEL ASTOR
NEW YORK CITY
IS SIMPLEXIZED

Following the example of the leading New York exhibitors, the management of this internationally famous film men's hostelry has installed two type "S" Motor-Driven Simplex projectors in a specially constructed permanent projection room located in the balcony of the Grand Ball Room.

and—

WURLITZER HALL

known to music lovers the world over
also installed

TWO SIMPLEX PROJECTORS

So when MERIT is the only consideration—

Simplex is invariably chosen

THE PRECISION MACHINE CO. INC.
317-29 East 34th: St--- New York

Rothacker-Aller Laboratories, Inc.
Hollywood, California

The Proof of the Picture is in the Print—

The Proof of the Printing is in the Screening!

A good print — *Rothacker Print* — properly presents a good picture and invites Exhibitor good-will —

An ordinary print makes a good picture appear ordinary and injures and offends the Exhibitor—arouses ill-will.

A good print — *Rothacker Print* — improves the screen appearance of an ordinary picture —

An ordinary print of an ordinary picture is simply ***terrible****—an insult which the Exhibitor is quick to resent.*

The Exhibitor is entitled to the best you can give him. When he screens a *Rothacker Print* he is showing all that is good in the negative.

You protect the Exhibitor and *save money* when you specify *Rothacker Prints* because not only do ***Rothacker Prints look better*** but they ***wear longer***—and, they include the value-established ***Rothacker Service.***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker